

6

2017 report

international fund for cultural diversity

Investing in creativity.
Transforming societies.



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

Creative economy

Interviews with Ahlem Mosteghanemi,
Youssou N'Dour and Forest Whitaker

A fund like no other

From UNESCO's priorities to the 2005 Convention,
what makes the IFCD unique

The 2030 Agenda

The IFCD and the Sustainable Development Goals



Foreword

5

IFCD introduction

- 6 About UNESCO / UNESCO's conventions
- 7 The 2005 Convention
- 8 The IFCD in a nutshell
- 9 The IFCD in numbers

Creative economy

- 10 Interview with Forest Whitaker
- 12 Creative performance
- 13 The IFCD and the film industry
- 14 Interview with Youssou N'Dour
- 16 The power of music
- 17 The IFCD and the music industry
- 18 Interview with Ahlem Mosteghanemi
- 20 One for the books
- 21 The IFCD and the publishing industry

The IFCD approach

- 22 UNESCO'S two global priorities /
Diving into the 2005 Convention goals
- 23 What is the IFCD approach?
- 24 Policy-making means making a difference
- 26 Building capacities for a better future



SDGs & the IFCD

- 28 Sustainable development /
Is it really possible?
- 29 Investing and transforming
societies through culture / From
the 2005 Convention to the SDGs
- 30 Culture at the core of development

Donations

- 32 A collective effort

Thank you

35

List of funded projects 2010-2016

36



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

Published in 2017 by the United Nations Educational,
Scientific and Cultural Organization
7, place de Fontenoy, 75352 Paris 07 SP, France

© UNESCO 2017



This publication is available in Open Access under the Attribution-ShareAlike 3.0 IGO (CC-BY-SA 3.0 IGO) license (<http://creativecommons.org/licenses/by-sa/3.0/igo/>). By using the content of this publication, the users accept to be bound by the terms of use of the UNESCO Open Access Repository (www.unesco.org/open-access/terms-use-ccbysa-en).

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 or area or of its authorities, or concerning the delimitation of its frontiers or boundaries.

The ideas and opinions expressed in this publication are those of the authors; they are not necessarily those of UNESCO and do not commit the Organization.

Chief Editor

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

Writing and Editing

Eugene Liang, Liang Comunicações

Production Team

Juanita Casas Castrillón, **Inel Massali**, **Naïma Boumaïza**, **Laurence Mayer-Robitaille**, **Nuria Ametller**, Section of the Diversity of Cultural Expressions, UNESCO

Cover photo Patrick Denker

Graphic design and illustrations

Luciana Cury, Liang Comunicações

Cover design Liang Comunicações

Typeset

This brochure was composed in Vegur and Nexa Slab type families

Printed in 2017 by UNESCO



The 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions recognizes the key role of culture, creativity and innovation in meeting the challenges of sustainable development, encouraging economic growth and promoting social inclusion.

The International Fund for Cultural Diversity (IFCD), its operational tool, supports the development of policies and actions in developing countries that invest in culture and creativity, implementing both, the 2005 Convention and the United Nations 2030 Agenda for Sustainable Development. In Haiti, for example, IFCD funding contributed to a national mapping of the music industry to inform the sector's policy. In Mexico, the cultural policy and management capacities of cultural actors in the public and private sectors were enhanced. In Cameroon, the IFCD provided professional training in arts and design as a way to empower young women.

This edition of the IFCD brochure highlights the potential of the cultural and creative industries through the words of three celebrated artists: Forest Whitaker, Oscar award-winning actor; Youssou N'dour, world-renowned singer and songwriter; and Ahlem Mosteghanemi, award-winning author.

These three artists, who embody the full diversity of cultural expressions, have shared with us their vision of the cultural and creative industries and what has inspired their commitment to promote culture as a key enabler and driver of development. It is therefore with great appreciation to Mr Whitaker, Mr N'dour and Ms Mosteghanemi, that the IFCD brings their messages of innovation and creativity to illustrate the aims and opportunities made possible by the IFCD.

Cultural entrepreneurship is a source of millions of jobs around the world, notably for young people and women. The IFCD is in a unique position to harness the power of the creative economy, which, as Ms Mosteghanemi explains, is "an economy where the main wealth, namely the cultural product, benefits from an environment that is favorable to its creation and its distribution".

The results of the IFCD projects prove how investing in the creative economy can result in successful businesses, job creation and increased income. It shows how they implement UNESCO's priorities of gender equality and Africa, where culture, as Mr N'dour explains, increasingly plays an "amplifier role [...] because it promotes values that are conducive to development".

Encouraging support for the IFCD, as Mr Whitaker writes, sends the message that "investment in creativity (is) an investment in a sustainable future". Through its grassroots projects and promotion of artist-friendly policies, the IFCD contributes to building vibrant sectors where artists and creators can both innovate and reap the benefits of their work.

In order for the IFCD to succeed, all actors must be engaged. New partnerships are forming around the IFCD, including with the private sector. Public institutions and NGO's in developing countries are not only IFCD beneficiaries but are now important contributors. Together, we can meet the challenges to building strong cultural sectors all over the world.

Danielle Cliche

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

About UNESCO

As of 2017, the United Nations works with 15 organizations, called **specialized agencies**. Each agency focuses on one particular field that is usually described in the organization's name.

Here are a few examples: the World Health Organization, the World Intellectual Property Organization, the Food and Agriculture Organization, and so on.

UNESCO, which stands for **United Nations Educational, Scientific and Cultural Organization**, is one of these **15 specialized agencies**. Its purpose is to contribute to peace and security by coordinating international cooperation in education, science, culture and communication.



Credit: Michael Ravassard

UNESCO's conventions

The first question is obvious: what is a convention?

A convention is a legal agreement. Whenever a State signs a convention, it agrees to uphold the terms of this agreement.

Writing and adopting a convention is no easy task. Between the drafting phase and the convention's entry into force, many months or even years can go by. Conventions are prepared in line with clearly defined procedures laid out in UNESCO's Constitution¹.

But why is such a strict procedure necessary?

Once a convention is adopted, it becomes a legal instrument defining the rules that States have agreed to respect.

Since 1948, UNESCO Member States have adopted almost 30 conventions, one of which is the **2005 Convention**.

1. Article IV, paragraph 4 in the Rules of Procedure concerning Recommendations to Member States and International Conventions.

The 2005 Convention

Here's the 2005 Convention's real, full name: the **Convention on the Protection and Promotion of the Diversity of Cultural Expressions**.

Like all names, there's a meaning behind this one as well. A meaning that can be translated into four ambitious goals listed in the box below.

As of 2017, no fewer than 145 countries and the European Union (Parties) have committed themselves to making sure these goals are met. To make these goals a reality, the 2005 Convention has established a Fund.

This fund is called the International Fund for Cultural Diversity (IFCD).



Diversity of Cultural Expressions

What are cultural expressions exactly? Firstly, cultural expressions are as diverse as the people who bring them to life. A cultural expression can be dance, audiovisual productions such as film and the performing arts, music, theatre, design, arts and literature. Basically, anything resulting from people using their creativity in its many diverse forms.

The 2005 Convention's goals



Support sustainable systems of governance for culture



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



Integrate culture in sustainable development frameworks



Promote human rights and fundamental freedoms

The IFCD in a nutshell

The International Fund for Cultural Diversity (IFCD) is a multi-donor voluntary Fund established in 2010.

The objective of the IFCD is to foster the emergence of dynamic cultural and creative sectors, and ultimately to promote sustainable development and poverty reduction in developing countries that are Parties to the 2005 Convention. So far, 53 countries from Argentina to Zimbabwe have benefitted from IFCD funding.

So, how does the IFCD do that?

Well, everything that's raised by the fund goes to **support cultural projects**. And it is through the implementation and monitoring of these projects that this **twofold purpose**, of sustainable development and poverty reduction, is achieved.



The projects

All IFCD funded projects aim to strengthen the cultural and creative industries in developing countries.

In order to do that, they cover a wide range of areas: the development and implementation of cultural policies, the improvement of access to markets, the increased mobility of artists and cultural professionals, the creation of new cultural industry business models, capacity-building for cultural entrepreneurs and the mapping of cultural industries.

By doing so, these projects **prepare a fertile ground for various creative sectors to grow and flourish**.

A twofold purpose

1. Sustainable development

For the first time, the importance of culture for sustainable development was included in a Culture Convention. Today culture's role has been recognised in achieving **many of the 17 Sustainable Development Goals (SDGs)**.

2. Poverty Reduction

Investing in the IFCD helps to build stable business environments through policy development. And a dynamic creative industry can contribute up to **10% of a developing country's GDP**.

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

Investing in creativity means restructuring cultural policies, as well as strengthening capacities and structures in the cultural and creative industries.

Ok. But what does THAT mean?

When cultural policies create a more favorable environment for artists and cultural entrepreneurs to thrive, new and better opportunities arise.

When these artists and entrepreneurs are able to refine their skills or learn new ones, they are more equipped to make the most of these opportunities.

And the transformation begins.

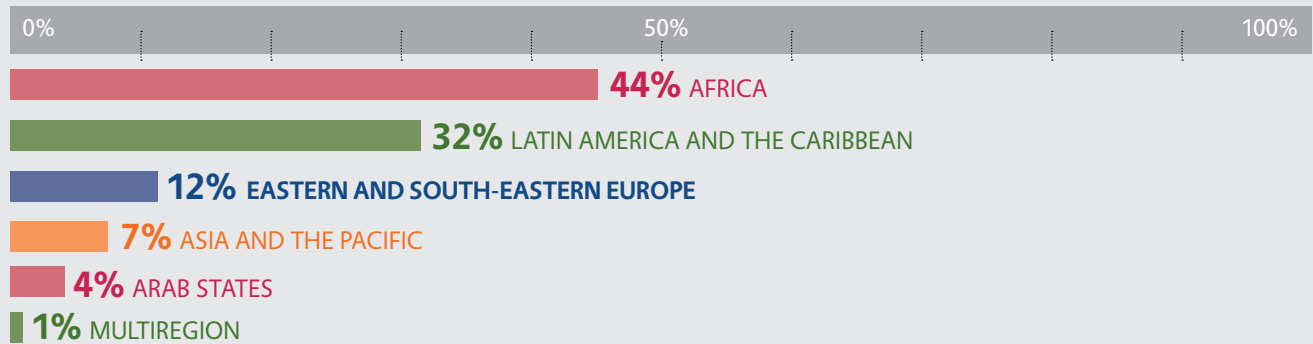
When preparation meets opportunity, jobs are created. Economies are strengthened. Entire societies are transformed. Everybody wins.

With stronger economies, more investments can be made in the creative industries. And the cycle begins all over again. When this happens, that's when things become truly sustainable.

And that is what human-centred sustainable development is all about.

The IFCD in numbers

Percentage of projects funded by region (2010-2017)



97 PROJECTS

have been funded
in 53 developing
and least developed
countries



over

7 MILLION USD

has been invested in
developing countries
since 2010

Funding of projects per UNESCO
global priority and priority groups



3,554,649 USD
YOUTH



2,823,293 USD
AFRICA



2,698,975 USD
GENDER EQUALITY



573,253 USD
SMALL ISLAND
DEVELOPING STATES

DID YOU KNOW?

92% OF THE PROJECTS
funded between 2015 and 2016 were
GENDER-SENSITIVE
and **35% OF THEM**
were carried out by women!

The role of a lifetime: fostering peace and creativity

For the past three decades, Mr. Whitaker has been building a solid and talented career in the film industry, working as an actor, producer and director in both feature films and TV series. Below, he shares his thoughts on topics like the creative economy, sustainability and the IFCD.

In what ways do you think investing in creativity can transform societies?

Expressing one's creativity is organic to freedom of expression. It should be seen as a human right. I think that the world would be a better place if creativity had more of a presence in schools and in education at large. Such investment in creativity would be an

investment in a sustainable future, one where people would have more opportunities to imagine and realize novelties while appreciating the rich diversity of cultures and individuals.

Tell us about the importance of having appropriate laws, regulations and policies that foster the emergence of dynamic cultural and creative sectors?

The Human Rights Declaration allows people freedom of speech. All of our laws and regulations need to stem and come from that. There should be an atmosphere where individuals can rise up speaking individual self and individual communities. In this perspective, the rights of artists and the rights of citizens are exactly the

FOREST WHITAKER is an artist and humanist. He is the founder and CEO of The Whitaker Peace and Development Initiative (WPDI), co-founder and chair of the International Institute for Peace, UNESCO Goodwill Ambassador for Peace and Reconciliation and was recently appointed as UNESCO Special Envoy in the development of peace and reconciliation in areas of conflict. He's also one of Hollywood's most accomplished figures, having received prestigious artistic distinctions including the 2007 Academy Awards for Best Actor for his performance in *The Last King of Scotland*.



wpdi.org



goo.gl/s9sNKg
goo.gl/sRydes

same. The main policy challenge is to create an enabling environment where the exertion of rights is not just respected or tolerated but promoted.

What would be your definition of the “creative economy”?

It is an economy where imagination is the raw material and skills the main infrastructure.

How can the film industry help promote gender equality?

A key first aspect is to dispel stereotypes and prejudices, by having women portrayed in prestigious roles. This issue of role models is fundamental. But that is not enough: what matters is whether they drive the action, if they make things move around them rather than simply deal with the consequences of actions initiated by male figures. Because the main lesson behind art should be that you can be a maker of things and creator of worlds, that you can change the course of things and even – if needs be – break the mold of established roles.

How do you think capacity-building programs like the ones run by the WPDI and the IFCD can help build an integrated, prosperous and peaceful Africa?

The programs of WPDI aim to foster youth empowerment as an asset for their communities and countries. They aim to foster lasting peace and sustainable development by drawing on youth as our partners on the field. In that sense, the common trait between our work and programs supported by the International Fund for Cultural Diversity on capacity building in the creative industries is that they provide young people with tools to express themselves. The objective of an integrated, prosperous and peaceful Africa must be fully owned by African youth from the design to the implementation, and the creative industries play an important role in such a transformation.

How can culture contribute to the achievement of the SDGs?

Starting with the obvious, I would first highlight that culture is an economic sector, which deserves investments as such. There are returns in terms of jobs and growth. But I think that the role of culture goes beyond that. With culture comes a conception of development that is sustainable in the sense that it is centered on individuals' capacity for entrepreneurship or freedom to express their aspirations and their projects. When people feel they can participate as actors and consumers in the cultural life of their community – be it local, national or global – they are empowered. Innovation is often discussed in the context of the SDGs in connection with science and industry, but I think that culture and social innovation should be part of this reflection.

To conclude, would you like to address a special message to our readers?

The International Fund for Cultural Diversity is an important mechanism, which I hope will gain momentum and visibility in the years to come. The Fund finances key projects in places where assistance is needed as is the case for developing countries. More generally, the very existence of the Fund sends a message on the importance of cultural diversity as a fundamental aspect in the life of our communities. This is important to stress, as the world is engaged in the implementation of the SDGs, bearing in mind that development cannot be sustainable if it does not address the aspiration of individuals and cultures to express their creativity, which is but another name for their liberty.

“(THE CREATIVE ECONOMY) IS AN ECONOMY WHERE IMAGINATION IS THE RAW MATERIAL AND SKILLS THE MAIN INFRASTRUCTURE.”

Forest Whitaker

Creative performance



Credit: Amy Gallatin/Montclair Film

Data from UNESCO Institute for Statistics show that **worldwide production of feature films grew by 64% since 2005**, when the Convention was adopted. This result led to a similar growth rate in global box office revenues during the same period.

Also, between 2005 and 2015, the average share of box office earnings generated through domestically-produced films grew in developed countries from 14% to 18%, and even more in developing countries (from just under 10% to over 25%).

These figures not only show the power and the potential of the creative economy, but they also shine a light on the importance that developing countries have in this economy. For example, three developing countries – China, India and Nigeria – are among the global top five feature film-producing countries.

Projections from consultancy firm PwC predict that by 2019, total “filmed entertainment”^{*} revenue will reach 104.62 billion USD worldwide, with China and Latin America accounting for over 30% of this result.

^{*}which includes TV and video production

Film industry in developed and developing countries



79% of all cinema theatres are located in developed countries and **21%** in developing countries¹



24% of the countries in **AFRICA** and **76%** in **EUROPE** and **NORTH AMERICA** have at least one film school²

Sources: 1. UNESCO Institute for Statistics (2017)

2. International Association of Film and Television Schools (CILECT) / BOP Consulting (2017)

Women protagonists



While there are countless examples of women who – through sheer talent, drive and hard work – became icons in front of the camera, there needs to be more women occupying decision-making positions. Not just behind the camera, but at all levels.

As of 2017, a few names in the film industry, and the “filmed entertainment” business, were bringing about this change.

Names like Nigerian **Mosunmola “Mo” Abudu**, founder and CEO of EbonyLife TV. American **Cheryl Boone Isaacs**, president of the Academy of Motion Picture Arts and Science. UAE’s **Maryam Eid Almheiri**, CEO of twofour54 (the United Arab Emirates’ government-owned media zone).

By supporting projects that focus on capacity-building of cultural entrepreneurs, the IFCD hopes to open the path for more women to lead the way in the film industry.

The IFCD and the film industry



New data from the UNESCO Institute for Statistics show also the growing importance of developing countries in the film industry, especially since 2005, when the Convention was adopted.

In India, for example, film production has nearly doubled since 2005. In that year, just over 1,000 films

were produced, but in 2015, India reported that 1,907 feature films had been produced. In the same period, especially due to the introduction of digital technology, Chinese film production more than tripled, rising from 260 to 686 movies.

Since 2010, the IFCD has been supporting projects to strengthen the film industry in developing countries in Africa, Asia, Eastern and South-Eastern Europe and also Latin America and the Caribbean. The example below illustrates one of these projects.

Building a viable and sustainable film industry in Malawi

By the late 1980s, with the country's economy failing, the film industry in Malawi took a serious hit. Because of the absence of policy frameworks that support the growth of the industry, as well as the lack of technical capacity, it still hasn't fully recovered.

To revert this situation, the IFCD provided financial assistance to the project "Building a viable and sustainable film industry in Malawi", so that consultative roundtables could be organized,

involving different specialists and experts from the film industry to identify the main challenges of the industry and to discuss possible solutions.

As a result, a five-year strategy titled "Investment and Development Strategy for Film in Malawi 2015-2020" was elaborated, targeting priority areas such as policy and legal frameworks, financing, education and training, distribution, gender and international cooperation.

Country Malawi
Period 2014



THE NATIONAL ARTS AND HERITAGE COUNCIL

was created, to oversee the cultural industry activities

The "Censorship and Control of Entertainment Act of 1968" evolved into the
"CLASSIFICATION AND CONTROL OF ENTERTAINMENT ACT"

Giving a voice to creativity, peace and cultural diversity

Mr. N'Dour has been shaping the music landscape of Senegal for almost 40 years, both on stage and also behind the scenes. His songs call for peace, hope and equality, both in Africa and around the world. In this interview, he talks about cultural entrepreneurship, gender equality and of course, Africa.

How would you describe the role of cultural entrepreneurs in the creative economy?

When financial institutions do not support the cultural sector, cultural entrepreneurs make up for this lack of support. Their role is to take matters into their own hands, making sure that their businesses flourish. By

contributing to the growth of this sector, they create a virtuous circle that encourages entrepreneurship and cultural production.

Can you tell us what inspired you to write songs like "The Lion" and "Shaking the Tree" (which promote women's right) and how the music industry can help promote gender equality?

I do not like to talk about parity but about efficiency. Because as far as determining who is the more efficient of the two, there's truly no difference between women and men. Today we speak in terms of skills and not really in terms of gender. A lot of progress has been made since the 80s, but it is important to continue to

YOUSSEU N'DOUR is a highly acclaimed Senegalese singer, composer and producer. He is also the founder of the Groupe Futurs Médias, and in 2012 was named Minister of Culture and Tourism in Senegal. Since 2000, through "The Youssou N'Dour Foundation", he has been engaged in works that aim to promote sustainable development, protecting children's rights (he's been a UNICEF Goodwill Ambassador since 1991) and fighting off malaria. Hailed as one of the most talented artists in the world, Mr. N'Dour received the Grammy Awards for "Best World Music Album" in 2005. In October 2017, he became the first Senegalese ever to receive the prestigious Præmium Imperiale International Arts Awards in Japan.



goo.gl/dphmQE



goo.gl/tsmVrF

promote women's rights, and music is a powerful way to get the message across.

How do you see the role of culture as a factor of sustainable development in Africa?

For me, culture has a role of an amplifier. The Rototom Festival in Spain is a good example of how festivals provide not only music concerts, but also provide opportunities for conferences on social and philosophical issues to take place. They are convincing communication tools that promote values that are conducive to development. Culture helps to awaken consciences, by encouraging reflection and change on issues that challenge us.

Could you comment on the state and the growth of the African creative economy and its contribution to development in Africa?

I think that young people, who represent the vast majority of the population in Africa, are more involved in the local creative economy than before. Take music, for example: they are more attracted to the Afro-pop of Nigeria than they are to American music. Not to mention the huge industry that is Nollywood, with its films being distributed all over Africa. It's safe to say that the value of African cultural productions is now more recognized by the local public. A positive momentum is growing! The problem is that we lack indicators, data and statistics to quantify and qualify the impact of this dynamic on local economies.

What can you tell us about the importance of designing, approving and implementing appropriate laws, policies and measures to foster the emergence of vibrant cultural and creative sectors?

When I was minister, I focused on the implementation of laws that would help better structure this sector and address contemporary issues. For example, with the number of smartphones skyrocketing, we can now download and save everything, and that has pushed us to reflect on the issue of the protection of works and artists. With our policies, we can react by developing a legal framework, adjusted to the local socio-cultural

context. It is important that these provisions are in the interest of the artists.

In your opinion, how can investing in creativity transform societies?

Supporting the cultural sectors and the creative economy as a way to diversify economic activities is a key issue. The media, museums, theaters, cinema, all these infrastructures have a positive impact on society because they allow economic development, the proliferation of ideas and innovation that lead to progress.

What would be your definition of the "creative economy"?

Culture is everywhere. It's a sector that generates a lot of jobs and produces a very specific kind of economy, one where the needs and the know-how of many different actors meet in a chain reaction manner. Here's an example: by himself, a painter may impact the livelihood of the craftsmen who make his canvases and the art galleries that will expose his works. It's this chain that makes the creative economy.

Could you send a message to our potential contributors?

It is necessary to convince contributors who have not yet donated to finally act! Institutions are not investing some of the financial resources they have to spare, even though there is still so much to do to boost the cultural and creative economy of the continent. We must find a way to make up for the lack of infrastructure. So let us all participate.

"CULTURE HELPS TO AWAKEN CONSCIENCES, BY ENCOURAGING REFLECTION AND CHANGE ON ISSUES THAT CHALLENGE US."

Youssou N'Dour

The power of music



Credit: UNESCO

According to data released by the International Federation of the Phonographic Industry (IFPI) in its Global Music Report 2017, **“music can be a significant driver of economic activity, employment, exports and tax revenue”**. And the numbers are there to prove it.

Music generates employment. In 2014, total employment from the live music sector in South Australia was estimated at 4,100 job opportunities, representing 6.3% of the national figure.

Let's not forget the income that results from live music performances. For example, in Katowice, Poland, 27 music festivals liven up the city's cultural life. Three of them - OFF, Tauron and Rawa - are major and world-renowned events that annually add around 2.7 million euros to the city's local economy.

In Kingston, Jamaica, the music sector, which today is worth an estimated 130 million USD, remains the driver of the local economy, employing around 43,000 people in this city of 660,000.

These numbers are just a few examples that clearly show why it is worth investing in music and in the creative economy.

“The IFPI is a not-for-profit international organization, with offices in 57 countries, and that represents over 1,300 record companies.”

Investment in music



4.5 BILLION USD
is the amount music companies invest annually in discovering, nurturing and promoting artists¹



DIGITAL INCOME
now accounts for **50%** of global revenues²

Sources: 1. Investing in Music Report 2016, The Value of Record Companies, IFPI
2. Global Music Report 2017, Annual State of the Industry, IFPI

Music Cities



Credit: Fotolia

Music can entirely transform the face and the fate of a city.

Take Liverpool, in the UK, for example, hometown of the Beatles. The English group is the city's number one tourist attraction, contributing more than £70 million to the local economy. In 2013, tourists spent £3.64 billion there, generating 49,000 jobs.

For 20 years, the city of Essaouira, Morocco, has hosted the Gnaoua and World Music Festival, which celebrates the unique style of gnaoua music. In 2017, the 20th edition attracted more than 300,000 festival goers and 300 journalists, while also raising awareness of the dynamism of the city.

Another example is Bogotá, which hosts the Rock al Parque, one of the world's largest music festivals attracting more than 3.8 million attendees since its inauguration in 1995. In addition, Bogotá is also home to 60 other annual music festivals, as well as 500 live music venues.

Investing in the IFCD is a way to support developing countries build more and more music cities.

The IFCD and the music industry



According to the IFPI, one of the key strategies to help the music industry thrive is through multi-level government support, as “music-friendly and musician-friendly government policies have a direct impact on the ability of music businesses such as live performance venues, recording studios and rehearsal spaces to operate sustainably”.

The example below illustrates how an IFCD funded project can contribute to poverty reduction and sustainable development through enhancing policy-making.

Mapping the Haitian music industry

UNESCO has a longstanding cooperation with Haiti. This cooperation benefits and impacts various areas of the country, including the music sector, which Haiti’s Ministry of Culture classified as an “economically viable” sector.

It was in this context that the IFCD provided financial assistance to the Haitian Association of Music Professionals Ayiti Mizik, an NGO in Haiti, to elaborate a national mapping of the music industry that could contribute to guide

the sector’s policy-making. The results of the study provided the music sector with the first data to inform policy making. They were presented during a national roundtable in which music professionals and stakeholders could discuss the potential of the sector and formulate recommendations based on hard evidence to address challenges on the creation and distribution of music recordings.

Country Haïti

Organization Association haïtienne des professionnels de la musique – Ayiti Mizik

Period 2016-2017



6 REGIONS

of the country were surveyed

1,520 MUSIC PROFESSIONALS

from **35 DIFFERENT TRADES**

participated in the survey

Promoting change in the Arab world, one word at a time

For more than 40 years, while enriching Arabic literature with highly praised sentimental and poetic works, Mrs. Mosteghanemi has been raising awareness through her writing of corruption, injustice and women's rights. Below, she provides us with her insights on creativity, digital technology and writing in the Arab world.

How do you think creativity can transform societies in a sustainable way?

First and foremost, creativity must be valued and recognized for its ability to touch people. For it is only when creativity is allowed to express itself that it can influence people, giving them the opportunity to be creative and encouraging them to share their views and talents. Only then can it fulfill its task. Artists must also

be at the forefront of movements that lead to open-dialogues, especially in countries where there are still numerous taboos that restrain both thought and artistic processes.

This is why artists and writers take action on a daily basis to promote a change of mentality on subjects such as tolerance and gender equality, for example. In that sense, I think a writer can bring a lot of comfort and hope to millions of readers who believe in him/her.

What is your take on the impact that technology currently has on the publishing sector?

Indeed, everything has changed in the publishing world, and this revolution, which was believed to be a very distant reality in the Arab world, ended up affecting it as well. Books are now accessible to

AHLEM MOSTEGHANEMI

is an Algerian novelist, famous for being the most widely read writer in the Arab world. Due to her books, including her critically-acclaimed trilogy (Memory of the Flesh, The Chaos of Senses, and Passenger of a Bed), which have sold millions of copies, she earned enormous popularity, and is currently followed by more than 12 million fans on Facebook. In 2016, Mrs. Mosteghanemi was named UNESCO Artist for Peace in recognition of her involvement, through her writing in favour of causes such as social justice and education of youths affected by conflicts, as well as her devotion to the ideals and the objectives of the Organization.



goo.gl/ChH8Aa



goo.gl/AEKTWS

everyone. The Internet has made publishing works available to everyone, bypassing the traffic bans that existed before. However, copyright infringement became more prevalent with the Internet. The problem of piracy, which already jeopardizes the print publishing sector, becomes more difficult to control, since it gains even more momentum with the “dematerialization” of books. This is a big loss for any author. The only upside is that his/her work becomes accessible to readers who would not be able to access it otherwise.

I also note that in recent years, the Internet has sparked more interest in writing and reading, and that ideas are also flowing more freely. My Facebook page is a pretty good example of this evolution: the page now has 12 million followers and a great number of them comment on each of my publications, whereas a few years earlier, it was television that occupied most of their time. So, in this context, I try to turn my readers into writers, by republishing the best comment or testimony almost every day, thus hoping to open the path to a real exchange, and to also shine a light on their talent.

In your opinion, what would be the means to promote the creation, dissemination and access to works in the Arabic language?

A first step would be to modernize the language and the themes covered in Arabic literature, which is currently happening thanks to the Internet revolution that gives voice to everyone, especially young people.

It is also necessary to create literary prizes in each country, encouraging great literary works to be produced and be known. I myself created a decade ago the Malek Haddad prize in Algeria for the best novel in Arabic language. Finally, it is also regrettable that books in Arabic are generally poorly translated into other languages. In this context, encouraging partnerships between Arab and Western publishing houses would be a big step in terms of promoting the creation, dissemination and access of works in Arabic.

What would be your definition of the “creative economy”?

An economy where the main wealth, namely the cultural product, benefits from an environment that is favorable to its creation and its distribution.

How do you engage with policy makers in terms of strengthening the cultural and creative sector?

I get involved by trying to convince them that we cannot face the world of tomorrow without culture, and that we cannot advance in any area unless the “human element” is valued. While many countries focus on multiplying their investments, it is also crucial to invest in people.

That’s where the cultural and creative industries can play a key role and cultivate a more fertile ground. Because investing in culture and creativity also means paying more attention to everyone in our societies.

In conclusion, what message would you like to address to our readers to support the IFCD?

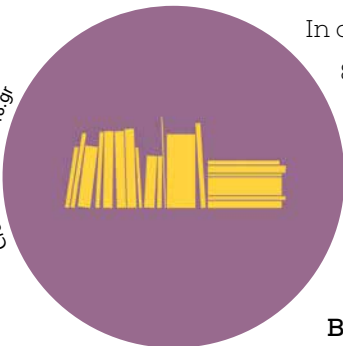
The cultural and creative industries contribute to the development of individuals and societies. As a writer, I am strongly involved in the development of these industries and I see evidence of their great potential every day. The IFCD supports developing countries in the creation of thriving cultural and creative industries. The IFCD needs everyone to ensure that these investments pay off and enrich culture and creativity. I wish the IFCD good luck in continuing this exciting work!

“WHILE MANY COUNTRIES FOCUS ON MULTIPLYING THEIR INVESTMENTS, IT IS ALSO CRUCIAL TO INVEST IN PEOPLE.”

Ahlem Mosteghanemi

One for the books

Credit: athens2018.gr



In a study conducted by EY (formerly Ernst & Young) about the creative and cultural industries, **the publishing sector generated 143 billion USD in revenues in 2013 worldwide, providing employment to about 3.7 million people.**

But does the potential of the book industry translate into stronger economies in developing countries? The answer is yes.

In the IPA's* Annual Report 2015/2016, three developing countries figured among the top 10 publishing markets in the world. China ranked at number 2, with sales revenues hitting close to 12,5 billion USD. Brazil ranked at number 6, with its publishing sector reaching total revenues of close to 1,7 billion USD. Thailand, in turn, ranked at number 9, with total revenues of half a billion dollars.

Also, international book fairs bring business to places like Mexico, Egypt and Nigeria. And initiatives such as "World Book Capital" (organized every year by UNESCO) bring visitors to cities like Athens, in Greece, and Sharjah, in the UAE.

* International Publishers Association.

The market numbers



Total revenue of the world's 50 largest book publishers topped **50 BILLION USD** in 2016¹



Author Earnings* estimates that **485,538,000 E-BOOK** units were sold in 2016²

* An aggregator and analyser of eBook sales data

Digital technology



Credit: Jens S. Knudsen

In April 2016, at the first WIPO Conference on the Global Digital Content Market, held in Geneva, Switzerland, former IPA President Youngsuk 'YS' Chi praised the fact that publishers are adapting well to digital because they have understood the need to be "ambidextrous", embracing their traditional role as content curators and disseminators on the one hand, while using digital to enhance their value to readers.

While Mr. Chi is referring to readers of all ages, it is young readers that are leading this digital revolution. Take Wattpad, for example, the world's largest online community for readers and writers. With a monthly audience of over 60 million readers, and over 130 thousand new sign-ups per day, statistics show that 90% of these numbers are made up of Millennials and members of Generation Z.

These statistics show that the combination of youth and digital technology provides the book industry with amazing opportunities. The IFCD is making sure developing countries seize them.

The IFCD and the publishing industry



The IPA recognizes education as publishing's most important market sector.

The biggest publishers in the world today are educational publishers that produce materials for schools, colleges, universities and training courses.

At the same time, studies conducted by consulting firm PwC show that **from 2017 to 2021, educational books will be among the top three sectors that will most benefit from digitalization**, especially because a tablet that weighs less than half a kilogram can contain hundreds of e-books.

With that in mind, the IFCD supported projects that could combine both factors: digital technology and education. One of these projects happened in Brazil and is featured below.

Cultural Entrepreneurship, Indigenous Creators and Digital Culture

In Brazil, it is mandatory for students all over the country to learn about indigenous culture. However, most books used by both public and private schools to teach this particular subject are not written by indigenous people, a fact that sometimes compromises the accuracy of the content transmitted in class.

So, the IFCD provided financial assistance to Thydêwá, an NGO in Brazil, to empower indigenous groups by strengthening their skills to become creative entrepreneurs, teaching them to

also write their own books, tell their own stories and produce their own content.

To this end, young indigenous people participated in 120 hours of trainings in multimedia production, writing and entrepreneurship. The trainings also contributed to raise awareness about the potential of the publishing industry and how it can boost social cohesion and local development. The project led to the production of e-books in Portuguese, Spanish, English and French.

Country Brazil
Organization Thydewa
Period 2014-2015



An e-publishing start-up
company is created:
DA TERRA PRODUÇÕES

**8 DIFFERENT INDIGENOUS
COMMUNITIES**
strengthened their capacities in the digital
publishing sector

UNESCO's two global priorities

As part of its mission to contribute to the building of peace, the eradication of poverty and sustainable development, UNESCO focuses on two global priorities: Gender Equality and Africa.



1. Gender equality

To support the implementation of the 2030 Agenda, UNESCO is mainstreaming gender equality in **ALL of its five major programs:** (I) Education, (II) Natural Sciences, (III) Social & Human Sciences, (IV) Culture and (V) Communication & Information.

In the case of Major Program IV (Culture), gender equality signifies **ensuring that women and men are equally supported as creators and producers of cultural expressions, being given equal access to participate in and contribute to cultural life.**



2. Africa

UNESCO has a long history of cooperation with Africa and it has always placed this cooperation as a core priority. UNESCO's Operational Strategy for Priority Africa is aligned with the 2030 Agenda for Sustainable Development, which in turn integrates fully the 2063 Agenda of the African Union.

This strategic alignment will enable UNESCO to increase the scope of its action in and for Africa, and to improve the commitment of its sectors, institutes and specialized networks, as well as the mobilization of external actors, including strategic and financial partners.

Diving into the 2005 Convention goals

To be in line with the 2005 Convention, every IFCD project must strive to achieve four overarching goals.



Support sustainable systems of governance for culture

This means that the project must help build a system of governance for culture that is transparent; participatory (policy design and implementation must include different creative sectors, as well as civil society); and informed.



Achieve a balanced flow of cultural goods and services / mobility of artists

The project must lead to the implementation of policies and programmes that promote the free mobility of artists and cultural professionals from developing countries, as well as improve market access for cultural goods and services.



Integrate culture in sustainable development frameworks

In this case, the project must strengthen the cultural sectors in developing countries by facilitating innovative and new businesses models.



Promote human rights and fundamental freedoms

The project must promote gender equality by championing policies and measures to support women as creators and producers of cultural goods and to improve equitable access to cultural life.

What is the IFCD approach?

The IFCD approaches the challenges of sustainable development and poverty reduction based on UNESCO's two global priorities and the four goals of the 2005 Convention.

It is this approach – the “IFCD approach” – that sets the International Fund for Cultural Diversity apart from every other similar fund.

This means that the vast majority of projects funded by the IFCD address at least one of UNESCO's global priorities and at least one of the 2005 Convention goals.

Here's the thing: for developing countries to achieve viable and dynamic cultural sectors, the IFCD works on two fronts:

- 1. The introduction of policy frameworks**
- 2. The strengthening of professional capacities and organizational structures**

So, let's take a closer look at how IFCD projects create institutional and professional environments favorable to the promotion of the diversity of cultural expressions.



Policy-making means making a difference

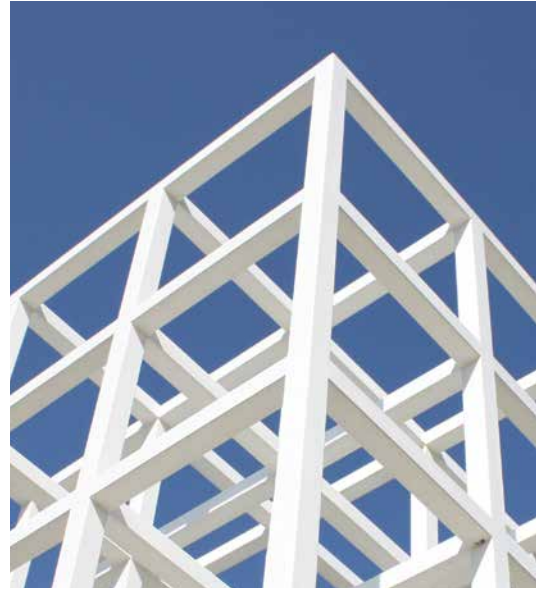
Article 7 of the 2005 Convention states that “Parties shall endeavour to create in their territory an environment which encourages individuals and social groups to create, produce, disseminate, distribute and have access to their own cultural expressions”. In other words, an environment that protects and promotes the diversity of cultural expressions. And the policy-making sphere is really where it all starts.

The IFCD approach to policy-making

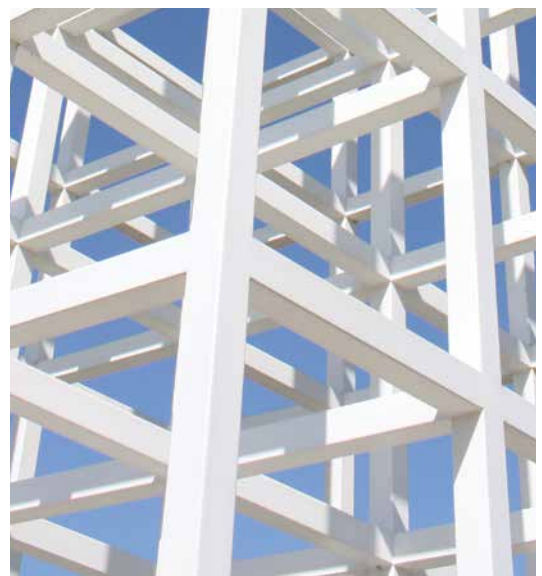
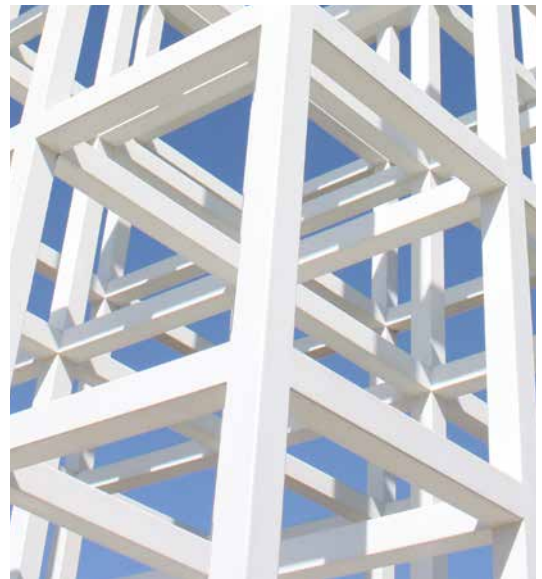
The 2005 Convention advocates for systems of governance for culture that are transparent in decision-making processes; participatory by engaging civil society in policy design and implementation; and informed through the regular collection of evidence that can support policy-making decisions.

That is why, from Jamaica to Morocco, from Bosnia Herzegovina to Mongolia, the IFCD funds projects that:

- **Enact national cultural policy reform**
- **Establish inter-ministerial and cross-sectoral committees to develop cultural policies**
- **Engage civil society in policy development processes**
- **Develop strategic action plans to implement cultural policies**
- **Strengthen capacities for local and national policy development and implementation**
- **Map and measure the cultural industries to inform policy development**



Credit: Phil Roeder



Positive transformations

These are two examples of how the “IFCD approach” manifests itself through policy-making projects.

1

PROMOTING THE ROLE OF CULTURE IN NATIONAL DEVELOPMENT (The Ministry of Culture, Tourism and Communication)



This project consisted of a national study on the contribution of the cultural sector to the social and economic development of Burkina Faso. The study was designed and conducted by the Ministry of Culture, Tourism and Communication, and the resulting statistics and findings now guide the work of national officials, by helping them strengthen arguments to promote culture as a factor of development. During the survey, a national media campaign was run to encourage participation in the process.

COUNTRY Burkina Faso
PERIOD 2011-2012
INVESTMENT 60,813 USD

UNESCO'S GLOBAL PRIORITIES



2005 CONVENTION GOALS



2

CULTURAL STATISTICS IN ACTION: A CLEAR PICTURE OF MONGOLIA (The Mongolian State University of Arts and Culture – MSUAC)



Conceived and run by top female researchers from the MSUAC, this project aimed to develop and implement a National Framework for Cultural Statistics. The goal was to provide a clear picture of the activities carried out in the cultural and creative sector in Mongolia. The collected and analyzed data led to guidelines and indicators, which in turn, contributed to the introduction of better-informed cultural policies, the creation of a Cultural Statistics Observatory and the publication of a journal of cultural statistics.

COUNTRY Mongolia
PERIOD 2013-2015
INVESTMENT 79,000 USD

UNESCO'S GLOBAL PRIORITIES



2005 CONVENTION GOALS



Building capacities for a better future

To build the capacities of artists and creators is an amazing accomplishment. Some projects funded by the IFCD do exactly that. And that's just the tip of the iceberg.

Because the truth is that, for every artist that shines on front stage, there are so many other players involved in the process of thrusting culture and creativity into the limelight.

Players like ministries responsible for culture, trade and economic development; cultural institutions; civil society organizations (such as professional associations of musicians); and of course, cultural industry producers and distributors.

They are the ones who shine on the backstage. They are the "key actors of the creative sector", if you will. And they also need to have their capacities developed.



Credit: Augusto Sarría / Minist. Cultura de la Nación

WHAT IS CAPACITY-BUILDING?

Capacity-building actions take the form of knowledge, production of pedagogic tools and materials, training and technical assistance, mentoring or coaching.

The IFCD approach to capacity-building

From Cameroon to Mexico, from Serbia to Cambodia, the IFCD has been funding projects that help to enhance the competences of cultural and creative stakeholders, so that they will be able to:

1. Acquire and raise broad public knowledge and support for the Convention's principles and objectives
2. Design and implement policies and measures to foster the emergence of dynamic cultural and creative sectors in developing countries
3. Acquire entrepreneurial and business competences, including new strategic management, marketing, financial and technology skills

The short-term goal of these capacity-building projects is to help developing countries address a myriad of different challenges. For example, the insufficient capacity to design and implement the laws, regulations and policies necessary to support the development of strong cultural and creative sectors.

The long-term objective, in turn, is to bring about positive transformations in the systems of governance that can benefit the cultural and creative sectors.

Positive transformations

These are two examples of how the “IFCD approach” manifests itself through capacity-building projects.

1

OPPORTUNITIES TO WOMEN WITH DISABILITIES IN CULTURAL INDUSTRIES (AFHAC – Cameroon Association of Active Women with Disabilities)



This project was run by women and designed for young women with disabilities in the city of Yaoundé. The goal was to provide professional training in arts and design as a way to empower them. But it didn't stop there. The project also taught these women how to sell their own pieces of art, with follow-up courses that built their capacities in business planning, product commercialization. These new skills ultimately helped them to set up SMEs and explore alternative finding opportunities.

COUNTRY Cameroon
PERIOD 2013-2014
INVESTMENT 32,701 USD

UNESCO'S GLOBAL PRIORITIES



2005 CONVENTION GOALS



2

PARALELO 9MX: STRENGTHENING CULTURAL INDUSTRIES FOR LOCAL DEVELOPMENT (CONAIMUC – National Conference of Cultural Municipal Institutions)



Decisions related to culture were mostly centralized in Mexico City, which affected the agility and efficiency of decision-making processes. To change this scenario, this project built the capacities of more than 400 cultural managers and practitioners working in the public and private sectors in nine Mexican regions. They learned how to implement cultural policies, how to evaluate artistic and cultural projects, and also how to manage financial resources allocated to the arts and cultural industries. This project was also run by women.

COUNTRY Mexico
PERIOD 2013-2014
INVESTMENT 98,871 USD

UNESCO'S GLOBAL PRIORITIES



2005 CONVENTION GOALS



Sustainable Development

The Sustainable Development Goals are **a universal call to action** to transform the world, so that by 2030, people everywhere can enjoy peace and prosperity.

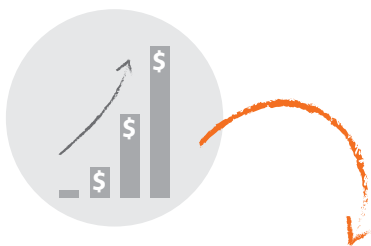
This transformation takes three core elements into consideration: economic growth, social inclusion and environmental protection.

To cover these three pillars of Sustainable Development, 17 goals were set. And to reach these goals, 169 targets need to be met.



Is it really possible?

Many people wonder: can sustainable development actually become a reality by 2030? The answer is YES. But all this relies on the hard work and commitment of everyone around the world. Here's why, in three steps.



Can we actually end extreme poverty?

Yes. To end extreme poverty worldwide in 20 years, economist Jeffrey Sachs calculated that the total cost per year would be about 175 billion USD. **That's less than one percent of the combined income of the richest countries in the world.**



Can we actually achieve equality for everyone in the world?

Yes. Statistics show that, **from 2007 to 2012, the average income of some of the poorest families** in more than 50 countries (in Asia and in Latin America and the Caribbean) **grew faster than their national averages**, reducing the income inequality in those countries.



Can we actually solve the climate change problem?

Yes. But we have to increase our efforts. And these efforts are being made: **in December 2015, the world took a significant first step by adopting the Paris Agreement**, in which the vast majority of countries committed to take action to address climate change.

Investing and transforming societies through culture

At a special event called "Financing the 2030 Agenda", which took place during the 72nd session of the United Nations General Assembly, Secretary-General António Guterres spoke about the importance of financing for the Sustainable Development Goals, closing his speech with a call to action:



"LET US INVEST IN THE 2030 AGENDA AND FINANCE A BETTER WORLD FOR ALL."

By supporting the emergence of dynamic cultural sectors in developing countries, and strengthening the means to create, produce, distribute and access diverse cultural goods and services, the IFCD contributes to reducing poverty and promoting sustainable development all over the world, in line with the 2030 Agenda.

Investing in IFCD projects contributes to reducing inequalities, fostering participatory and representative decision-making, and developing skills for employment, creativity and innovation.

The IFCD projects not only transform societies, but also transform our world!

From the 2005 Convention to the SDGs

The International Fund for Cultural Diversity was established to implement the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in developing countries.

So, needless to say, every single project funded by the IFCD has to meet one criterion: it must prove that it contributes to the attainment of one or more of the Convention's four goals (see pages 7 and 22).



But here's the greatest thing about the IFCD projects: while they all work towards achieving the 2005 Convention goals, they always end up contributing to reaching the Sustainable Development Goals as well.

Culture at the core of development

Here are two examples of how the IFCD projects help the 2005 Convention implement the UN 2030 SDGs.

1

FROM SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE TO PEACE, JUSTICE AND STRONG INSTITUTIONS

IFCD PROJECT

The IFCD provided financial assistance to ZIMCOPY, an NGO in Zimbabwe, to strengthen the copyright legislation in the country.

Thanks to the project, consultative meetings with **government officials, academics, artists and civil society** were carried out to identify the gaps and challenges in copyright legislation, leading to the elaboration of recommendations that were later adopted in a National Strategy on Copyright. Today, the strategy is used as a reference for the development and implementation of new copyright strategies and policies.



Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels

SDG TARGET 16.7

Ensure responsive, **inclusive, participatory and representative decision-making at all levels**

Credit: ZIMCOPY



COUNTRY Zimbabwe
PERIOD 2014-2015
INVESTMENT 92,928 USD



goo.gl/hjrRF9

COUNTRY Argentina
PERIOD 2011-2012
INVESTMENT 100,000 USD



goo.gl/pn6ecc



Credit: Melissa Dooley

2

FROM SUSTAINABLE DEVELOPMENT FRAMEWORKS TO QUALITY EDUCATION

IFCD PROJECT

The IFCD provided financial assistance to Teatro Argentino, which **offered vocational training to 610 unemployed youth and adults** on stage management and other specialties of the performing arts in Argentina. Thanks to this project, students went from being unemployed to finding jobs and becoming entrepreneurs, starting up NGOs like Almenara and companies like BOOM ARTS Magazine.



Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all

SDG TARGET 4.4

By 2030, substantially **increase the number of youth and adults who have relevant skills**, including technical and vocational skills, for employment, decent jobs and entrepreneurship

A collective effort

As the 2030 Agenda asserts, eradicating poverty in all its forms and dimensions is the greatest global challenge and an indispensable requirement for sustainable development. That's why the IFCD invites Parties to the Convention (1), the private sector (2) and individuals (3) to contribute to the Fund, acting in collaborative partnership, and supporting cultural projects in developing countries.

1. The IFCD and Parties to the Convention



Thanks to governments and their valuable contributions, the IFCD has thus far funded 97 projects all over the world. These contributions are thanks in no small part to the "Your 1 % counts for creativity" campaign, which encourages Parties to the 2005 Convention to donate at least 1% of their annual UNESCO contribution to the IFCD.

A major challenge that still needs to be addressed is convincing political decision-makers and local, national and international social actors to integrate the principles of cultural diversity and its values into all public policies, mechanisms and practices.

What are Parties to the Convention?

A 'Party' to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions is a country that has ratified, accepted, approved or acceded to this international legal instrument, and is therefore legally bound by its provisions.

2. The IFCD and the private sector



When UNESCO and the private sector work together, that creates a synergy that allows both parties to leverage and capitalize on their recognized strengths and capacities.

UNESCO would benefit from private sector funding, management, programming and operational support. The private sector, in turn, would have the chance to make its Corporate Social Responsibility efforts a reality. In addition, support from the private sector would open opportunities for small and medium enterprises (SMEs) to benefit from the IFCD.

What is the private sector?

The private sector is comprised of all types of business enterprises, including small and medium-size firms, national, international and multinational corporations, philanthropic and corporate foundations, financial institutions and private individuals.

3. To make a contribution to the IFCD



There are several ways one can contribute to the International Fund for Cultural Diversity, and all of them are of extraordinary value to local projects supported by the IFCD. Please, choose the one that fits you, your company or your networks the best.



Sponsoring events

Do you know when people run marathons

to raise awareness or funds for different types of good causes? At that moment, they're engaging in an event that they believe in. They're not just watching history; they're making it.

The IFCD promotes events and activities in favor of the cultural and creative industries. How about associating your brand with these events? Become a sponsor and let's make history together, by reducing poverty and promoting sustainable development.



Generate awareness

It's always fun to talk about creativity.

Especially when it positively transforms the lives of millions of people around the world. So, become an IFCD advocate and together, let's spread the word about the IFCD and the projects it funds.

It's easy: pick your favorite social media platform and share the stories about how the IFCD is investing in creativity*. Or gather your colleagues, friends and family, and tell them about how the IFCD is transforming societies.



Financial contributions

The success of an

IFCD project depends on many factors. And financial contributions represent the backbone of the IFCD's efforts towards funding projects in developing countries. They're the fuel that keeps the engine running.

So every time you make financial contributions to the IFCD, you're filling the tank. You're allowing the engine to run longer, giving developing countries a chance to reach even further on their development path.

* HI,
THERE!





The IFCD would like to thank

The IFCD would like to take this opportunity to express its deepest and most sincere gratitude to all its contributors, namely the countries that, for the past years, have generously contributed a total of over 9 million USD, helping the IFCD fund almost 100 cultural projects in over 50 developing countries.

To all of you - both recent and regular donors - thank you very much for your trust in the IFCD, your goodwill and your commitment to continuing to invest in creativity to transform societies for many years to come.



AFRICA

country	project title	organization	amount (USD)	year
Benin	* Developing new business models for the music industry	Association World Rythm Productions	20,000	2010
Burkina Faso	* Récréâtrales: Festival to support new theatre projects	Compagnie Falinga	35,000	2010
	* Promoting the role of culture in national development	Ministry of Culture and Tourism	60,813	2010
	* Decentralization and cultural policies: a new model of governance for culture	Ministry of Culture and Tourism	100,000	2013
Cameroon	* Databank on African audiovisual productions	Association pour la promotion de l'audiovisuel et du spectacle (APPAS)	80,000	2010
	* Decentralisation, the Diversity of Cultural Expressions and Local Policies: a new paradigm for local development strategies	Research Centre for Peace, Human Rights and Development – REPERID	78,560	2012
	* Offering opportunities to women with disabilities in Cameroon's cultural industries	Association des Femmes Handicapées Actives du Cameroun - AFHAC	32,701	2012
Chad	* Professionalizing performing artists	International Theatre Institute	100,000	2010
	* "Emerging Youth": Strengthening sub-regional cooperation and promoting young talents in the African music sector	Réseau culturel et artistique pour la formation et la Francophonie - RECAF	57,007	2014
Côte d'Ivoire	* Developing the cultural potential of Yopougon	Municipality of Yopougon	29,892	2010
	* Creating a cultural industry around balafons	Groupe Ba Banka Nyeck	50,885	2012
Kenya	* Developing and promoting stone sculpture production	Design Power Consultants	35,000	2010
	* Mapping Kenya's cultural industries	African Cultural Regeneration Institute (ACRI)	100,000	2010
	* Broadening opportunities for indigenous people in Kenya's cultural industries	Pastoralist Development Network of Kenya	95,547	2011
Madagascar	* Supporting book publishers	Association des éditeurs de Madagascar - AEdiM	44,985	2010
	* Consolidating the production and sale of lambahoany	CITE	26,563	2010
	* Encourage the use of cinema as a means of expression among youth with a view to developing a film industry	T-Movie	99,975	2016

AFRICA

country	project title	organization	amount (USD)	year
Malawi	* Strengthening the cultural industries	Malawi National Commission for UNESCO	10,000	2011
	* Building a viable and sustainable film industry	Malawi National Commission for UNESCO	42,490	2013
Mali	* Promoting the 2005 Convention	Acte SEPT	67,268	2010
Mozambique	* Combating youth unemployment through the cultural industries	Mozambique National Commission for UNESCO	65,000	2011
Namibia	* Promoting artistic expressions by vulnerable groups	National Art Gallery of Namibia	5,000	2010
	* Engage disadvantaged communities in Namibia in the international music market	Museums Association of Namibia	87,125	2016
Niger	* Training theatre professionals	Compagnie Arène Théâtre - GIE	30,588	2010
	* Capacity building to promote emerging cultural industries	BAL'LAME	80,000	2011
Republic of the Congo	* Training Congolese artists in ICTs	Ecole de peinture de Poto-Poto	50,000	2010
Senegal	* Yakaar: a training centre for performing arts	OPTIMISTE PRODUKTIONS	40,000	2010
	* Training laboratory for digital creation	Ker Thioissane	50,000	2010
	* Training Senegalese cultural managers in cultural policy implementation	Groupe 30 Afrique	99,550	2011
South Africa	* Unlocking funding to support cultural industries	Business and Arts, South Africa	59,935	2010
	* Encouraging creative entrepreneurship in South Africa through recycled arts	Harlequin Foundation	81,000	2011
	* ArtSAnow: Offering cultural operators and policy-makers real-time information on creative industries	National Arts Council of South Africa - NAC	99,318	2012
	* Advocacy and information sharing: promoting the creative sector	Arterial Network	73,514	2013
	* Theatre4Youth: Bringing theatre closer to youth	ASSITEJ South Africa	98,252	2013
Togo	* Supporting Togolese artisans	Togolese Coalition for Diversity	29,500	2010
	* Devising a strategic plan to implement cultural policies	Togo National Commission for cultural heritage	98,698	2011
	* Regional capacity building workshops for artists, cultural promoters and local administrators on the implementation of local cultural policies	Regional Institute for Higher Education and Cultural Development Research (IRES-RDEC)	31,600	2016

AFRICA

country	project title	organization	amount (USD)	year
Zimbabwe	* Measuring the economic contribution of Zimbabwe's cultural industries	The Culture Fund of Zimbabwe Trust	99,023	2011
	* Management and business training for Zimbabwe's cultural professionals and arts associations	Nhimbe Trust	97,365	2012
	* Developing a national strategy on copyright	ZIMCOPY	92,928	2013
	* Strengthening local cultural policy	Amagugu International Heritage Centre	99,465	2015

AFRICA - REGIONAL PROJECT

country	project title	organization	amount (USD)	year
Cameroon, Côte d'Ivoire, Democratic Republic of the Congo, Kenya, Malawi, Morocco, Mozambique, Swaziland, Zimbabwe	* Empowering African youth to harness the potential of the music sector	International Music Council	98,756	2014

LATIN AMERICA AND THE CARIBBEAN

country	project title	organization	amount (USD)	year
Argentina	* Film festival for young talents	Fundación Kine Cultural y Educativa	58,973	2010
	* Vocational training to reinforce employment in the performing arts	Fundación Teatro Argentino de La Plata	100,000	2010
Barbados	* Promoting the Export of Caribbean music to North American markets	Association of Music Entrepreneurs (Barbados) Inc.	100,000	2011
Bolivia (Plurinational State of)	* Strengthening civil society participation in policy advocacy for Bolivia's culture sector	Fundación Imagen	99,340	2015
Brazil	* Indigenous filmmakers producing children's programming	Vídeo nas Aldeias	97,580	2011
	* Indigenous e-books – cultural entrepreneurship, indigenous creators and digital culture	Thydewá	90,950	2013
Colombia	* Cartography and capacity building for cultural industries in Bogotá	Chamber of Commerce of Bogotá - CCB	99,987	2016

LATIN AMERICA AND THE CARIBBEAN

country	project title	organization	amount (USD)	year
Cuba	* Survey of audiovisual production in Latin America and the Caribbean	Fundación del Nuevo Ciné Latinoamericano (FNCL)	45,080	2010
	* Promoting Afro-Cuban cultural expressions among youth	Asociación Espiritista Kardeciana Cruzada Quisicuba	93,101	2012
El Salvador	* Sustainable development of cultural industries with women and youth in Ilobasco	Asociación Movimiento de Jóvenes Encuentristas (MOJE)	93,538	2015
Grenada	* Developing a comprehensive cultural policy	Ministry of Culture	42,000	2010
Guatemala	* Promoting the involvement of indigenous peoples in cultural industries	IRIPAZ	97,744	2010
	* INCREA LAB: Opening opportunities to indigenous cultural entrepreneurs	IRIPAZ	98,610	2012
Haiti	* Mapping the Haitian music industry	Ayiti Mizik	85,080	2015
Jamaica	* Towards the revision of the National Cultural Policy in Jamaica	Ministry of Youth and Culture	60,201	2015
Mexico	* Implementing the 2005 Convention: everyone has a role to play	Ayuntamiento de Toluca	30,344	2010
	* Paralelo 9 MX: strengthening cultural industries for local development	National Conference of Cultural Municipal Institutions - CONAIMUC	98,871	2012
	* Promoting young people's participation in the book and music industries	Germinalia A.C.	100,000	2014
Paraguay	* Promoting the active participation of youth in cultural industries	Asociación Colectivo de Cultura y Participación - ACCP	90,000	2013
	* Voices of the ASU : emerging cultural expressions of the young people in Asunción	Municipality of Asunción	85,205	2016
Peru	* Learning platform on Peru's diverse cultural expressions	Peruvian National Commission for UNESCO	70,850	2010
	* Funding culture : unveiling challenges and opportunities	Ministry of Culture	21,090	2013
Saint Lucia	* Supporting the Steel Pan art Form	Cultural Development Foundation	49,664	2010
	* Measuring the social and economic contribution of the cultural industries	Ministry of Tourism, Heritage and Creative Industries	54,522	2013
Saint Vincent and the Grenadines	* National cultural policy reform	Saint Vincent and the Grenadines National Commission for UNESCO	43,605	2011

LATIN AMERICA AND THE CARIBBEAN

country	project title	organization	amount (USD)	year
Uruguay	* Comparsa: encouraging social participation through music	Facultad Latinoamericana de Ciencias Sociales	65,500	2010
	* Fostering creativity and cultural participation for poverty alleviation	Intendencia de Montevideo	95,115	2011
	* Fostering an active participation of vulnerable groups in the creative sector	Ministry of Education and Culture	99,600	2014

ASIA AND THE PACIFIC

country	project title	organization	amount (USD)	year
Bangladesh	* Ministerial meeting to encourage ratification in the Asia Pacific region	National Academy of Fine and Performing Arts	38,000	2010
Cambodia	* Association of young artists building future cultural industries	Centro Italiano Aiuti All'Infanzia (CIAI)	81,341	2011
	* Building a sustainable performing arts industry	Phare Ponleu Selpak	100,000	2014
Indonesia	* Developing an audiovisual micro-industry in Siberut	Perkumpulan Hijau Sibertu - PASIH	99,982	2012
Lao People's Democratic Republic	* Seminar on implementing the 2005 Convention	Lao National Commission for UNESCO	5,000	2010
Mongolia	* Cultural statistics in action: getting a clear picture of cultural industries	Mongolian State University of Arts and Culture - MSUAC	79,000	2012
Tajikistan	* Strengthening and diversification of the music production	Cultural Centre Bactria (BOKHTAR)	85,000	2011

ARAB STATES

country	project title	organization	amount (USD)	year
Morocco	* Developing an efficient policy for the promotion of cultural industries	Racines	98,400	2014
Palestine	* Promoting startups in cultural and creative industries	Leaders Organization	99,350	2016
Tunisia	* Strengthening the book industry	Tunisia National Commission for education, science and culture	50,000	2010
	* Creation of a multilingual reference library	Tunisia National Commission for education, science and culture	30,000	2010

EASTERN AND SOUTH-EASTERN EUROPE

country	project title	organization	amount (USD)	year
Bosnia and Herzegovina	* Mapping the film industry	Association for Visual Culture "Vizart"	35,700	2011
Croatia	* Book market regulation and promotion of a culture of reading	Book Block - Initiative for a Book	26,000	2011
	* Building the creative city: developing Zagreb's cultural industries	Institute for International Relations – IMO	82,988	2012
	* Approaches to participatory governance of cultural institutions	Kultura Nova Foundation	84,518	2015
Montenegro	* Cultural industries as drivers of development in Montenegro and the Balkans	Association of Fine Arts of Montenegro - AFAM	88,705	2012
Serbia	* Professional development for cultural entrepreneurs	Academica - Akademska Grupa	97,250	2011
	* Strengthening local and regional institutional capacities to develop cultural industries policies	Creative Economy Group	64,655	2014
The former Yugoslav Republic of Macedonia	* Measuring the economic contribution of the audiovisual industry in FYROM	School of Journalism and Public Relations – UNESCO Chair in Media, Dialogue and Mutual Understanding	74,740	2012
MULTI-REGION				
country	project title	organization	amount (USD)	year
Haiti, Kenya, Nigeria, Serbia	* Strengthening minority-language publishing industries in Haiti, Kenya, Nigeria and Serbia	PEN International	100,000	2013



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