



United Nations  
Educational, Scientific and  
Cultural Organization



Diversity of  
Cultural Expressions

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

n° 2

# Investments and culture: the more diverse, the better

*Success stories, facts, figures and  
performance results*

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# Investments and culture: the more diverse, the better

*Success stories, facts, figures and  
performance results*

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The areas covered by the International Fund for Cultural Diversity (IFCD) represent one of the most rapidly expanding sectors in the global economy. And that is exactly why there is such a strong need and demand for IFCD support. Rising to this challenge over a short period (since 2010), the IFCD has already begun delivering many promising results.

I have personally travelled to where some of our supported projects are happening and it has been an inspiring experience. From Burkina Faso to Argentina and Bangladesh, the results and impacts on the ground truly exceed our expectations. And, it is particularly remarkable how small investments of only US \$100,000, with the right partners, can make a lasting change.

Some of the projects the IFCD has supported demonstrate that the cultural and creative industries can be an important source of employment, furthermore contributing to social inclusion. We see that, if officials get the right opportunities to develop skills and the right support to put partnership systems in place, the public policies and measures needed to support creativity and culture can be developed, strengthened and further implemented.

In this brochure we have captured some of these innovative initiatives and the impact they are having. We hope you will be as inspired as we are by some of the powerful testimonies presented here.

The IFCD has also experienced some exciting events this year. We are especially encouraged by the fact that a number of IFCD projects were featured as

.....

inspiring examples of creative economies at the local level in the UN Creative Economy Report 2013 Special Edition produced by UNESCO and UNDP through its UN Office for South-South Cooperation.

Our efforts to see the IFCD grow have also geared up significantly. The fundraising campaign, *Your 1% counts for creativity*, was launched in June prior to the fourth session of the Conference of Parties in line with the newly adopted IFCD fundraising strategy. In this brochure you will discover some of the campaign's results, next steps and how you can get involved.

To enhance our fundraising we have been busy producing communication tools that showcase success stories. The IFCD corporate film, the multimedia stories, our regular e-updates and our social media engagement, all send out one powerful message: "Investing in Creativity can and does Transform Societies".

Of course, the commitment and action of our partners and donors have made this success possible and are today even more vital to make an even greater impact.

At the heart of the landmark 2005 Convention is all of us working together to make space for culture and creativity around the world to thrive. As 2013 comes to a successful close, in 2014 we plan to assist many more artists, entrepreneurs, industries and countries to grasp the true potential and value of their creative sectors. We look forward to your continued support as we intensify our efforts, but for now we trust you will enjoy reading this compilation of inspirational stories and updates from around the world.

**Danielle Cliche**, Secretary of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

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# IFCD key results and impact

# BR EE SE SU FL TT S

## ENTREPRENEURSHIP AND BUSINESS DEVELOPMENT

The IFCD strengthened cultural entrepreneurs' capacities and helped them develop their businesses.

## SOCIAL INCLUSION

The IFCD supported efforts that promoted the equal and active participation of individuals and social groups in the cultural and creative activities.

## GOVERNANCE AND PUBLIC POLICY

IFCD funding helped stakeholders from different sectors come together to develop, reinforce and implement policies and strategies tailored to meet the specific needs of their country's creative sectors.

## COOPERATION AND PARTNERSHIPS

IFCD funding helped establish cooperation and partnerships between various stakeholders active in creative sectors.



- Cultural entrepreneurs gained access to professional training in management and marketing, equipping them with the skills and techniques needed to run successful creative enterprises. (Related projects: Serbia p.10 and South Africa p.8)
- Entrepreneurs increased their market access by raising the visibility of their goods and services; and local distribution and sales networks were also bolstered. (Related projects: Barbados p.26 and Tajikistan p.28)
- Seed-funding and incubation schemes helped cultural entrepreneurs get their ventures off the ground. (Related project: Serbia p.10)

- Young people, women, minorities and indigenous people were empowered through the social and economic opportunities that cultural and creative industries can offer. (Related project: Brazil p.18)
- Artistic and creative skills of individuals and social groups were developed, fostering more dynamic creative sectors. (Related project: Mozambique p.16)
- Raised greater awareness about the role and value of civil society's active participation in developing creative economies. (Related project: Zimbabwe p.24)

- Government capacities were strengthened through training support, especially within ministries responsible for the cultural and creative sectors. (Related project: Togo p.12)
- Cultural actors developed organizational capacities, which meant better policy implementation at the national level. (Related project: Bosnia and Herzegovina p.14)
- Mapping exercises produced knowledge, information and data essential for consolidating and/ or reviewing existing cultural policies. (Related project: Burkina Faso p.22)
- National and local authorities in a number of countries now have a better appreciation for the need for cultural and creative industry policies. (Related projects: Bosnia and Herzegovina p.14 and Togo p.12)

- Efforts were strengthened to develop professional associations, networks and alliances for cultural and creative professionals.
- Platforms for knowledge and information sharing among decision makers, public administrators and cultural entrepreneurs were developed.
- Media campaigns, seminars, conferences and meetings in many countries raised awareness among different stakeholders about the contribution culture makes to development.



© Lorraine Tanner

# A virtuous circle

*More than recycled materials, UNESCO's IFCD is helping to transform lives*

## about the project

**What:** Train people from underprivileged areas of Cape Town with the skills needed to set up micro businesses in the field of recycled arts

**Who:** The Harlequin Foundation

**When:** 22 February 2012 – 15 March 2013

**Where:** South Africa

**Why:** To bring social and economic development to the grassroots level

**IFCD Funding:** 81,000 USD



South Africa

## Investing in Creativity

## Transforming Societies

**81,000 USD** from the IFCD spawned...

**20 workshops** in recycled arts and impacted about **3,000 people.**

An 11-month Recycled Arts Training Programme devised to address areas and people that **lacked** education...

turned **70%** of its students into trained artisans.

### project description

Carnivals across South Africa are a parade of creativity. Also, behind the scenes, carnivals are vital. They create scores of jobs, boost local economies and promote much needed social cohesion.

That's why the Harlequin Foundation - based in Cape Town - trained a group of would-be cultural entrepreneurs to make carnival artworks using recycled materials.

With the support of UNESCO's International Fund for Cultural Diversity and reaching out to single mothers and people with disabilities from some of the most deprived areas of Cape Town, the Foundation implemented the 11-month recycled arts training programme for selected participants.

Trainees learned to produce many creative accessories such as purses, school bags, necklaces, key chains, and book marks that can easily be sold in the local market. Learning from an array of specialised teachers, they gained hands-on experience creating all kinds of arts from recyclable materials.

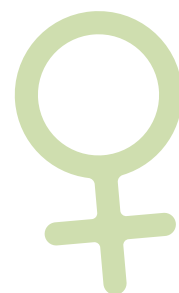
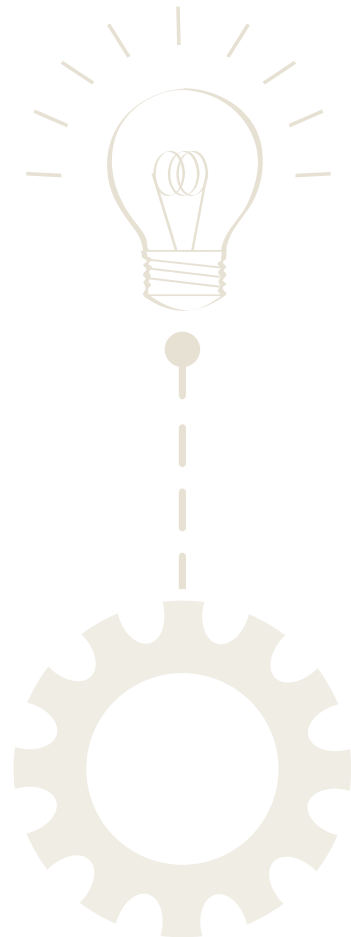
Recycled arts are offering a concrete opportunity for the trainees to become cultural entrepreneurs and by helping the trainees improve their communication skills and gain practical experience with real life production deadlines, the foundation empowered them to become retailers of their own work.

#### IN THEIR OWN WORDS



*"I can live a life thanks to the project."*

**Fikelwa Nogqala**,  
one of the trainees of the Harlequin Foundation



**20%** of all IFCD projects are led by **women**



© Danilo Stojic



© Stanislav Mijokovic

# Talking creativity and making it happen

*Joining forces with UNESCO's IFCD, Serbia is turning creative ideas into reality*

## about the project

**What:** Strengthen the capacities of cultural entrepreneurs in Serbia's rural and least developed areas

**Who:** ACADEMICA - Akademska Grupa

**When:** 22 February 2012 – 15 March 2013

**Where:** Serbia

**Why:** To raise awareness about the creative sector as an important source of sustainable development and employment creation

**IFCD Funding:** 97,250 USD





## Investing in Creativity

## Transforming Societies

**97,250 USD** from the  
IFCD helped fund...

It also helped to fund  
**5 panels** that drew...

**12 programs**  
that reached  
**33 communities**  
and got over  
**1,000 people** involved  
in the Creative Sector.

close to **400 participants**  
to debate about cultural  
entrepreneurship.

### project description

With funding from UNESCO's International Fund for Cultural Diversity, the Serbian non-profit association Academica launched a hands-on training programme to help bolster the sector in Mokra Gora, Drvengrad, Kragujevac and Belgrade.

The focus was on creative entrepreneurs from rural and impoverished areas where employment opportunities are scarce and the curriculum was designed to help trainees set up dynamic businesses and participate more actively in national and regional cultural marketplaces.

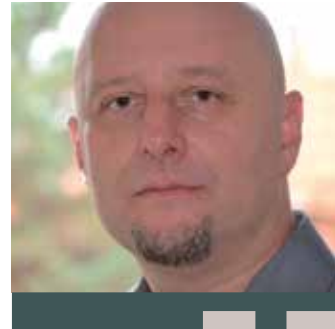
How to build partnerships and raise funds from the private sector was tackled extensively across the training. Initiatives using digital media and start-ups in the music production industries also received special attention through additional modules. But skills training was not the only support provided by Academica.

As part of the programme, Academica also boosted awareness raising about the development potential of Serbia's cultural industries and the 2005 Convention. Through discussion panels with sector experts including some from the neighbouring countries of Bosnia and Herzegovina and Croatia, televised debates and bold media engagement, the organisation managed to create an unprecedented buzz amongst cultural professionals, entrepreneurs, government officials and civil society organisations.

Also, six of the most promising organisations and small companies attending the course were selected to receive seed funding from the NGO's pilot fund to support regional cultural industries. The grants are conceived to help kick-start some of the most creative and viable business models.

"We gave entrepreneurs the techniques to shape their business ideas, define their product and present it in the market. We taught them how to approach and listen to customers and, most importantly, we encouraged them with great examples of other successful entrepreneurs," said Aleksandar Djerić, Programme Director of Academica.

### IN THEIR OWN WORDS



*This programme can continue to develop and even become accredited as vocational education."*

**Aleksandar Djerić**

Over  
**60%**  
of IFCD funds  
benefit local  
**NGOs**



# Contemporary art meets renaissance

*UNESCO's IFCD helps to bring Togo's cultural sector **back to life***

## about the project

**What:** Gather local authorities, researchers and civil society together to develop a strategic action plan for the culture sector

**Who:** Togo's National Cultural Heritage Commission (CNPC)

**When:** 22 February 2012 – 15 March 2013

**Where:** Togo

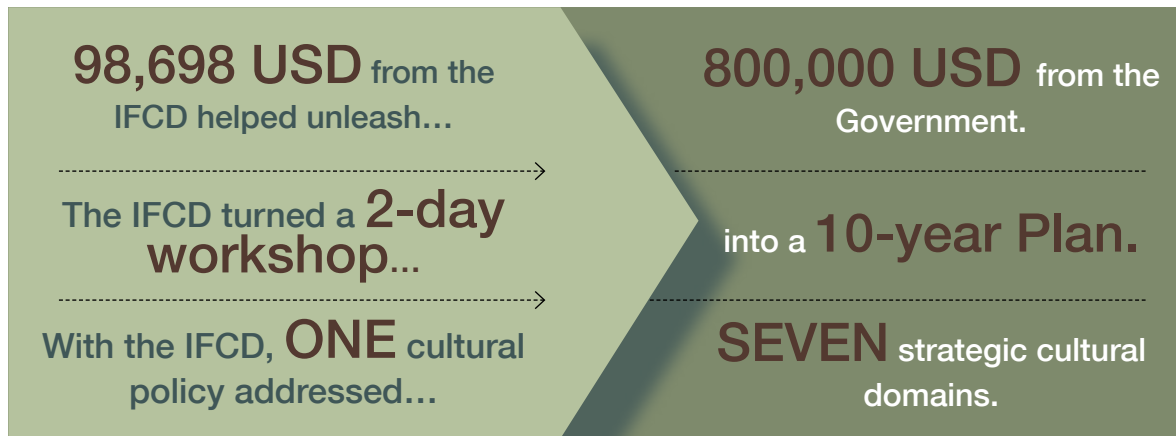
**Why:** To implement the cultural policy adopted by the Council of Ministers of Togo in March 2011

**IFCD Funding** 98,698 USD



## Investing in Creativity

## Transforming Societies



### project description

Graduated from L'École nationale des Beaux-arts (National School of Fine Arts) in Paris, digital artist, Mr Efui Wonanu came back to his native Togo in 2005. He recalls discovering an extremely fragile arts scene. Today, he said, "the situation has become even worse, with the regions bearing the brunt".

Aware of the urgent need to curb this decline, the Ministry of Arts and Culture recently developed a meticulous 10-year Plan with the support of UNESCO's International Fund for Cultural Diversity (IFCD), to speed up and guide the implementation of the country's forward-looking cultural policy.

To help them prioritise the much-needed investments, the Ministry consulted with more than 50 representatives from different government departments, regional Arts and Culture directors, cultural associations as well as artists and other sector professionals.

Spearheading the initiative, Mr Zohou Comlanvi from the Ministry of Arts and Culture explained that this consultation was the first of its kind. Enthused by the results, he said, "the participation of all key actors was instrumental to creating the Plan and guarantees a more successful and long term implementation."

More detailed assessments in the country's six regions followed and helped produce a very complete picture of the resources available and identify most pressing needs throughout the country.

Mr Wonanu's hopes are high. He insists this plan will encourage artists and cultural professionals and "bring the many unvalued qualities of Togo's contemporary art back to the scene".

Work to launch the new Plan is already underway and the funding mechanism for culture by the Government will soon be fully operational, with some USD 800,000 available to help bolster Togo's cultural sector.

### IN THEIR OWN WORDS



*Today our cultural sector is governed by an action plan with clear objectives and indicators."*

Zohou Comlanvi

**50%**  
of IFCD  
funds go  
to **Africa**





# Action!

*UNESCO's IFCD supports an action plan to develop Bosnia and Herzegovina's film industry*

## about the project

**What:** Map the film industry in Bosnia and Herzegovina

**Who:** Association for Visual Culture "VizArt"

**When:** 22 February 2012 – 15 March 2013

**Where:** Bosnia and Herzegovina

**Why:** To highlight the economic potential of the film industry in Bosnia and Herzegovina and to develop an Action Plan that will help shape the cultural policy

**IFCD Funding:** 35,700 USD





## Investing in Creativity

**35,700 USD** from the IFCD helped to finance the production and distribution of an **80-page** book...

Made it possible for a **2-day** conference to become ...

## Transforming Societies

that is helping to create **new policies** and is changing the way films are funded in Bosnia and Herzegovina.

a **3-year** plan of action that will **enable** the film industry to develop in Bosnia and Herzegovina.

### project description

Bosnia and Herzegovina's films are the country's best cultural export. But, Bosnian filmmakers believe much more investment and bold action are still needed to keep the industry afloat.

"We know our film industry has the capacity to create new jobs and, as we have seen over the past decade, our films promote social cohesion and contribute to developing cultural values," said film producer and founder of Vizart Film Association, Mr Zoran Galic.

So, with help from UNESCO's International Fund for Cultural Diversity, Mr Galic recently rallied a team of established Bosnian filmmakers and industry experts nationwide to research and analyze the country's film sector in order to establish the basis for new measures and policies to boost the sector.

The landmark study mapped the most pressing gaps in the industry's legal framework. But most significantly, the analysis managed to demonstrate that "each euro invested by the State in filmmaking delivers eight euros of turnover for the industry," explained Mr Galic. "And, these are exactly the kinds of numbers we needed to show our government counterparts that investing in creative industries is a profitable undertaking," he added.

Conclusions from the research were packaged into an Action Plan aimed at the country's decision makers.

Freshly graduated filmmaker, Dusko Stanivuk, attended a conference in Banja Luka last March where the study findings and the Action Plan were widely shared. "The Action Plan is a great foundation for the development of cinematography and creates a new optimistic perspective for young authors," he said.

Finally, at the two-day event over 50 participants from government, civil society, film festivals, representatives of film, educational and research institutions endorsed the Action Plan.

### IN THEIR OWN WORDS



*Investing in creative industries is a profitable undertaking."*

Zoran Galic

Over **20%** of IFCD funds support the

**cinema and audiovisual industry**





© F H Mira

© cassimano

# Talent, will and a fighting chance

*UNESCO's IFCD is giving youth the opportunity to build a better future*

## about the project

**What:** Train entrepreneurs so that they can share knowledge with young people active in the creative sector

**Who:** The Mozambique National Commission for UNESCO

**When:** 22 February 2012 – 15 March 2013

**Where:** Mozambique

**Why:** To promote employment opportunities in the cultural industries for young people

**IFCD Funding:** 65,000 USD



## Investing in Creativity

## Transforming Societies

**65,000 USD** from the IFCD turned a **pilot** project...

into a **model** adopted by the Ministry of Youth.

Investment in **3 cities**...

went on to have a **nationwide** impact.

Young people went from making **art**...

to learning how to make **business**.

### project description

As young people are particularly affected by the country's soaring unemployment rate, a nation-wide project rolled-out by the Mozambique National Commission for UNESCO, with support from UNESCO's International Fund for Cultural Diversity (IFCD) was implemented to help young people create their own jobs.

The project started by identifying creative industry potential in three regional centres (Nampula, Sofala and Maputo). Then, young people were offered a range of course options, from leatherwork and handicrafts to graphic design, taught by established Mozambican artists.

The project not only offered arts skills training, but also lessons in business management, including marketing and legal issues.

A final project survey revealed that the majority of trainees felt they now had the skills needed to start their own businesses, and many have gone on to launch creative enterprises.

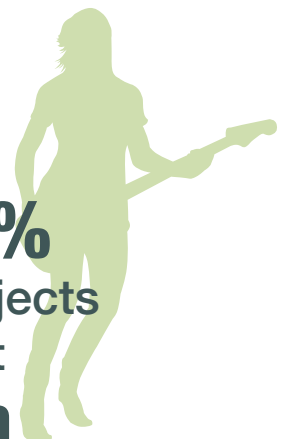
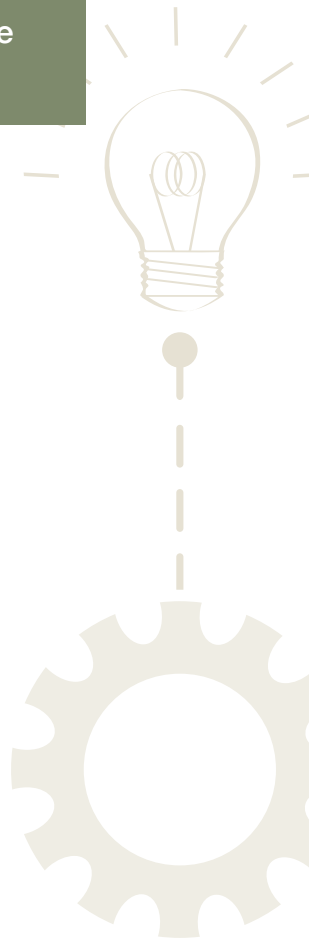
#### IN THEIR OWN WORDS



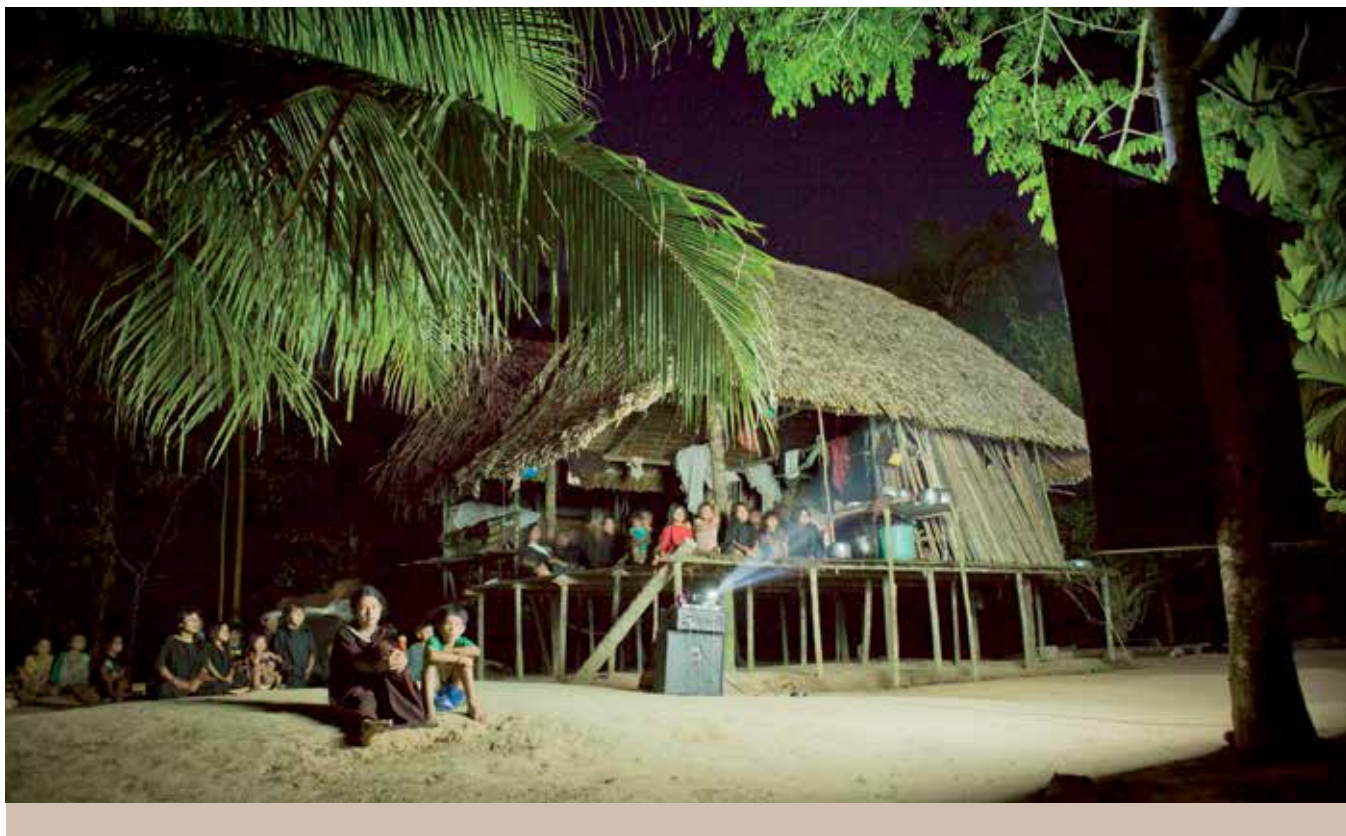
*The Ministry of Youth and the University of Eduardo Mondlane have adopted this project as a model for their own initiatives.”*

**Paulino Ricardo**, Department Head of Culture and Information at the National Commission

Over **20%** of IFCD projects support **youth**







# A true story based on film

*UNESCO's IFCD supports  
indigenous filmmakers in Brazil*

## about the project

**What:** Provide training to indigenous filmmakers to produce content for children

**Who:** Video nas Aldeias (VnA)

**When:** 22 February 2012 – 15 March 2013

**Where:** Brazil

**Why:** To produce and distribute indigenous films in collaboration with the Brazilian Ministry of Education throughout elementary schools across the country

**IFCD Funding:** 97,580 USD



## Investing in Creativity

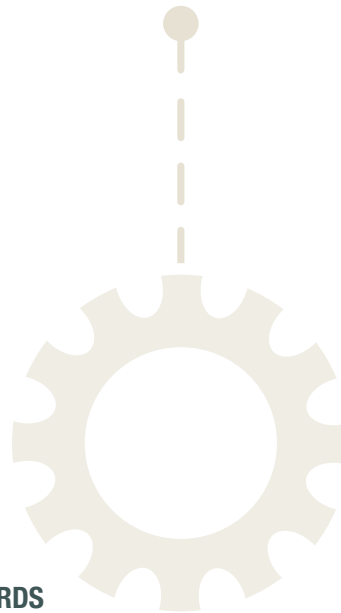
## Transforming Societies

**97,580 USD** from IFCD were used in the training of young indigenous creators, who produced...

**6 new films** on the lives of indigenous communities from the very north to the very south of Brazil.

**1 book** and **2 DVDs** are ready to be distributed to...

about **40 million** students all over Brazil.



### project description

For the past 17 years, Vídeo nas Aldeias has been training indigenous filmmakers and helping them to produce and distribute their films. While many have gone on to work in journalism and the filmmaking industry, others opted to engage in social activism. “Many are also empowered to become community leaders and advocates, reaching maturity and earning the respect of their communities through their involvement with these projects,” explains Vincent Carelli, the Director of Vídeo nas Aldeias.

Supported by UNESCO’s International Fund for Cultural Diversity (IFCD), participants developed their skills in scripting, production and editing. The resulting films – which explore environmental issues, marginalization and poverty – now form part of the multi-media education kit, which also includes a teaching guide.

Already, more than 2,000 teachers nationwide have downloaded the new kit. It has also been submitted to the Brazilian Ministry of Education ready for distribution to elementary schools across the country. With a new Brazilian law recently adopted, requiring schools to teach indigenous history and culture, the demand for engaging educational subject matter is only expected to increase.

The young filmmakers and their communities are now well placed, with their improved skills and distribution networks, to help fill this market niche and ultimately also to improve their incomes.

#### IN THEIR OWN WORDS



*“A strong competitive edge in comparison to others.”*

Vincent Carelli, on the films produced and directed by indigenous people in Brazil

Over **30%** of IFCD funds go to **Latin America** and the **Caribbean**



# IFCD around the world

## Saint Vincent and the Grenadines

### Reforming cultural policy

**Why:** To further develop the national cultural policy through participatory-process

**How:** By staging a media campaign to engage and consult with various cultural stakeholders to collect necessary input

**What:** Identifying current trends and needs of the cultural sector triggered the development of an updated policy document

**Who:** *St. Vincent and the Grenadines National Commission for UNESCO*

**IFCD Funding:** USD 43,605

## Uruguay

### Youthful arts and culture for all

**Why:** To reverse the processes of social exclusion of youth and encourage social cohesion

**How:** By setting up workshops that provide professional training in strengthening artistic capacities for disadvantaged youth

**What:** Lessons from workshops fed into building a strategy to develop cultural policies for young people.

**Who:** *Intendancy of Montevideo*

**IFCD Funding:** USD 95,115

## Senegal

### Trained to lead cultural projects

**Why:** To promote the potential of culture for sustainable development in Senegal

**How:** By teaching directors of cultural organizations how to formulate, implement and monitor cultural policies both locally and nationally

**What:** Training programmes with cultural officials concluded with a strategy to launch mobile training centers

**Who:** *Groupe 30 Afrique*

**IFCD Funding:** USD 99,550

## Niger

### Legal awareness through the air waves

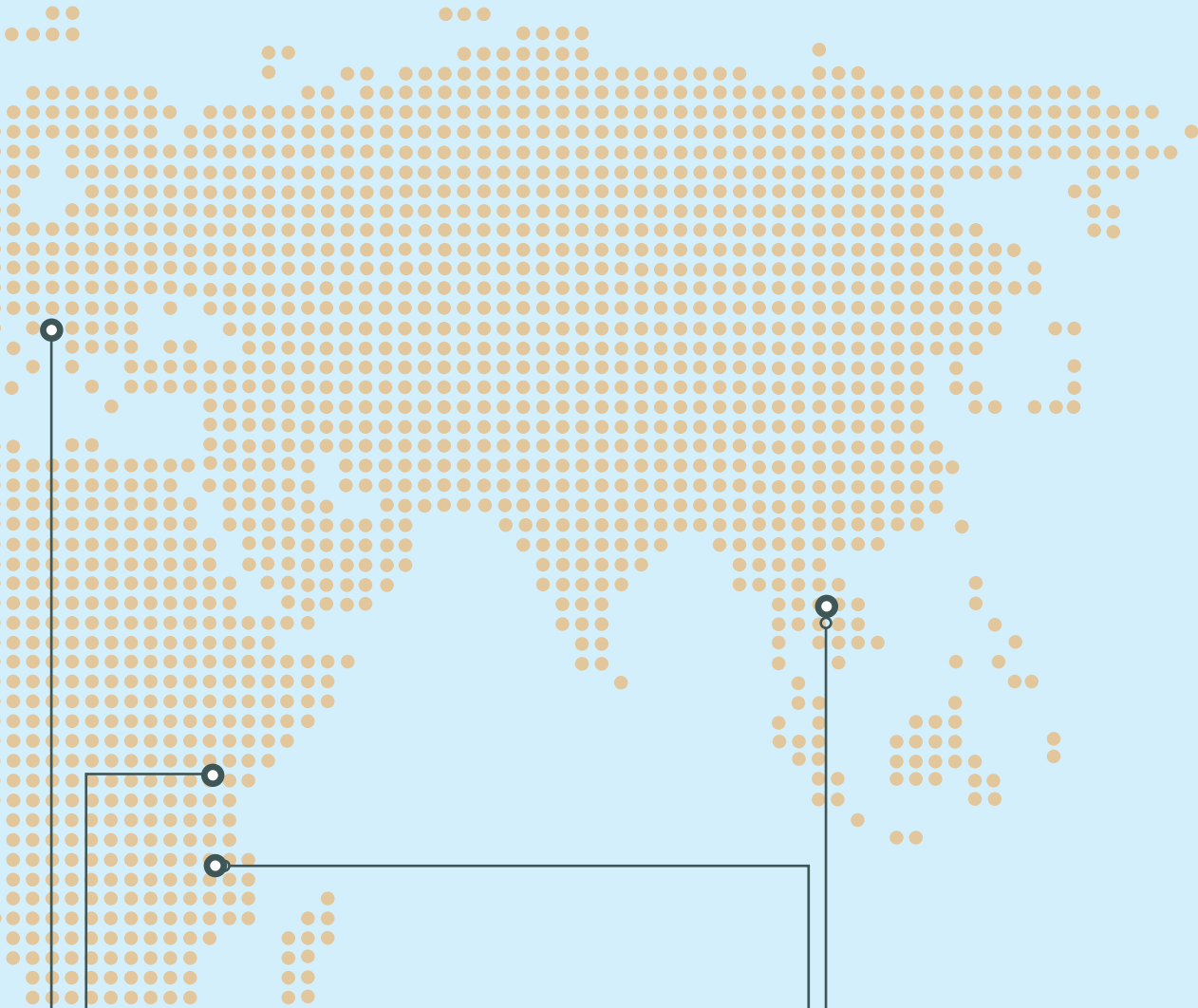
**Why:** To ensure that authors and their investors fully grasp the basic legal concepts and to ensure proper exploitation of their works

**How:** By organizing face-to-face trainings with relevant stakeholders on copyright legislation

**What:** A broadcast media campaign and live debates enabled wider outreach to the public

**Who:** *Bal'lame*

**IFCD Funding:** USD 80,000



## Croatia

### A fertile ground for book fans

**Why:** To propose changes in the legislation and regulations of Croatia's publishing industry

**How:** By mapping the local publishing industry together with the civil society and a group of legal experts and economists to determine the main issues the legislation should address

**What:** Research results transformed into policy recommendations for book legislation, submitted to the Ministry of Culture

**Who:** *Knjizni Blok*

**IFCD Funding:** USD 26,000

## Kenya

### A rights based approach to arts and culture

**Why:** To better align Kenya's cultural policies to the objectives of the 2005 Convention

**How:** By conducting research on the situation of indigenous communities' cultural expressions and by publishing the results widely across government and civil society organizations

**What:** Recognizing the contribution of indigenous people to Kenya's cultural development led to a publication on their rights to culture

**Who:** *Pastoralist Development Network of Kenya*

**IFCD Funding:** USD 95,547

## Cambodia

### Nurturing young talents

**Why:** To ensure the viability of future generations of cultural industry professionals in Cambodia

**How:** By teaching them the practical aspects of management, marketing and administration required for the operation of a cultural association

**What:** Capacity-building workshops resulted in the creation of the first ever association of young Khmer professional artists

**Who:** *Centro Italiano Aiuti All'Infanzia (CIAI) and the Cambodian Living Arts and Child Rights Foundation*

**IFCD Funding:** USD 81,341

## Malawi

### Studying the country's cultural potentials

**Why:** To identify challenges and needs of Malawi's cultural industries

**How:** By mobilising national and international experts to study the situation of various sectors of the cultural industries and the potentials for their development

**What:** Stakeholder consultations brought forth an IFCD funding proposal linked to cultural industries

**Who:** *Malawi National Commission for UNESCO*

**IFCD Funding:** USD 10,000





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# Knowledge is power

*UNESCO's IFCD helps Burkina Faso collect relevant facts that will boost the country's cultural sector*

## about the project

**What:** Measure the impact of culture on the social and economic development of Burkina Faso

**Who:** Ministry of Culture and Tourism

**When:** 29 April 2011 – 28 April 2012

**Where:** Burkina Faso

**Why:** To make recommendations for developing the sector and thus, create employment

**IFCD Funding:** 60,813 USD





## Investing in Creativity

With **60,813 USD** from the IFCD, the Ministry of Culture and Tourism had the resources to...

.....→  
This amount also helped produce and distribute...

## Transforming Societies

involve about **500** people in the most extensive research about culture ever produced in Burkina Faso.

.....  
**2,000** copies of the final report to decision makers and to private and public cultural players (both institutions and individuals).

### project description

With the support of UNESCO's International Fund for Cultural Diversity (IFCD), the Ministry of Culture and Tourism led the biggest investigation ever conducted into Burkina's cultural and arts scene.

The survey combined an extensive review of literature with interviews with some 500 artists, producers, distributors, shop and venue owners and even broadcast media. It covered ten of Burkina's 13 regions and ensured issues such as gender and the fate of minority groups were taken into account.

The ultimate goal was to find out to what extent Burkina's cultural industries are relevant to the socio-economic growth of the country, and to make specific recommendations for strengthening it.

For example, the researchers concluded that men hold over 57% of the jobs in the sector and that in 2011, cultural products comprised 8.2% of official imports. The recommendations tabled by the study are wide ranging. Amongst others, emphasis is placed on the need for the government to implement status of the artist legislation and establish more vigorous partnerships between civil society and the private sector.

When asked about the impact of the study, Mr. Désiré Ouédraogo, Cultural Advisor at the Ministry of Culture and Tourism of Burkina Faso, welcomed the adoption of its findings in October 2012 by the Council of Ministers.

#### IN THEIR OWN WORDS



*Burkina's dynamic cultural scene is contributing to sustainable development."*

Désiré Ouédraogo

**50%**  
of IFCD  
funds go  
to **Africa**





© Larshung

# Better information, better investments

*UNESCO's IFCD gathers key information to spark investments in Zimbabwe's creative sector*

## about the project

**What:** Measure the economic contribution of Zimbabwe's cultural industries

**Who:** Culture Fund of Zimbabwe Trust

**When:** 22 February 2012 – 30 April 2013

**Where:** Zimbabwe

**Why:** To promote the growth and development of the cultural industries in Zimbabwe by empirically demonstrating their importance to the national economy

**IFCD Funding:** 99,023 USD



## Investing in Creativity

## Transforming Societies



### project description


Can Zimbabwe's vibrant culture and arts scene contribute to its national economy and help the country escape poverty? This is the bottom-line question addressed by an unprecedented survey recently conducted in the African country. UNESCO's International Fund for Cultural Diversity (IFCD) provided funding to conduct the study.

Researchers interviewed some 734 artists and almost 100 cultural institutions involved in the most thriving sectors such as performance, visual arts and crafts, literary arts and publishing, film, audio-visual and interactive media, design and creative services.

The survey aimed to show policy makers and other critical players the facts and thereby encourage investment in Zimbabwe's cultural industries.

Overall, the survey found that indeed "the cultural industries are contributing to employment, exports and imports," said Mrs Chipo Muvezwa from the Culture Fund of Zimbabwe, which conducted the research.

Established in 2006, the Cultural Fund of Zimbabwe works to boost the country's cultural sector by giving financial and technical support to local artists and organisations. Following up on some of the recommendations of the study, the organisation is already embarking on a new investigation to find out the status of women in the culture sector.

 **20%** of all IFCD projects are led by **women**

### IN THEIR OWN WORDS



*Scholars and researchers have widely cited the report. This is an indicator of acceptance of the credibility and usefulness of the survey."*

Chipo Muvezwa



© Darron Grant

# A standing ovation for Barbados

*UNESCO's IFCD helps bands from Barbados go to college. And put on a show.*

## about the project

**What:** Train and accompany local music professionals from Barbados to participate in the 2013 NACA Convention in Nashville

**Who:** Association of Music Entrepreneurs Inc.

**When:** 28 March 2012 – 31 July 2013

**Where:** Barbados

**Why:** To promote the export of Caribbean music to North American markets

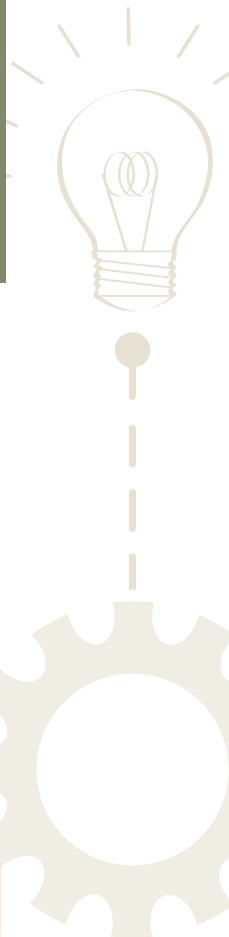
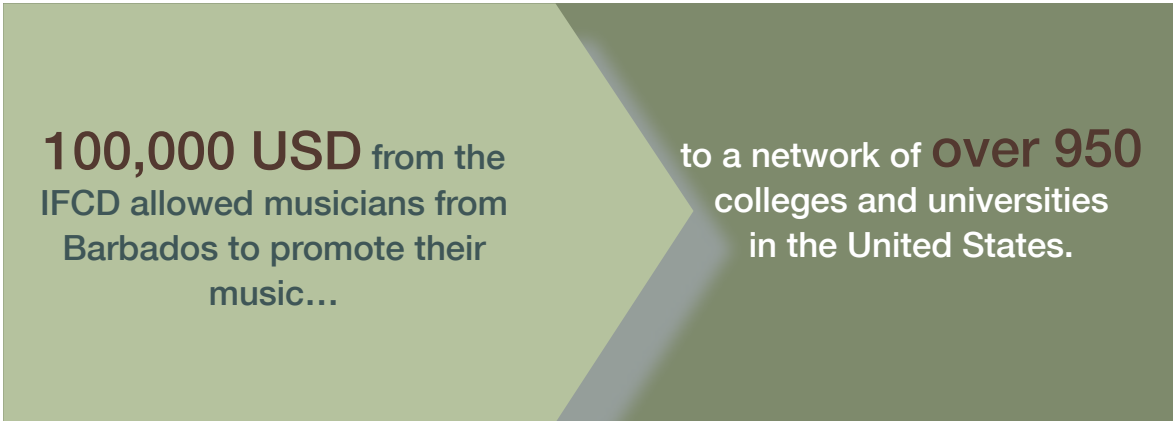
**IFCD Funding:** 100,000 USD





## Investing in Creativity

## Transforming Societies



### project description

Like many other Caribbean countries, Barbados is filled with music talents but only few opportunities for them to make a decent living. With tourism generally on the decline, the traditional hotel and nightclub live music scene has also taken a beating, leaving most musicians at the mercy of the international markets.

Devoted to helping the country’s music industry take off internationally, George Thomas explains how important it is to break into the United States college circuit, where millions of 18 to 21 year old potential fans “are looking for new experiences,” he notes.

Mr. Thomas is the Head of the Barbados Association of Music Entrepreneurs (AME) and one of the masterminds behind staging Barbados Night On at the 2013 National Convention of the United States National Association for Campus Activities (NACA).

Showcasing their music at NACA conventions has long been the aspiration of many Caribbean artists. But so far only AME has managed to strike an unprecedented three-year deal with the Association. UNESCO’s International Fund for Cultural Diversity has been supporting this initiative. The 2013 Barbados Night On was a boost for the Barbados music industry but according to Mr. Thomas, 2014 and 2015 are looking even brighter.

### IN THEIR OWN WORDS



*This has brought a lot of hope to Barbados, keeping many artists in the game and encouraging others to form new bands.”*

George Thomas

Over **30%** of IFCD funds go to **Latin America** and the **Caribbean**



# A great sounding board for Tajikistan

*With the support from UNESCO's IFCD, the music scene in Tajikistan is thriving*

## about the project

**What:** Capacity-building, access to technology and information and direct support to young and emerging musicians

**Who:** Cultural Centre Bactria (BOKHTAR)

**When:** 22 February 2012 – 22 September 2013

**Where:** Tajikistan

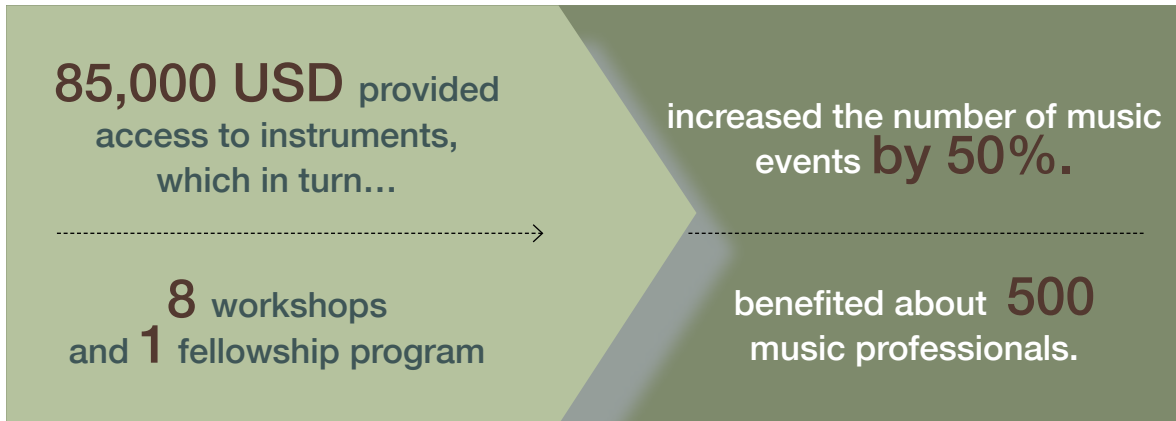
**Why:** To strengthen and to diversify music production in Tajikistan

**IFCD Funding:** 85,000 USD



## Investing in Creativity

## Transforming Societies



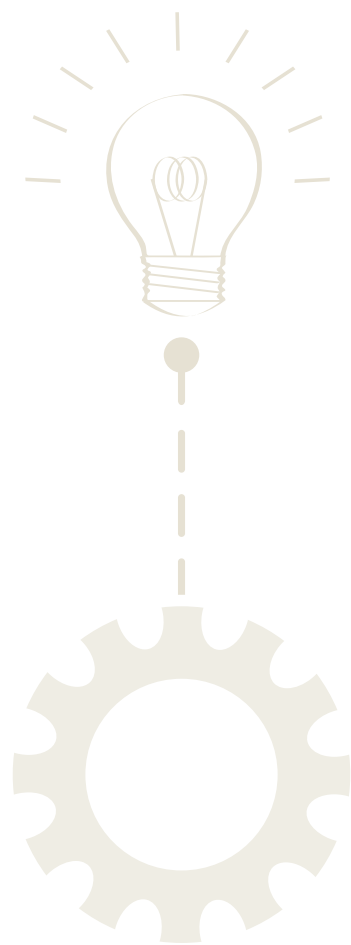
### project description

For Tajik music talents, rehearsing in a studio with professional instruments, or following a training course on the latest industry trends, is a luxury few can afford. This results in a Tajik music scene dominated by playback. But, most critically, it means many fledging bands and artists give up, or simply underperform in a very limited market.

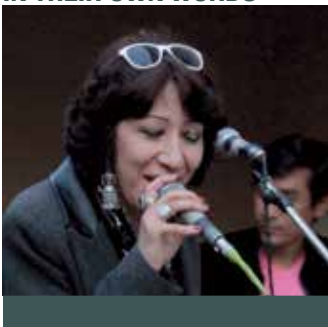
To help revive the industry, the Bactria Cultural Centre has recently wrapped up a wide-ranging initiative focused on helping artists succeed in an increasingly competitive market.

Bactria’s work involved cutting edge training for musicians and other professionals; full time music management fellowships with an internationally recognised tutor from Saint Petersburg; the donation of modern equipment and digital music resources to the Gurminj Museum; as well as a number of small grants to fund concerts across the country.

The UNESCO International Fund for Cultural Diversity has been a key donor to the initiative.



#### IN THEIR OWN WORDS



“  
It was a  
wonderful  
experience.”

Tajik singer **Parveen Yusufi**, on her recording sessions at the Bactria Cultural Centre

Over  
**60%**  
of IFCD funds  
benefit local  
**NGOs**

# IFCD fundraising

# Creativity pays off. Always.

© UNESCO/Michel Ravassard



*Investing in creativity sparks lasting change in societies”*

UNESCO Director-General  
Irina Bokova

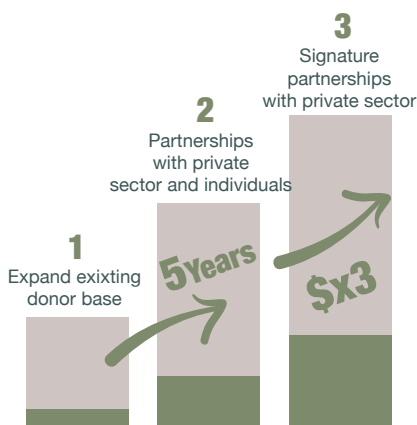
Thanks to governments and their valuable contributions, the IFCD has thus far funded **over 60 projects** all over the world. But we want to reach further. We want to aim higher. We want to transform societies.

**Support the IFCD in its efforts to keep investing in creativity!**

## OUR STRATEGY

As with any endeavor that requires financing to be successful, a solid and feasible growth strategy is essential. Here is ours.

The goal of our strategy is to triple the annual income of the IFCD within **5 years**.



So if you're one of the Parties to the 2005 Convention, if you're in the private sector or belong to a group of high net worth individuals, you now have the chance to make a difference.

## 1% AND COUNTING

The most extraordinary journeys all started the same way: with one step. That's right, just **one**.

That's the inspiration behind the **"Your 1 % counts for creativity"** campaign, to encourage Parties to the 2005 Convention to donate at least **1%** of their annual UNESCO contribution to the IFCD, thus being part of the most incredible journey of all: **allowing people to access better lives**.

**Votre 1% compte pour la créativité !**

**Your 1% counts for creativity!**

**Su 1% cuenta para la creatividad!**

## POINTS TAKEN

Here are **three** main points why you should support the IFCD.

### 1 Culture for development

Our focus is to promote culture as a powerful driver for inclusive social and economic development. By investing in creativity, the IFCD enables the emergence of dynamic cultural sectors, which in turn brings a positive impact in developing countries.

### 2 Advancing policy

Our goal is to transform societies and the most effective way to do it is to focus on policies that strengthen the creative sector, be it by reinforcing institutional capacities or building bridges with civil society.

### 3 We are driven by results

Results are our driving force. Every project funded by the IFCD is expected to deliver realistic, feasible and sustainable results. And every project does.



## TALKING THE TALK

Everyone loves to talk about creativity. The IFCD is no different. And **you** can join the conversation through a variety of different media.

### Social media



Follow the IFCD and learn more about the projects it funds. In real time.



### Films



The IFCD is making a difference all over the world, from Senegal to Argentina and Croatia. Watch our project films as well as our corporate film to know more.

### Website



A brand new website with everything about the IFCD and information on how to contribute.

### E-updates



An online newsletter through which thousands of readers learn more about the stories behind the IFCD projects.

View them all at: [www.unesco.org/ifcd](http://www.unesco.org/ifcd)

## WALKING THE WALK



We're steadily walking towards our goal. But we're not doing it alone.

Governmental and individual donors have been supporting the IFCD since 2007, helping to transform societies and promote economic and social development.

**Join the IFCD!**  
After all, every journey becomes more rewarding with the right company.

## RAISING THE BAR

By raising funds, the IFCD gives people in developing countries a chance to raise their voices and their hands, thus changing their own lives for better.

**Be a part of this change!**

More information on how to contribute at: [www.unesco.org/ifcd](http://www.unesco.org/ifcd)

# donors of the IFCD, from A to Z

## A message from IFCD donors

*“Brazil attaches great importance to the 2005 Convention(...) We have contributed with an amount equivalent to 1% of our contribution to UNESCO’s budget(...) We hope that other countries will follow.”*

**Ms. Márcia Rollemberg**, Brazil’s National Secretary for Citizenship and Cultural Diversity.

*“Spain has been fully supportive of the IFCD as a platform of international cooperation for development through the cultural industries.”*

**AECID** (Agencia Española de Cooperación Internacional para el Desarrollo)

*“Concrete projects carried out thanks to the IFCD confirm its importance for developing countries(...) these inspiring examples will encourage new partners, including the private sector.”*

**Mr. Maka Kotto**, Quebec’s Minister of Culture and Communications

## Donors of the IFCD, from a to z

Albania \$6,802.70  
Andorra \$77,711.40  
Armenia \$854.70  
Australia \$155,306.46  
Austria \$25,575.40  
Azerbaijan \$1,140.00

Cameroon \$4,368.45  
Canada \$494,559.84  
Canada (Quebec) \$199,871.54  
Chile \$4,994.00  
China \$230,000.00  
Croatia \$10,000.00  
Cyprus \$2,043.60  
Czech Republic \$3,157.05

Greece \$47,969.80

A B C D E F G H I J K L M

Barbados \$2,000.00  
Belgium  
(Flemish Community) \$51,948.00  
Belgium  
(French Community) \$197,547.00  
Bosnia and  
Herzegovina \$7,350.55  
Brazil \$300,000.00

Denmark \$40,464.29

Estonia \$6,959.74

Finland \$510,865.00  
France \$1,193,003.70

Iceland \$1,127.00  
India \$45,261.58

Malawi \$100.00  
Mauritius \$1,625.92  
Mexico \$284,832.00  
Monaco \$107,887.40  
Montenegro \$1,324.50

A message to IFCD donors

# Thank you very much for your contribution!

Since 2007, the IFCD has raised around **6.5** million USD.

Currently **61** projects in **40** developing countries have received support from the IFCD.

None of this would have been possible without the valuable voluntary contributions from the IFCD donors, who have demonstrated their commitment to fostering a new form of international cooperation based on equal partnership, mutual respect and support.

**Individual donors**

Aconcagua Campaign .....	\$50.97	Kili IFCD 2011 Campaign .....	\$2,497.20
Ms Ferland, Marie-France .....	\$50.00	Mr Likongo, Neko .....	\$50.00
Fundraising event "Silent Party - Diversity for the ears", Bonn, Germany ...	\$3,009.28	Mr Ronconszek, Darius .....	\$743.97
		Dr Turp .....	\$264.96

Norway \$1,453,087.92

The former Yugoslav Republic of Macedonia \$2,112.78

Zimbabwe \$275.00

NO P Q R S T U V W X Y Z

Portugal \$109,512.63

Saint Lucia	\$2,000.00
Saint Vincent and the Grenadines	\$1,516.33
Serbia	\$1,863.36
Slovakia	\$4,742.62
Slovenia	\$20,399.18
South Africa	\$11,909.89
Spain	\$554,926.00
Sweden	\$108,668.25
Switzerland	\$157,016.06

Ukraine \$6,073.00

# list of IFCD funded projects

## AFRICA

Country	Project title	Amount	Funding cycle
<b>Benin</b>	Developing new business models for the music industry	20,000 USD	2010
<b>Burkina Faso</b>	Festival to support new theatre projects	35,000 USD	2010
	Promoting the role of culture in national development	60,813 USD	2010
<b>Cameroon</b>	Databank on African audiovisual productions	80,000 USD	2010
	Offering opportunities to women with disabilities in Cameroon's cultural industries	32,701 USD	2012
	Decentralization, the diversity of cultural expressions and local policies: a new paradigm for local development strategies in Cameroon	78,560 USD	2012
<b>Chad</b>	Professionalizing performing artists	100,000 USD	2010
<b>Côte d'Ivoire</b>	Developing the cultural potential of Yopougon	29,892 USD	2010
	Creating a cultural industry around balafons in Côte d'Ivoire	50,885 USD	2012
<b>Kenya</b>	Developing and promoting stone sculpture production	35,000 USD	2010
	Mapping Kenya's cultural industries	100,000 USD	2010
	Broadening opportunities for indigenous people in Kenya's cultural industries	95,547 USD	2011
<b>Madagascar</b>	Consolidating the production and sale of lambahoany	26,563 USD	2010
	Supporting book publishers	44,985 USD	2010
<b>Malawi</b>	Strengthening the Cultural Industries in Malawi	10,000 USD	2011
<b>Mali</b>	Promoting the 2005 Convention	67,268 USD	2010
<b>Mozambique</b>	Combating youth unemployment through the cultural industries	65,000 USD	2011
<b>Namibia</b>	Promoting artistic expressions by vulnerable groups	5,000 USD	2010
<b>Niger</b>	Training theatre professionals	30,588 USD	2010
	Capacity building to promote emerging cultural industries in Niger	80,000 USD	2011
<b>Republic of Congo</b>	Training Congolese artists in ICTs	50,000 USD	2010
<b>Senegal</b>	Training laboratory for digital creation	50,000 USD	2010
	Yakaar: a training centre for performing arts	40,000 USD	2010
	Training Senegalese cultural managers in cultural policy implementation	99,550 USD	2011
<b>South Africa</b>	Unlocking funding to support cultural industries	59,935 USD	2010
	Encouraging creative entrepreneurship in South Africa through recycled arts	81,000 USD	2011
	ArtSANow: Offering cultural operators and policy-makers real-time information on creative industries in South Africa	99,318 USD	2012

Country	Project title	Amount	Funding cycle
Togo	Supporting Togolese artisans	29,500 USD	2010
	Devising a strategic plan to implement cultural policies in Togo	98,698 USD	2011
Zimbabwe	Measuring the economic contribution of Zimbabwe's cultural industries	99,023 USD	2011
	Management and business training for Zimbabwe's cultural professionals and arts associations	97,365 USD	2012

## ARAB STATES

Tunisia	Creation of a multilingual reference library	30,000 USD	2010
	Strengthening the Tunisian book industry	50,000 USD	2010

## ASIA AND THE PACIFIC

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

## LATIN AMERICA AND THE CARIBBEAN

Argentina	Film festival for young talents	58,973 USD	2010
	Vocational training to reinforce employment in the performing arts	100,000 USD	2010
Barbados	Promoting the Export of Caribbean Music to North American Markets	100,000 USD	2011
Brazil	Indigenous filmmakers producing children's programming in Brazil	97,580 USD	2011

Country	Project title	Amount	Funding cycle
Cuba	Survey of audiovisual production in Latin America and the Caribbean	45,080 USD	2010
	Promoting Afro-Cuban cultural expressions among youth	93,101 USD	2012
Grenada	Developing a comprehensive cultural policy	42,000 USD	2010
Guatemala	Promoting the involvement of indigenous peoples in cultural industries	97,744 USD	2010
	INCREA LAB: Opening opportunities to indigenous cultural entrepreneurs	98,610 USD	2012
Mexico	Implementing the 2005 Convention: everyone has a role to play	30,344 USD	2010
	Paralelo 9 MX: strengthening cultural industries for local development in Mexico	98,871 USD	2012
Peru	Learning platform on Peru's diverse cultural expressions	70,850 USD	2010
Saint Lucia	Supporting the Steel Pan art form	49,664 USD	2010
Saint Vincent and the Grenadines	National cultural policy reform in Saint Vincent and the Grenadines	43,605 USD	2011
Uruguay	Comparsa: encouraging social participation through music	65,500 USD	2010
	Fostering creativity and cultural participation for poverty alleviation in Uruguay	95,115 USD	2011

## SOUTH EAST EUROPE

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







United Nations  
Educational, Scientific and  
Cultural Organization



Diversity of  
Cultural Expressions

## International Fund for Cultural Diversity

The International Fund for Cultural Diversity (IFCD) is a multi-donor Fund established under Article 18 of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The IFCD invests in projects that lead to structural change, 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.

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