

Towards 2030: creativity matters for sustainable development

5

2016 Report

international
fund for cultural
diversity

Investing in creativity.
Transforming societies.



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions



	Foreword	5
	Impact and results	6
-----	Morocco	8
-----	Serbia	10
-----	Chad	12
	International Music Council	14
-----	Mexico	16
-----	Cambodia	18
-----	Uruguay	20
	A sustainable investment	22
	Donors from A to Z	24
	List of funded projects	26



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

Section of the Diversity of Cultural
Expressions
Culture Sector
UNESCO

7, place de Fontenoy
F-75352 Paris 07 SP
France
IFCD.Convention2005@unesco.org
<http://en.unesco.org/creativity/ifcd>

chief editor

Danielle Cliche, Secretary of the Convention on the
Protection and Promotion of the Diversity of Cultural
Expressions

coordination

Denise Bax, Chief of the Programmes and Stakeholder
Outreach Unit, Section of the Diversity of Cultural
Expressions

writing and editing

Anne-Marie Schryer-Roy, Naïma Boumaiza, Denise Bax

final editing

Denise Bax, Naïma Boumaiza, Nuria Ametller, Juliette
Rio, Marlène Zenié Raffin, Juanita Casas Castrillón,
and Siyue Fan, Section of the Diversity of Cultural
Expressions, UNESCO

graphic design

James Isgrove, Arete
<http://aretestories.com>

Copyright UNESCO 2016
Printed by UNESCO

The ideas and opinions expressed in this publication
are those of the authors and are not necessarily those
of UNESCO and do not commit the Organization. The
designations employed and the presentation of material
throughout this publication do not imply the expression
of any opinion whatsoever on the part of UNESCO
concerning the legal status of any country, territory, city,
area or of its authorities or concerning the delimitation of
its frontiers or boundaries.



Foreword

On the occasion of the tenth anniversary of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, a framework was introduced to begin monitoring its impact. Presented in the 2015 Global Report, entitled *Re|Shaping Cultural Policies*, this conceptual framework aims to demonstrate how the Convention has been implemented worldwide in order to share experiences and best practices. This marks the first step towards a better understanding of the Convention's achievements.

Established by the Convention, the International Fund for Cultural Diversity (IFCD) has now financed 84 projects in 49 developing countries. It is a results-based strategic fund whose impact is measurable.

As with any assessment and impact exercise, consultations and the cooperation of all stakeholders are imperative. Throughout this process, it has become clear that in many countries, cultural and creative industries are often fragile due to lacking infrastructure and inadequate training. Overcoming these difficulties requires innovation and the cooperation of all those involved in the creation and exchange of cultural goods and services; from public authorities, cultural entrepreneurs and cultural professionals, to producers, distributors and consumers.

So far, the IFCD results demonstrate that investments in in medium- and long-term projects can have an impact well beyond the implementation period. The projects speak for themselves. In Chad, for example, the IFCD provided training for young artists, which later propelled them to the international stage. In Serbia, IFCD funding helped map the cultural industries that led to a programme for cultural entrepreneurs. In Morocco, civil society was organized to ensure their participation in the design and implementation of cultural policies. These examples, and more, are highlighted in the fifth edition of the brochure.

All of this evidence is collected to provide IFCD investors with confidence. For this reason, we are putting in place mechanisms, tools and indicators to demonstrate, as much as possible, the tangible and concrete effects produced by the IFCD and its projects.

This brochure also offers an ideal opportunity to use this evidence to demonstrate the intrinsic link between the IFCD objectives, the Convention and the 2030 Sustainable Development Goals.

Danielle Cliche

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

Impact and results



16 PEACE, JUSTICE AND STRONG INSTITUTIONS

10 REDUCED INEQUALITIES

8 DECENT WORK AND ECONOMIC GROWTH

Convention Goals

1

Support sustainable systems of governance for culture

2

Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals

IFCD Project Example

Morocco...8

Evidence-based policy recommendations to support cultural and creative industries were elaborated as a result of a survey of **1200 civil society representatives**

Serbia.....10

A **civil society** initiative elaborated **good practice governance guidelines** for cultural industries

Uruguay...20

The capacity of 14 cultural factories was reinforced, facilitating **access** to **new markets** and enabling vulnerable groups to benefit from new policies aimed at generating income and **social inclusion** opportunities

Chad.....12

The proportion of **youth employed** in the music industry has increased thanks to workshops that reinforced their creative and technical **skills**

The IFCD supports the implementation of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and the emergence of dynamic cultural sectors in developing countries, by strengthening the means to create, produce, distribute and access diverse cultural goods and services. The objectives of the IFCD are intrinsically linked to the 2005 Convention and the 2030 Agenda for Sustainable Development.



Mexico.....16

More than **600 people** from disadvantaged social groups received **1500 hours of training** in the book and music industries, strengthening their creative and entrepreneurial **skills**

ICM.....14

The International Music Council (IMC) contributed to structuring the music industry in **8 African countries** by building strong and **new regional networks**

Cambodia..18

Professional opportunities in the performing arts were provided to **marginalized groups**, including **women** who represented 32% of participants



Morocco



What

Promoting human, economic and social development in Morocco through the mapping of cultural industries in order to guide policy formulation

Who

Association Racines

When

May 2015 - November 2016

Why

To develop an effective policy that promotes cultural industries in Morocco

IFCD Funding
98,400 USD



More: en.unesco.org/creativity/node/3729
Visit: racines.ma

Analyzing cultural practices

Promoting cultural industries in Morocco as a tool for development

In order to promote civil society's role in transforming societies, the International Fund for Cultural Diversity has, since 2015, been supporting the project 'Developing an efficient policy for the promotion of cultural industries in Morocco'. Implemented by Association Racines, the project's main objective is to work with public authorities to effectively guide the development of a policy that places culture at the heart of development.

Association Racines has carried out more than 1,200 interviews as part of a national survey aiming to document and analyze the cultural practices of Moroccans and their level of involvement. The results were presented in the second edition of the 'États généraux de la culture' in November 2016 and led to the formulation of recommendations related to governance and policies that promote culture as an engine for open societies and for economic growth.

Beyond this mapping exercise, the association organized an annual cycle of traveling debates, 'Racines' Wednesdays', which brought together institutional stakeholders, civil society representatives and cultural practitioners. These discussions offered the perfect setting for raising awareness and strengthening the capacities of local actors, while stimulating, through cultural and creative industries, the development of a competitive local economy.



The mapping of Morocco's cultural sector, presented on the online database (www.artmap.ca), is breaking new ground by delving into cultural practices that have never been inventoried before. The exercise is addressing a national need by including different social groups, such as marginalized populations, women, and youth."

Dounia Benslimane
Executive Director,
Association Racines



Cultural industries mapped in

12
regions

Partnerships with

10+
sociocultural associations



Strengthening the role of **civil society** in **policy-making** for culture



Participation and representation at all levels of policy-making

Serbia



What

Developing evidence-based cultural policies that have a direct effect on the creation, production, distribution and access to a diversity of cultural goods, services and activities at the local and regional level in Serbia

Who

Creative Economy Group

When

May 2015-May 2016

Why

To strengthen the capacity of local and regional authorities and contribute to the development of policies for Serbia's cultural industries

IFCD Funding
64,655 USD



More: en.unesco.org/creativity/node/10403
Visit: kreativnaekonomija.com/en

When mapping informs policies

Helping local entrepreneurs shape policies to support creative economies

Since 2015, the municipality of Pirot, in Serbia, has hosted a project funded by the International Fund for Cultural Diversity entitled ‘Strengthening local and regional institutional capacities to develop cultural industries policies in Serbia’. Implemented by the Creative Economy Group, the project aims to develop evidence-based cultural policies that have a direct effect on the creation, production, distribution and access to a diversity of cultural goods, services and activities at the local and regional level in Serbia.

As a first step, the group mapped all cultural industries in Pirot and created a database of over 230 entrepreneurs, including artists, as well as design, cinema, and digital media practitioners and professionals. Then, to support the region’s social and economic development, four strategic workshops, with 88 participants, were organized. They were focused on improving job market opportunities and financing development initiatives for the local cultural and creative industries.

Beyond its direct support to local entrepreneurs, the Creative Economy Group organized dozens of consultations with more than 200 people, leading to the formulation of an Action Plan for the development of Pirot’s cultural industries. If the success of a project is measured by its ability to inspire new initiatives, then the pilot project in Pirot can be considered a case in point: 400 km away, in Kikinda, the city’s National Museum and the municipal authorities are also planning to map local creative industries.



Pirot’s experience will now serve as a positive example for other local authorities. The project has demonstrated the important impact that creativity has on the economy, as well as how it can support local development and rural and urban regeneration.”

Maja Knežević

Secretary of the Education, Culture and Sports Committee, Standing Conference of Towns and Municipalities



To date, the project’s main impact has been the transformation of mindsets at the municipal level, through the recognition of the role of local actors and local cultural expression in development.”

Hristina Mikić

Director, Creative Economy Group



2,200+
direct beneficiaries from the cultural and creative industries

126
municipalities:
cooperation of
160 coordinators from local municipalities and
400 representatives from local offices

1 
Cross-sectoral
cooperation in
evidence-based
cultural
policy-making



16 PEACE, JUSTICE AND STRONG INSTITUTIONS

Development of
inclusive policies

Chad



What

Empowering Chadian youth by reinforcing their creative and technical skills and promoting cooperation among young artists from Cameroon, Central African Republic, Democratic Republic of the Congo and Gabon

Who

Réseau culturel et artistique pour la formation et la francophonie (RECAF)

When

May 2015-May 2016

Why

To strengthen sub-regional cooperation and promote young musical talents in Africa

IFCD Funding
57,007 USD



More: en.unesco.org/creativity/node/3708
Visit: festival-ndjamvi.com/recaf

Youth emerging

Strengthening sub-regional cooperation and promoting young African musical talent

In May 2015, and with funding from the International Fund for Cultural Diversity, the Réseau culturel et artistique pour la formation et la francophonie (RECAF) launched the project 'Emerging Youth: Strengthening sub-regional cooperation and promoting young talents in the African music sector'. The initiative aims to empower youth from Chad and the surrounding region by strengthening their musical creativity and their technical skills, while also fostering cooperation.

At the heart of the project lies the creation of a collective album of ten songs with jazz, blues and afrobeat influences, created by eight young musicians from Cameroon, Chad, Congo and Gabon who also performed in front of a captivated audience at the French Institute of N'Djamena, Chad. The album is the result of months of hard work, during which the youth benefited from a training course in vocal technique and studio recording, and were mentored through the process of collective creation. Today, the *Unité* album's ten songs can regularly be heard on local radio stations and *Dounia*, a song infused with Chad's moulah style of music, has become a number one hit on regional radio station, *Africa n°1*.

Beyond the creation of this album, more than 100 representatives ranging from local authorities, artists, festival directors, and cultural operators, to producers and journalists participated in two days of reflection and discussed the development and revitalization of cultural industries, as well as the mobility of artists in central Africa. Through this project, RECAF is helping ensure that a greater diversity of cultural goods and services can reach the marketplace.



I had the opportunity to work with artists who were incredibly open-minded and had formidable ideas to share. And thanks to the skills I gained and the networks I was able to build, I recently won a prize at the 2015 NdjamVi Festival in the World Music category. This recognition has given me the courage and the will to progress further."

Geneviève Matibeye
Young artist on the *Unité* album



52

young musicians and technicians trained

10

cultural promoters from **5 central African countries** cooperating

3



Access to local, national and global markets for cultural goods and services



8 DECENT WORK AND ECONOMIC GROWTH



Inclusive participation to help **young artists access** regional music markets

IMC



What

Boost the African music industry by offering cultural management training courses and internships to young musical professionals

Who

International Music Council

Where

Cameroon, Congo, Côte d'Ivoire, Kenya, Malawi, Mozambique, Democratic Republic of the Congo and the United Republic of Tanzania

When

March 2015-December 2016

Why

To help African youth capitalize on the music industry's potential

IFCD Funding
98,756 USD



More: en.unesco.org/creativity/node/3695
Visit: amdpmusic.net

Training the next generation

Develop the African music industry by training young artists

To support young artists and to position the African music industry as a functioning and viable sector, the International Fund for Cultural Diversity financed the project 'Empowering African youth to harness the potential of the music sector', which was implemented by the International Music Council (IMC).

The short- and long-term internship programmes targeting young music professionals from Cameroon, Congo, Côte d'Ivoire, Kenya, Malawi, Mozambique, Democratic Republic of the Congo and the United Republic of Tanzania are at the heart of this project. We spoke with Charles Houdart (CH), project manager at IMC.

What motivated IMC to set-up these internships?

CH: We wanted to equip the next generation with the professional tools they need to build a strong career in the music sector. At the same time, we want to develop an African music industry that performs well, and is professional and competitive. In other words, an industry that is able to compete internationally.

What has been the impact of these internships in Africa?

CH: The basic tenet of this project is learning by doing. From early on in their careers, these young people are given a head start and are able to build the networks that will serve them throughout their careers in the cultural sector. The programme is now working across nine countries, and the ultimate objective is to promote the African music industry as a pillar for sustainable development. With support from the IFCD, the programme will provide over 150 young people with internships and opportunities to increase their mobility and skills in order to improve their marketability and give their careers a boost. The programme focuses on working with managers, event and festival organizers, sound engineers, and communication and public relation professionals.

Charles Houdart
IMC Programme Coordinator



“ Thanks to the programme funded by the IFCD, I was able to help organize the Timitar Festival in Morocco, a large festival that took place in July 2016. The internship has reinforced my desire to work in this field, in Ghana and beyond, as well as to share my experiences with other musicians.”

Edna Kankam
Intern from Ghana

150

young artists from
8 African States
benefit from
exchanges and
trainings

4

training workshops
in cultural
management for

60

young African
musicians

2



Professional **skills**
strengthened through
networking



17 PARTNERSHIPS
FOR THE GOALS



Effective and targeted
capacity building in
8 African countries
through **South-South
cooperation**

Mexico



What

Empower 600 people by developing and strengthening their creative and entrepreneurial skills

Who

Germinalia A. C.

When

May 2015-May 2016

Why

To promote the participation of young people in Mexico's publishing and music industries

IFCD Funding
100,000 USD



More:
Visit:

en.unesco.org/creativity/node/3732
germinalia.org.mx
elingenio.org.mx

Inclusive training

New horizons for creative young people

In Chiapas, Mexico, Germinalia has been implementing a project funded by the International Fund for Cultural Diversity entitled 'Promoting young people's participation in the book and music industries in Mexico'. Since 2015, the project has been working in partnership with the *El Ingenio* Centre to empower 600 people by developing and strengthening their creative and entrepreneurial skills.

We spoke with Raúl Mendoza Azpiri (RM), Germinalia's Director.

What is so innovative about the *El Ingenio* Centre's approach?

RM: The *El Ingenio* Centre promotes and encourages creativity in order to identify effective solutions to address the problems facing Chiapas' marginalized populations, and particularly the region's youth. Here, we do not offer ready-made solutions for the youth who come and see us. Instead, we provide them with the tools they need to accomplish their projects. Often, organizations that work in the Chiapas region focus on basic needs like health and agriculture. Yet, youth in this region have a lot of talent and creative potential. The *El Ingenio* Centre offers them a space where they can get together and learn, exchange and create, whether their interests lie in new technologies, writing, music creation (pop, punk, jazz and more), or performing arts.

And what has been the impact of the project?

RM: Today, dozens of young people have been able to professionalize their art and earn a living from their talent. In doing so, they are transforming their lives and their families. More than 55 cultural goods and services produced by youth who participated in the project are now for sale online through our virtual catalogue: www.geniart.mx. The project has also opened up new cultural markets, namely in music and performing arts. The IFCD's support has allowed us to demonstrate how cultural and creative industries can act as a lever for development in a difficult socioeconomic context.

Raúl Mendoza Azpiri
Director at Germinalia



“The programme allowed us to improve our written and oral expression, to learn how to compose and record music, and to ultimately grow our talent and share our music more widely. As a result, new personal and professional horizons have opened up, where music is much more than a hobby – it has become a profession.”

Members of the Pony York band, project beneficiaries

17

bands recorded their work through the *El Ingenio* Centre

1

online marketing platform for **local entrepreneurs**

3



Increased **capacities** and **skills** among **marginalized social groups**



4 **QUALITY EDUCATION**
Increased number of youth and adults with relevant **skills for employment**

Cambodia



What

Bolster the diversity and vitality of the performing arts industry through capacity-building interventions

Who

Phare Ponleu Selpak

When

March 2015-February 2017

Why

To build a performing arts industry in Cambodia

IFCD Funding
100,000 USD



More: en.unesco.org/creativity/node/3694
Visit: phareps.org

Artistic effervescence

Training programmes in performing arts for young artists from vulnerable backgrounds

Since 2015, Phare Ponleu Selpak has received funding from the International Fund for Cultural Diversity to implement the project, 'Building a sustainable performing arts industry in Cambodia', which aims to bolster the diversity and vitality of the performing arts industry. The project has put in place training workshops to strengthen the capacity of more than 800 artists and arts teachers in order to increase and promote the active participation of young people and women from vulnerable backgrounds in the performing arts.

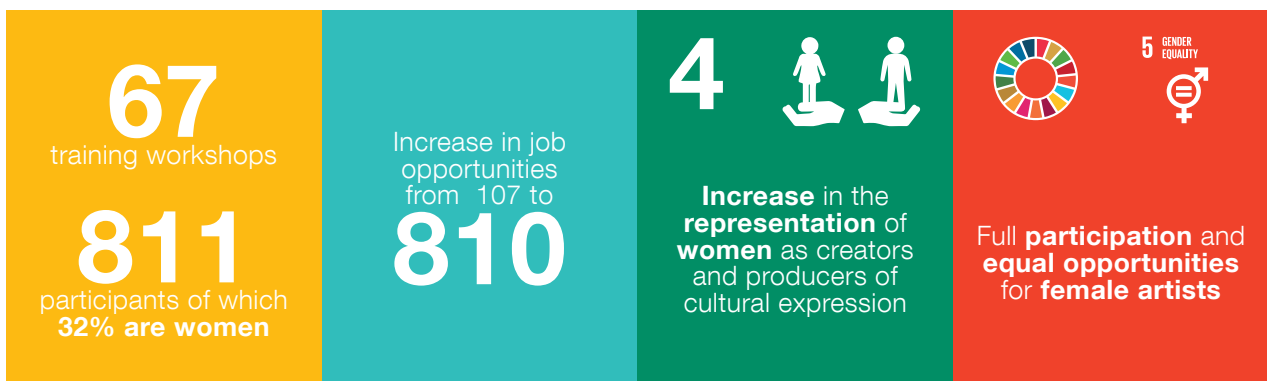
These artists have benefited from technical skills training in sound and music, makeup, and costume, as well as in management, communication, distribution and production. Among other successes, the project led to the creation of a music video that aims to raise awareness on disability and brings together dozens of artists who embody the diversity and dynamism of Cambodia's contemporary performing arts. In January 2016, these artists, including Onn Sokny, the star of the video, participated in a week-long training workshop during which they learned how to create inclusive artistic performances. To date, the music video has been viewed by over 20,000 people on YouTube.

In only one year, the project has multiplied the number of employment opportunities available to the artists that took part in the training. After decades of economic woes, the arts sector in Cambodia is booming and organizations like Phare Ponleu Selpak and Epic Arts demonstrate how cultural industries can contribute to inclusive development.



Through our partnerships with other civil society organizations, we are in a position to organize trainings throughout the country. The participating artists acquired new skills that they used, not only to meet their own needs, but also to contribute to their development."

TO Loehrt
Programme manager at
Phare Ponleu Selpak



Uruguay



What

Strengthening skills to encourage the participation of vulnerable groups in the creative sector

Who

National Directorate of Culture, Ministry of Education and Culture

When

May 2015-May 2016

Why

To encourage the active participation of vulnerable groups in Uruguay's creative sector

IFCD Funding
99,600 USD



More: en.unesco.org/creativity/node/3781
Visit: icau.mec.gub.uy

Culture and social inclusion

Cultural and creative industries: towards social inclusion in Uruguay

In 2015, with funding from the International Fund for Cultural Diversity, the National Directorate of Culture (Ministry of Education and Culture) launched the project 'Fostering an active participation of vulnerable groups in the creative sector in Uruguay'.

By building on the *Fábricas de Cultura* programme, this innovative project – both in terms of its concept and implementation – has strengthened the skills and capacities needed to facilitate social inclusion through cultural and creative industries. Participants have benefited from training in production techniques, business management and marketing, and have acquired the skills they need to gain market access.

Julia Silva (JS), Project Coordinator, and Begoña Ojeda (BO), General Director of the cultural programme at the National Directorate for Culture, share their experiences on the project's importance and the role cultural and creative industries play in the country's social and economic development.

Why did you support this project?

BO: First, because it's an inclusive project that aims to create employment through cultural industries. Then, because it empowers people, namely through training in business management, marketing, strategy development and planning, business creation and registration, as well as through participation in exhibits and fairs.

What results has the project had?

JS: Nearly 230 participants from 14 *Fábricas de Cultura*, spanning 9 cities, have benefited from this project. Many of them participated in trade shows, where they learned how markets work, adapted their production to demand, and diversified their product lines. This required participants to select and analyze their target market as well as develop and maintain the necessary logistics (production, distribution, promotion, and pricing).

How will you ensure this project is sustainable?

BO: For the first time, the involvement of various ministries, of civil society and of the private sector has created a new dynamic, and led to the expansion and consolidation of a network of professional buyers.

“ This project places culture at the heart of development. And that's why we want vulnerable populations to produce cultural goods and services and gain access to markets, thereby generating new revenue and promoting social inclusion.”

Julia Silva
Coordinator,
Fábricas de Cultura





Promoting the export of Caribbean music

2016
Musicians export their music to Canada and the United Kingdom and other international music festivals such as Veranda Cultural and the 'Semana Internacional de Musica' in Sao Paulo

2015
Partnership established to promote the talents of six musicians before a television audience of more than one million viewers

2013
Four artists selected to participate in the NACA Convention in Nashville, Tennessee, before an audience of 3,000 music promoters, representing over 500 colleges and universities in the United States

2012
Project launched by the Association of Music Entrepreneurs (AME), with support from the IFCD, to send young musicians to the United States and provide networking opportunities within the music circuits of the National Association of Campus Activities (NACA)

The impact of IFCD-funded projects is large, and can be measured not only in numbers (beneficiaries, trainings, cultural goods and services, and more), but also in terms of long-term structural changes that last well beyond a project's lifespan. These three projects illustrate the importance of investing in the IFCD.

A sustainable investment



A networking space dedicated to digital creation

2016

Senegal is a hub for digital artistic creation in Africa and, every year, it hosts artists from all over the world. Kër Thioossane organized the 5th International Afropixel Festival, bringing together more than 60 artists and international cultural entrepreneurs

2014

Dakar becomes UNESCO Creative City for Media Arts

2012

Young artists gain skills and become competitive in the creative sector and Senegalese job market. 70% of youth who undergo training are professionally active

2011

Launch of the Kër Thioossane project with IFCD funding. 150 artists trained to incorporate multimedia work across all artistic expressions



Promoting the active participation of youth in cultural industries in Paraguay

2016

Creation of a network of 5 youth centres and 3 cultural organizations to influence and develop cultural policies. Aimed at sustainable development, the network includes marginalized youth and promotes the further development of the local cultural and creative industries

2015

Development of an inter-institutional support alliance with the public (local and national government) and private sector to promote local cultural organizations and creative industries

2014

Participation of 100 young persons in 40 workshops organized in 5 youth centres to develop and strengthen their artistic skills, cultural production and management capacities

2014

Project launched by Asociación Colectivo de Cultura y Participación (CyP) to map the cultural and creative industries and to promote the active participation of young people, in cooperation with 5 centres

Armenia
196 USD

Australia
67,716 USD

Austria
23,508 USD

Barbados
261 USD

Cambodia
237 USD

Canada (Québec)
14,316 USD

China
160,000 USD

El Salvador
522 USD

Germany
124,014 USD

Grenada
33 USD

Guinea
100 USD

Haiti
78 USD

Mauritius
392 USD

Paraguay
327 USD

Portugal
16,411 USD

**Saint Vincent and
the Grenadines**
5,464 USD

Slovenia
2,743 USD

Sweden
31,437 USD

Togo
66 USD

Ukraine
3,232 USD

Uruguay
800 USD

Viet Nam
1,894 USD

Zimbabwe
67 USD

Donors from A to Z

Belgium
54,230 USD

Belize
33 USD

**Bosnia and
Herzegovina**
555 USD

Bulgaria
1,506 USD

Estonia
1,241 USD

Finland
21,692 USD

France
135,405 USD

謝謝！

Jamaica
633 USD

**The former
Yugoslav Republic
of Macedonia**
261 USD

Merci !

¡ Gracias !

Dankjewel !

Děkuji ! Kiitos !

Thank You ! Tack !

Hvala ! Danke ! Дякую !

Хвала вам ! Gràcies !

Ти благодарам ! شكراً !

The IFCD is a voluntary fund whose actions wouldn't be possible without the support of its multiple donors. In 2016, 33 countries contributed **670,676 USD** to support projects in developing countries. The IFCD would like to sincerely thank the countries who recently started supporting the Fund, and particularly those who are regular contributors.

List of IFCD funded Projects (2010-2015)

COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
AFRICA			
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
	"Emerging Youth": Strengthening sub-regional cooperation and promoting young talents in the African music sector	57,007	2014
Côte d'Ivoire	Developing the cultural potential of Yopougon	29,892	2010
	Creating a cultural industry around balafons in Côte d'Ivoire	50,885	2012
Kenya	Developing and promoting stone sculpture production	35,000	2010
	Mapping Kenya's cultural industries	100,000	2010
	Broadening opportunities for indigenous people in Kenya's cultural industries	95,547	2011

COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
Madagascar	Consolidating the production and sale of lambahoany	26,563	2010
	Supporting book publishers	44,985	2010
Malawi	Strengthening the Cultural Industries in Malawi	10,000	2011
	Building a viable and sustainable film industry in Malawi	42,490	2013
Mali	Promoting the 2005 Convention	67,268	2010
Mozambique	Combating youth unemployment through the cultural industries	65,000	2011
Namibia	Promoting artistic expressions by vulnerable groups	5,000	2010
Niger	Training theatre professionals	30,588	2010
	Capacity building to promote emerging cultural industries in Niger	80,000	2011
Republic of the 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
	Training Senegalese cultural managers in cultural policy implementation	99,550	2011

COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
South Africa	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
	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
Togo	Supporting Togolese artisans	29,500	2010
	Devising a strategic plan to implement cultural policies in Togo	98,698	2011
Zimbabwe	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
	Strengthening local cultural policy in Zimbabwe	99,465	2015
Regional project Cameroon, Congo, Côte d'Ivoire, Democratic Republic of the Congo, Kenya, Malawi, Mozambique, United Republic of Tanzania	Empowering African youth to harness the potential of the music sector	98,756	2014

COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
---------	---------------	--------------	---------------

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 People's Democratic Republic	Seminar on implementing the 2005 Convention	5,000	2010
Mongolia	Cultural statistics in action: Getting a clear picture of Mongolian cultural industries	79,000	2010
Tajikistan	Strengthening and diversification of the music production in Tajikistan	85,000	2011

COUNTRY

PROJECT TITLE

AMOUNT
(USD)FUNDING
CYCLE

CENTRAL AND EASTERN 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
	Approaches to participatory governance of cultural institutions	84,518	2015
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

LATIN AMERICA AND THE CARRIBEAN

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
Bolivia (Plurinational State of)	Strengthening civil society participation in policy advocacy for Bolivia's culture sector	99,340	2015
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
El Salvador	Sustainable development of cultural industries with women and youth in Ilosbasco	93,538	2015

COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
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
Haiti	Mapping the Haitian music industry	85,080	2015
Jamaica	Towards the revision of the National Cultural Policy in Jamaica	60,201	2015
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

MULTI REGION PROJETS

Haiti, Kenya, Nigeria and Serbia	Strengthening minority-language publishing industries in Haiti, Kenya, Nigeria and Serbia	100,000	2013
----------------------------------	---	---------	------



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

The IFCD is the fund established by the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. 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 to the promotion of a decent quality of life.