



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

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INTERGOVERNMENTAL COMMITTEE FOR THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS

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INFORMATION DOCUMENT

This document provides an overview of results of the projects supported through the International Fund for Cultural Diversity (IFCD) and implemented in 2012-2014.

international fund for cultural diversity

Investing in creativity.
Transforming societies.



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions







2014 Report

sustainable
development
through the lens
of creativity



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Section of the Diversity of Cultural
Expressions
Culture Sector
UNESCO

7 place de Fontenoy
F-75352 Paris 07 SP
France

Fax +33 1 45 68 55 95
IFCD.Convention2005@unesco.org
www.unesco.org/ifcd

chief editor

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

coordination

Doyun Lee, Section of the Diversity
of Cultural Expressions, UNESCO

writing and editing

Eugene Liang, Liang Comunicações

final editing

Denise Bax, Marlène Zenie Raffin,
Francisco Gómez Durán, Juanita
Casas Castrillon, Italo Marzotto and
Doyun Lee, Section of the Diversity
of Cultural Expressions, UNESCO

graphic design

Marcos de Figueiredo Nunes,
Liang Comunicações

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Credit: Fabrizio Molinelli

Foreword

Throughout 2014, the International Fund for Cultural Diversity (IFCD) has continued to implement projects that contribute to overall socio-economic growth as well as individual enrichment and collective well-being within societies.

This brochure comes at a timely moment when the 2005 Convention is about to celebrate its 10th anniversary in 2015, which coincides with UNESCO's 70th anniversary, and when the international community is pledging to shape a new post-2015 sustainable development agenda.

When the Millennium Development Goals were adopted in 2000, the importance of culture as an enabler of development was not taken into consideration. Now is the time to ensure that culture claims its place at the heart of all sustainable development efforts.

The IFCD provides a platform for exploring the vital link between culture and development. The power of culture to inspire and unite people, the power to create employment and generate better livelihoods, and the power to foster transformative change within communities, in cities and countries, and across societies.

This year's IFCD brochure identifies factors of progress and success in projects that are breaking new ground through investment in creativity and innovation. Over the years, the IFCD has demonstrated that the emergence of a dynamic culture sector contributes to revitalization of the local economy, an enabling policy environment as well as positive social changes.

It builds a steady path to human development by strengthening the entrepreneurial skills of cultural and creative industry actors, by reinforcing the competence of decision makers in effective policy interventions and by enhancing equal participation of various social groups and individuals in creative activities.

The IFCD is therefore first and foremost about empowering people – young cultural entrepreneurs, artists, cultural professionals, civil society actors and local, national decision makers - to take ownership of their development processes and shape their own development pathways. The IFCD has been responding to the specific needs of these actors in 43 developing countries: the need to reinforce cultural and creative industries, to develop professional artistic and creative skills and to establish effective and better informed policies.

The local actors of the IFCD projects are undeniably the very enablers and drivers of a more inclusive, sustainable and meaningful development!

This is the key message of the inspirational stories of the IFCD projects that you will discover in this brochure. They clearly demonstrate that no society can flourish without creativity, culture and the people. Your ongoing support and commitment will help us continue working together towards unleashing the transformative power of the IFCD.

Alfredo Pérez de Armiñán
Assistant Director-General for Culture
UNESCO

IFCD key results and impact: integrating culture and sustainable development

POLICY ENVIRONMENT

The IFCD supports the emergence of dynamic cultural sectors by targeting structural changes.

Policy making strategies are at the heart of these changes.

Former Yugoslav Republic of Macedonia p. 6

Croatia p. 18

Mexico p. 22

Mongolia p. 20

Cameroon p. 24

30% of the IFCD funds support evidence-based policy making

1 MILLION urban population empowered by the IFCD through culture-integrated local development policies

THE IFCD INVESTED USD 2.000.000 TO IMPACT CULTURAL POLICIES

Over 60 cities benefited from IFCD's support of local cultural policy development

The following results show how the IFCD is supporting countries in using culture as a viable and efficient means to build social inclusion, reduce poverty and foster economic growth.

CULTURAL & CREATIVE INDUSTRIES

The IFCD funds projects that allow individuals and communities to benefit from the value generated and the opportunities offered by the cultural and creative industries.

Guatemala p. 8

Zimbabwe p. 12

Cameroon p. 16

Côte d'Ivoire p. 14

More than 35% of all IFCD projects were led by women

The IFCD brought digital technology to over 10 indigenous communities

1,000,000 USD have been invested to promote gender equality

CAPACITY DEVELOPMENT

The IFCD contributes to building institutional, organizational and individual capacities, which aim to promote development at national, regional and local levels.

Guatemala p. 8

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Montenegro p. 10

Mexico p. 22

Over 15% of IFCD funds support digital creativity

30% of IFCD funds nurture young talents

around 5% of IFCD funds aim to develop professional capacity

A new era

For the IFCD, 2015 represents a crucial milestone in the history of culture as an enabler and a driver of sustainable development.



It celebrates the 10th anniversary of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

It marks the end of the Millennium Development Goals initiative and the beginning of elaboration of the Post-2015 development agenda.

By presenting these results, the IFCD **calls up on governments, civil society and private sector** actors to take action in global partnership to promote creative environments, processes and products.

Because it's only by acting together that 2015 will be remembered as the year when culture was fully integrated as an overarching principle of all development policies.

a digital platform for culture



THE FORMER YUGOSLAV REPUBLIC OF MACEDONIA



What:

Map the audiovisual industry and study its impact on the country's development

Who:

The School of Journalism and Public Relations (SJPR)

When:

March 2013 - March 2014

Why:

To raise awareness about the role of digital technologies in the audiovisual media sector

IFCD funding: **74,740 USD**

Credit: Yane Naumoski

Getting a clear picture of how digital technologies impact cultural policies

"We have to redefine the notion of culture in the new digital environment", says Aljosha Simjanovski, a director at the FYROM television.

Borche Nokolovski, from the Ministry of Culture, also acknowledges the importance of understanding how digital technology impacts the sector: "there's a recognized need for a new mapping, one that demonstrates new results regarding the changes incurred in a technological sense".

In order to help address this pressing need, the School of Journalism and Public Relations (SJPR) developed and implemented a threefold project: a comparative analysis to show the importance of the audiovisual sector within the field of creative industries; a mapping study to provide an overview of the initiatives and policies implemented so far for strengthening the creative industries sector; and a conference to present and debate the results of the comparative analysis and the mapping study.

This study demonstrated that in October 2012, 474,398 people were working in the audiovisual sector, which is close to a quarter of the country's population. It also showed that the biggest challenges lie in the film and TV sector, while the video game sector is one of the most promising ones.

Zaneta Trajkoska, director of the SJPR, says: "digital technologies are pushing policy makers to work together with the industries and with the academic community to develop a new comprehensive strategy for the entire audiovisual sector".

 more www.goo.gl/pBxxpO

 visit www.vs.edu.mk

 watch www.goo.gl/xNpEil

 watch www.goo.gl/VKQWO8

“ Without UNESCO's IFCD it wouldn't be possible to undertake any of the implemented activities or to accomplish any of the results that were achieved with the project.

Zaneta Trajkoska
(Director at SJPR)



investing in creativity

74,740 USD

50 page mapping study

recommendations for policies to encourage entrepreneurship, networking and funding related to the audiovisual field

100 key cultural stakeholders conference

an **Action Plan** to secure verifiable statistical data and harmonize legal regulations related to the industry

transforming societies

in sync with the digital era



GUATEMALA



What:
Support indigenous students to become entrepreneurs through digital technologies

Who:
Instituto de Relaciones Internacionales e Investigaciones para la Paz (IRIPAZ)

When:
June 2013 - July 2014

Why:
To promote grassroots micro-initiatives in the audiovisual sector and contribute to economic development and social cohesion in Guatemala

IFCD funding: **98,610 USD**



Credit: Marcos de Figueiredo Nunes


Cultural entrepreneurship and digital technology on the same wavelength

“Digital technology is increasingly getting more low-cost and widespread. As a result, it’s also becoming one of the most democratic forms of technologies there is.”, says Diego Padilla, director of the Instituto de Relaciones Internacionales e Investigaciones para la Paz (IRIPAZ), an NGO committed to promoting Guatemala’s cultural diversity through audiovisual media.

So it comes as no surprise that digital technology has always been a fundamental part of IRIPAZ’s project “Intercultural social communication through audiovisual creation”.

Thanks to this project, indigenous students were introduced to the digital world and were taught skills in entrepreneurship in the creative audiovisual sector.

The training and skills provided by INCREA Lab with the support of UNESCO’s International Fund for Cultural Diversity (IFCD) have encouraged many students to become entrepreneurs on their own in the audiovisual sector. Carlos Julian Arana Baltazar, 27 years old, a young Garífuna from Livingston, is one of them. He has already started two companies: Tamalito Producciones and LB Productions.

-  **more** www.goo.gl/T7WkhO
-  **visit** www.iripaz.org
-  **watch** www.goo.gl/B6RSgV
-  **follow** www.facebook.com/Aula.INCREA

“It’s because of the IFCD financial backing that we have been able to provide full scholarships, quality mentoring and optimum conditions for every INCREA Lab participant.”



Diego Padilla
(Director at IRIPAZ)

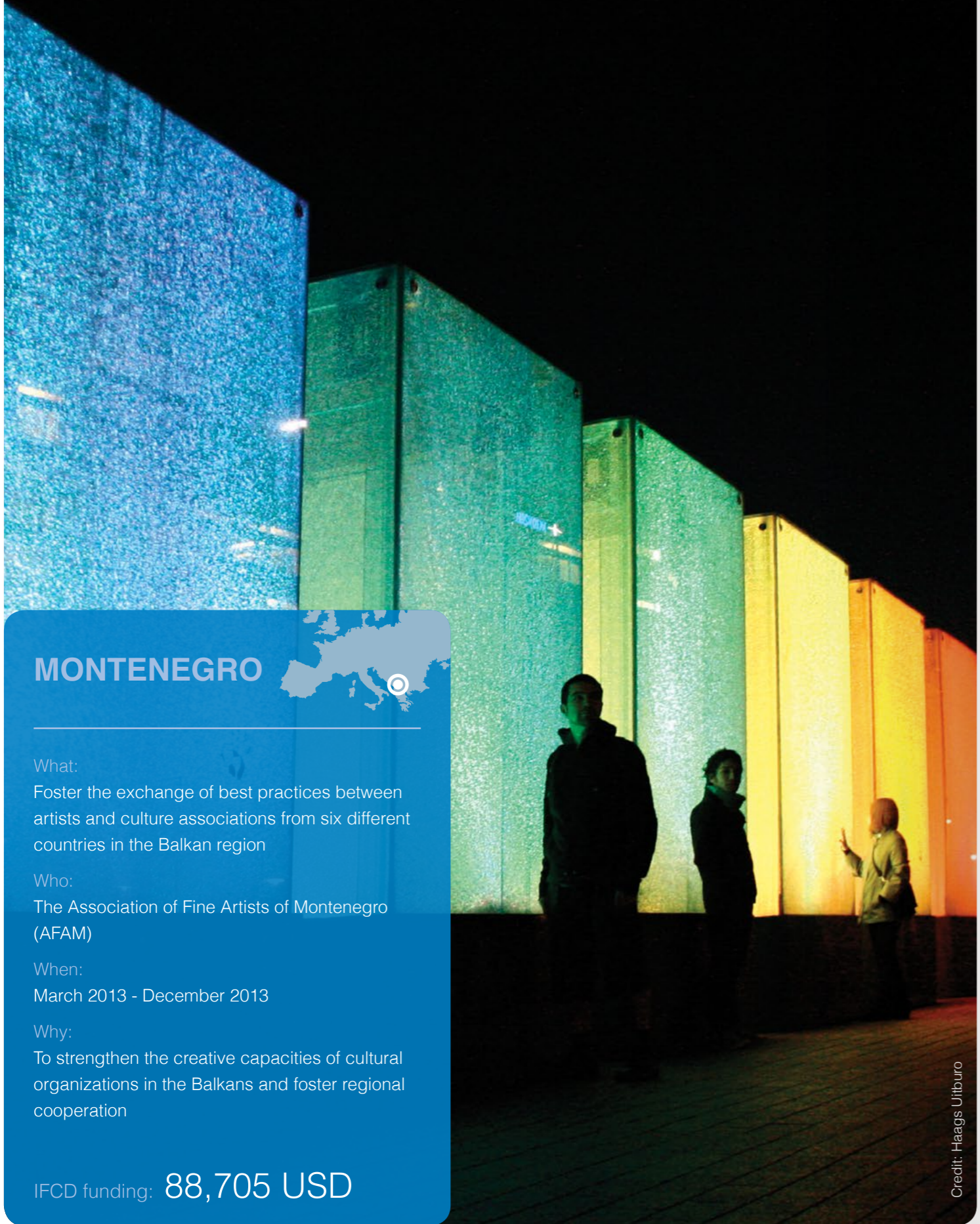
investing in creativity

98,610 USD

12	practical workshops	over 60 young people learned to become cultural entrepreneurs
130	page training guide	benchmark for all Latin American countries
2	key partnerships	with the Universidad San Carlos and the Spanish Cultural Centre, guaranteeing the sustainability of the project

transforming societies

united we stand



MONTENEGRO



What:
Foster the exchange of best practices between artists and culture associations from six different countries in the Balkan region

Who:
The Association of Fine Artists of Montenegro (AFAM)

When:
March 2013 - December 2013

Why:
To strengthen the creative capacities of cultural organizations in the Balkans and foster regional cooperation

IFCD funding: **88,705 USD**

Credit: Haags Ujiburo

Building capacities equals building a stronger cultural scene in the Balkans

“In recent years, not many young individuals decided to make a career in the arts. I believe this project can change this. Especially when an organization such as UNESCO stands behind it”.

Montenegrin architecture student Milivoje Sestovic refers to an IFCD funded project entitled “Cultural industries as drivers of development in the Balkans”, which was implemented in 2013 by the Association of Fine Artists of Montenegro (AFAM).

According to Igor Rakcevic, an accomplished contemporary artist who represents the Association, the main objective of the project is to strengthen the creative capacities of cultural organizations by joining forces through professional regional networks. In order to do that, AFAM organized two round-tables, namely “Strengthening policies in cultural industries”.

A collective effort like this hadn’t been done in the Balkans in 20 years. And yet, all six participating countries (Bosnia and Herzegovina, Croatia, Montenegro, Serbia, Slovenia, and the former Yugoslav Republic of Macedonia) responded to AFAM’s invitation and the project culminated in the signing of the “Agreement on Mutual Cooperation”, which represents a great leap towards regaining a positive atmosphere for creation without borders.

 **more** www.goo.gl/siiELQ

 **visit** www.ulucg.me

“ Thanks to the IFCD, this project provided Montenegro a unique opportunity to play a role in gaining a more complex understanding of the impact and development potential of cultural industries and creativity.

Suzana Miljevic
(Project Coordinator at the AFAM)



investing in creativity

88,705 USD

2 international round tables

1 regional exhibition

400 participants

Agreement on Mutual Cooperation between 6 countries in the Balkan region, to regain positive atmosphere for creation without borders and to support processes of harmonization with EU regulations

transforming societies

ready to take the stage



ZIMBABWE



What:
Carry out capacity-building workshops on cultural management and corporate governance

Who:
Nhimbe Trust

When:
March 2013 - December 2013

Why:
To build up the skills and technical know-how of Zimbabwe's cultural professionals, allowing them to be more actively involved in the development of local cultural industries

IFCD funding: **97,365 USD**

Credit: Tinashe Njagu

Enabling people to play their part in building a better future in Zimbabwe

According to a baseline study on the culture sector in Zimbabwe, the contribution of the creative industries to the country's GDP is roughly 100 million USD per year.

Josh Nyapimbi, Executive Director of Nhimbe Trust, a non-profit arts advocacy organization based in Bulawayo, Zimbabwe, believes that through investments in capacity building, this contribution can become even greater.

That's why Nhimbe Trust developed and implemented: the Festival Managers Workshop, the Capacity Building Workshop for Leaders of Arts Associations of Zimbabwe and the Symposium on Cultural Policies and Strategies for Local Authorities.

Tsitsi Dangarembga, one of the most prominent figures in the Zimbabwean cultural scene, shared her view on the role Nhimbe Trust is playing in creating a fertile environment for human creative capacities:

"When it comes to building and strengthening human creative capacities, there are always two sides to it: the work that needs to be done on the ground, like teaching art skills, and the work that needs to be done at the top, like getting local authorities involved. In Zimbabwe, there has always been a void between these two sides. But thanks to Nhimbe Trust, we're bridging this gap".

more www.goo.gl/g8Gb3

visit www.nhimbe.org

“ Thanks to the support from UNESCO's IFCD, we are able to now have a voluntary network for sharing experiences, best practices and exchanges within the frameworks of the national cultural policy and the UCLG's Agenda 21 for Culture.

Josh Nyapimbi
(President of Nhimbe Trust)



instrument of change



CÔTE D'IVOIRE

What:

Offer both men and women training programs on the design, fabrication, performance and commercialization of balafons

Who:

Groupe Ba Banga Nyeck

When:

April 2013 - February 2014

Why:

To promote inclusiveness and gender equality through the creation of a balafon cultural industry

IFCD funding: **50,885 USD**

Credit: Fabrizio Molinelli

Building a more equal and inclusive society through the culture of balafons

All over the world, gender inequality is still present. In many countries of West Africa, for example, girls and women are even discouraged from learning musical instruments, which is deemed a “male” cultural activity.

In one of these West African countries, Côte d'Ivoire, the International Fund for Cultural Diversity (IFCD) is supporting a project that is giving women the opportunity to learn a very particular musical instrument: the Chromatic Balafon. Ba Banga Nyeck, an NGO committed to the promotion and professionalization of Balafon practices, is the organization behind this project.

For Nyeck Paul Junior, president of the NGO, giving Ivorian women the chance to strive and explore their creative talents in an environment historically dominated by men, such as the Balafon music scene, will also give them the confidence and the skills to have a more independent and proactive approach to their entrepreneurial endeavors.

Kouassi Affouet Nina Valérie, one of the proud participants of Ba Banga Nyeck's project, agrees with Mr. Nyeck: “*The participation of women in the Balafons' workshops and concerts really improved the self-esteem of many women, which indicates that we're making great strides in promoting gender-equality in Côte d'Ivoire in particular and in Africa in general*”.

 **more** www.goo.gl/DEcrDM

 **visit** www.babanganyeck.com

 **watch** www.goo.gl/hePcip

 **watch** www.goo.gl/L0E9rG

 **follow** www.facebook.com/babanganyeck

 **listen** www.goo.gl/1E6gFZ

“*The IFCD was the key that made possible for us to identify and address the real, concrete opportunities offered by culture.*”

Nyeck Paul Junior
(President of Groupe
Ba Banga Nyeck)



investing in creativity

50,885 USD

7 month
training
program

the **First Balafon
International Festival**

20 men and women
professionalized

creation of a **professional
Balafon school**

transforming societies

equality's true colors

CAMEROON



What:

Provide professional training in design and arts for young women with disabilities in the city of Yaoundé

Who:

Association des Femmes Handicapées Actives du Cameroun (AFHAC)

When:

March 2013 - February 2014

Why:

To promote social inclusion and gender equality through culture, helping the country achieve greater levels of socio-economic development

IFCD funding: 32,701 USD

Credit: Karen Lotter

For women with disability, equality means inclusion and empowerment

"In Cameroon, women have a lot of responsibilities, for example, taking care of the family and sometimes, even help provide for the household. And yet, they don't have the right to express themselves freely because it's frowned upon, culturally. So, we understand that by giving women access to express themselves artistically, what we are doing is trying to use culture to change the culture".

These words belong to Mofogne Nde Ade Adeline, president of the Association des Femmes Handicapées Actives du Cameroun (AFHAC – Cameroon Association of Active Women with Disabilities), and they address one really important subject: how intertwining gender and culture may help the country achieve greater levels of socio-economic development.

Turning words into action, the AFHAC devised a project that was implemented in no less than seven communities of Yaoundé.

Other than building the capacities of over thirty women, other key results came out of this project, notably the launching of the AFHAC website and the creation of the Cameroon Art Revolution, a networking platform where artists, cultural stakeholders, civil societies and government representatives can work together and achieve the common goal of developing the cultural industry in Cameroon.

 more www.goo.gl/UR2QUk

 visit www.afhac-cameroun.org

"Thanks to the IFCD, women with disabilities in Cameroon became independent and were able to contribute to the development of the cultural industries."

Mofogne Nde Ade Adeline
(President of the AFHAC)



investing in creativity

32,701 USD

1

awareness
raising
campaign

+100 cultural leaders and civil societies in 7 regions of Yaoundé were impacted

6

month
training
program

+30 women with disabilities built their capacities

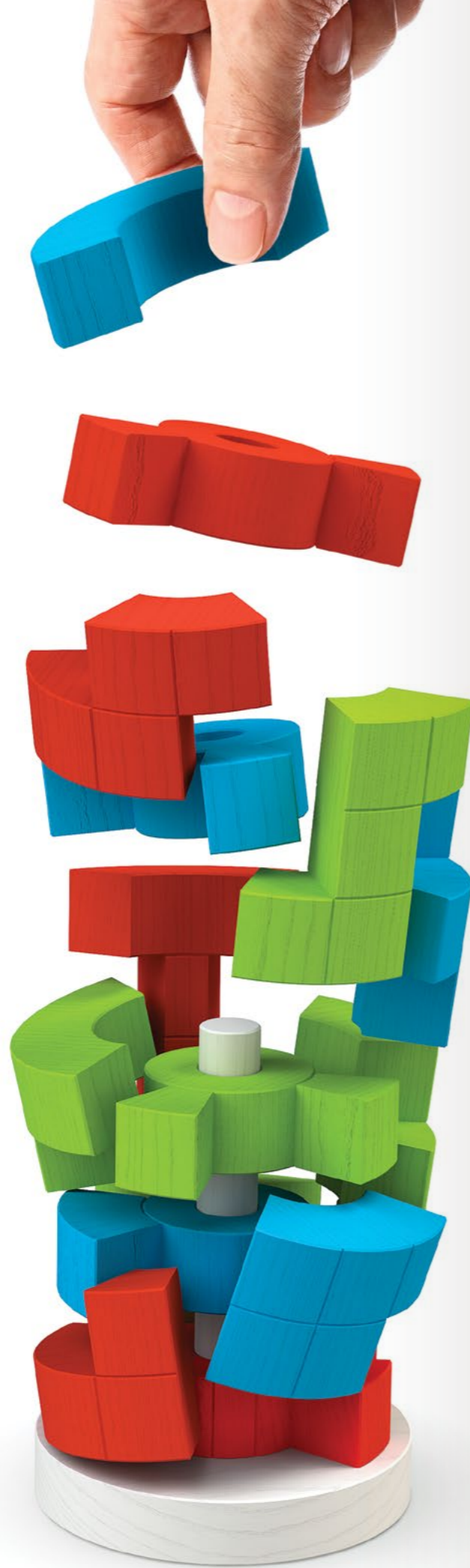
15

meetings with
gallery owners
and artists

Cameroon Art Revolution
is launched

transforming societies

building the creative city



Credit: Marko Pavlovic

CROATIA



What:
Map the cultural and creative industries in Zagreb

Who:
Institute for Development and International Relations (IRMO)

When:
September 2013 - April 2014

Why:
To use the findings as the basis for designing and implementing informed and effective cultural policies

IFCD funding: 82, 988 USD

Making sure culture, creativity and policy-making strategies fall into place

"Creative cities are made of creative people. There's no successful city without creativity".

Ivo Josipović, President of Croatia and a gifted composer himself, expresses the way he feels about the importance of cultural and creative industries to the full and sustainable development of a city.

In order to bridge the gap between the cultural and creative industries and the public sector in Zagreb, the Institute for Development and International Relations (IRMO) implemented a project entitled "Building the creative city: developing Zagreb's creative industries". The purpose was to produce evidence through mapping exercises and public consultation with the goal of ensuring effective policy interventions.

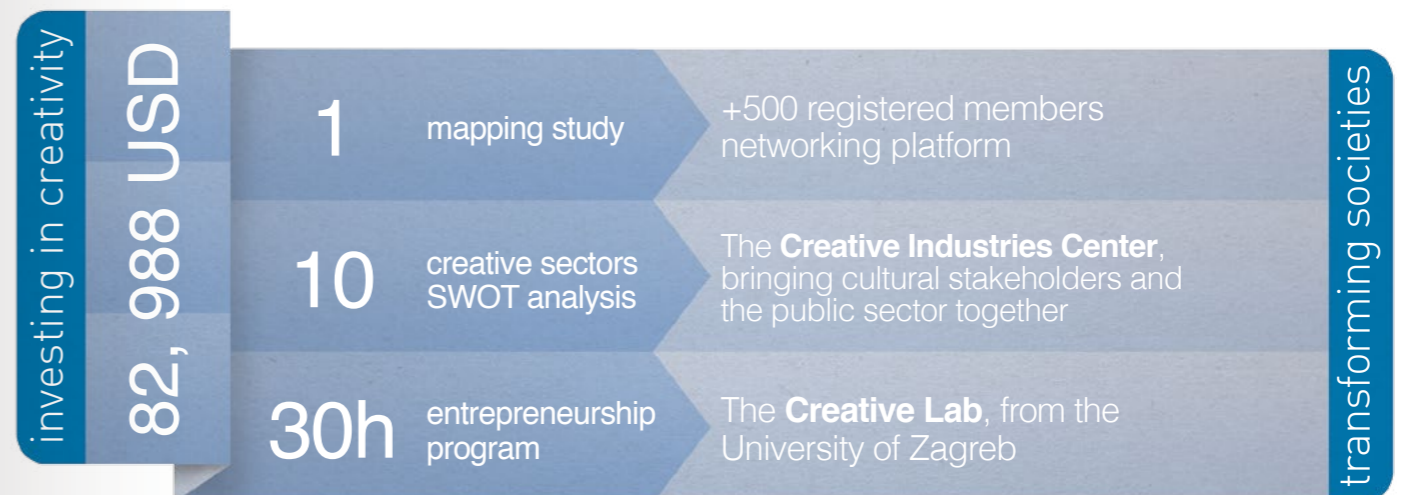
Some of the findings showed that Zagreb is indeed a creative city: over 90% of creative companies in Croatia are registered in the city and close to 90% of people believe that IRMO's project will open new possibilities of cooperation with city government.

The project was able to produce a SWOT analysis and a number of measures were recommended by the IRMO. These measures helped guide policy-makers as to which priorities should be addressed first, like the creation of the 'Creative Industries Center' within the Croatian Chamber of Economy.

- more www.goo.gl/g7p1mw
- visit irmounesco.azurewebsites.net
- watch www.goo.gl/RvMqr3
- follow www.facebook.com/ciczagreb

"The IFCD, apart from providing necessary financing for the concrete activities aimed to support cultural/creative industry sector, had an important role in providing the basis for turning Zagreb into a creative city."

Daniela Angelina Jelinčić
(Project Coordinator at IRMO)



cultural framework unveiled

MONGOLIA



What:
Develop and implement a National Framework for Cultural Statistics

Who:
The Mongolian State University of Arts and Culture (MSUAC)

When:
March 2013 - March 2015

Why:
To use the collected data to ensure evidence based policy-making processes

IFCD funding: 79,000 USD

Credit: Haags Ujiburo

Collecting information on culture to support policy making processes

Professor Bayaraa Baasandorj, Head of the Department of International Collaboration of the Mongolian State University of Arts and Culture (MSUAC), believes that investing in cultural industries represents one of the best ways to help promote economic diversification. But she also explains why culture hasn't just yet been considered a top priority on the Mongolian development agenda

"Until we're able to show some statistics that prove that the cultural industries do contribute to development, this situation is not going to change. Policy makers want and need data. And together with the International Fund for Cultural Diversity (IFCD), we're working towards providing them with this data", she says.

Ms. Bayaraa is referring to a project entitled "Cultural statistics in action: getting a clear picture of Mongolian cultural industries", that the MSUAC is conducting. The core of this project lies at determining a national Mongolian Framework for Cultural Statistics (MFCS).

A little over a year after the start of this project, the MSUAC presented the framework to the Ministry of Culture, Sports and Tourism, which decided to adopt it as a guideline to develop new policies and programs related to the private sector.

- more www.goo.gl/H1ffXN
- visit www.msuac.edu.mn
- follow www.facebook.com/msuac

"The assistance provided by the IFCD is fundamental, from helping us accurately formulate the strategy to develop the MFCS, all the way to foreseeing concrete outcomes of the project and indicating ways and methods for achieving them.

Prof. Altantsetseg Chuluun
(Vice-President for Research and Academics at MSUAC)



all for one



MEXICO

What:
Provide training for cultural managers and practitioners working in the public and private sectors in nine Mexican regions

Who:
National Conference of Cultural Municipal Institutions (CONAIMUC)

When:
April 2013 - October 2014

Why:
To integrate culture into local development policies in Mexico

IFCD funding: **98,871 USD**

Credit: Marcos de Figueiredo Nunes

Enabling local authorities and entrepreneurs to reach one common goal together

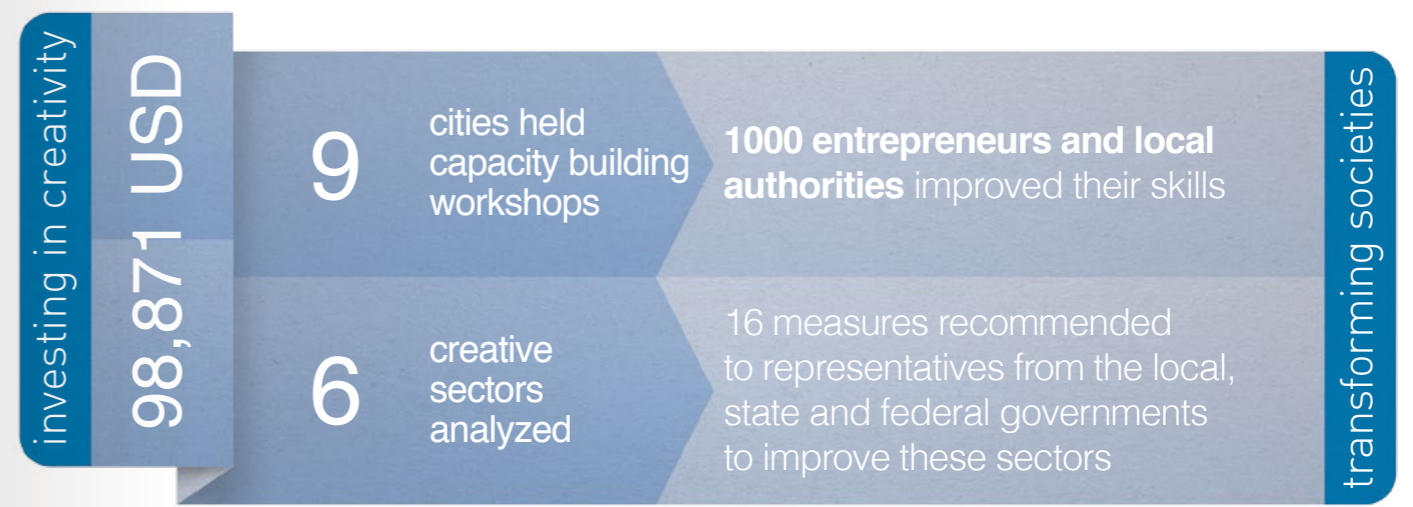
In 2013, the National Conference of Cultural Municipal Institutions (CONAIMUC) launched a project with the support from the International Fund for Cultural Diversity (IFCD). The goal was to provide training for cultural managers and practitioners working in the public and private sectors.

In some cities, the project had a bigger influence on the public sector. For example, in San Pedro Cholula. After the workshop, mayor José Juan Espinosa Torres launched a public policy that guarantees permanent and constant consultancy for local entrepreneurs. Mr. Espinosa Torres also intends to invest over half a million US dollars in the areas of culture and arts: “Culture is a universal right and projects like this will help San Pedro Cholula”, he said.

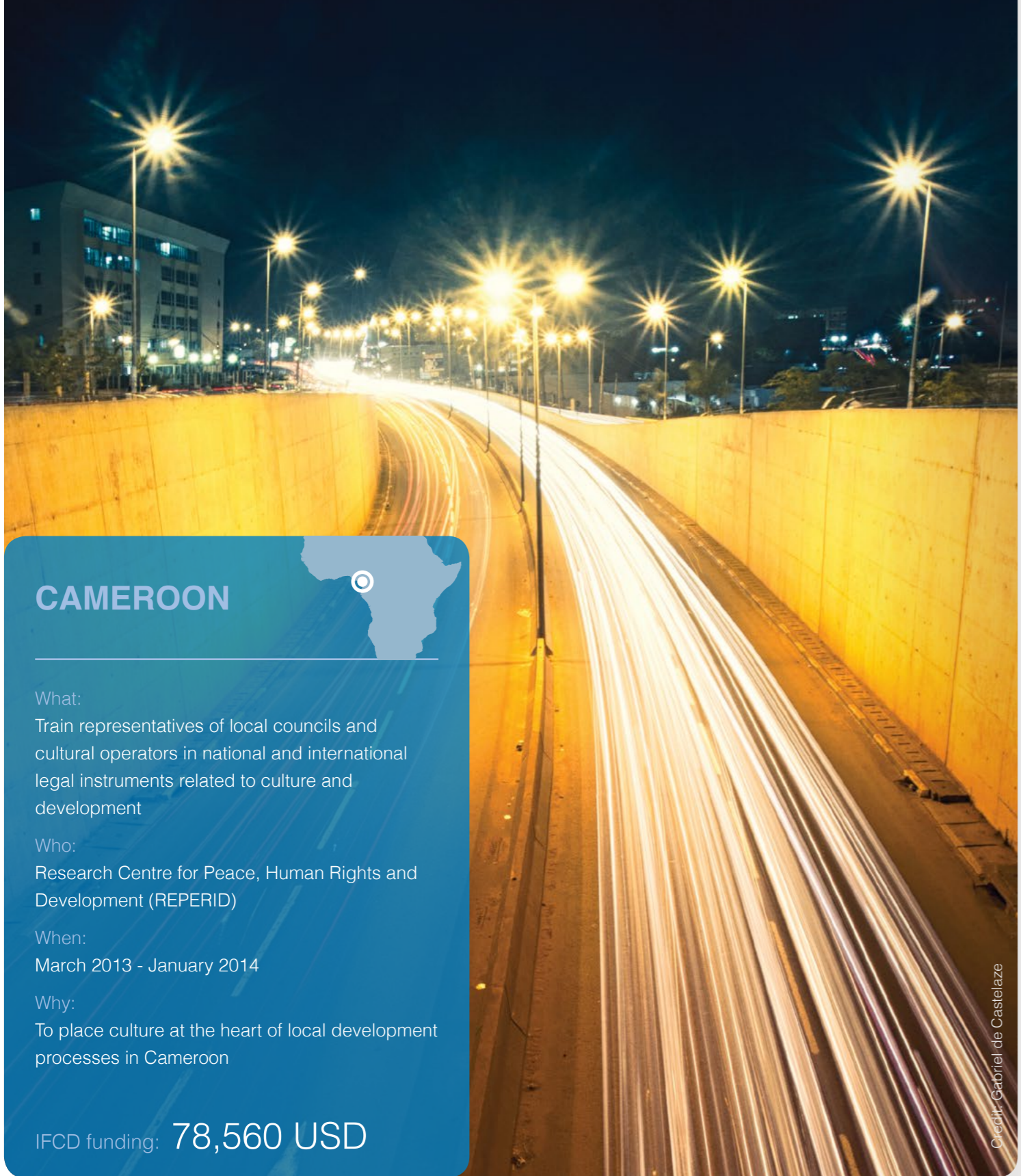
In the end, CONAIMUC’s efforts towards the implementation of local policies in support of cultural industries counted on the participation of 715 leading cultural managers and 443 directors of the Culture Department of City Councils. These numbers show that, in all nine regions of Mexico, there’s not only the need to integrate culture into local development policies. Above all, there’s also the will and the desire, coming from all stakeholders, to make it happen.

-  **more** www.goo.gl/DUu9p7
-  **visit** www.paralelo9mx.com
-  **watch** www.goo.gl/r2wquA
-  **follow** twitter.com/Paralelo9MX
-  **follow** www.facebook.com/Paralelo9MX
-  **visit** www.conaimuc.mx

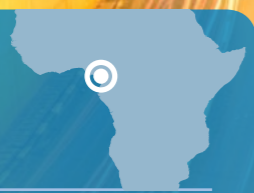
“ We had previously presented this project to the federal authorities in Mexico, who didn’t consider it viable or important. The IFCD was fundamental to make it happen.”



paving the way through culture



CAMEROON



What:
Train representatives of local councils and cultural operators in national and international legal instruments related to culture and development

Who:
Research Centre for Peace, Human Rights and Development (REPERID)

When:
March 2013 - January 2014

Why:
To place culture at the heart of local development processes in Cameroon

IFCD funding: **78,560 USD**

Credit: Gabriel de Castelaz

Fulfilling the potential of culture to promote local, sustainable development

The debate over the place of culture in the development agenda has been challenging policymakers all over the world. In Cameroon, this challenge has proved to be a particular daunting one. Mbuagbaw E. Peter, coordinator at the Research Centre for Peace, Human Rights and Development (REPERID), explains why:

“Most councils don’t recognize the potential of culture in promoting development. The few councils that do, lack the knowledge about the legal framework of laws related to the link between culture, council policy and development. There’s also the fact that cultural actors and stakeholders are neither included nor involved in policy formulation and implementation at local level”.

To turn this situation around, REPERID designed a project entitled “Decentralization, the Diversity of Cultural Expressions and Council Policies: a new paradigm for council development strategies in Cameroon”.

“The project implemented by REPERID has guided our local council in bringing together various participants with diverse cultural backgrounds. By exchanging experiences with these other cultural actors, we realized the need to create a place to exhibit and commercialize our products. So, we went from producing art to actually starting up a business”, says Wanchia John Ngwa, president of DIWEREM, an NGO based in Bafut.

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

[follow](http://www.goo.gl/KHKf2u) www.goo.gl/KHKf2u

“The funds from the IFCD guaranteed the realization of the project, but it was their leadership role in promoting the diversity of cultural expressions that brought many actors and stakeholders around the project implementation, therefore ensuring its success.”



Mbuagbaw E. Peter
(Coordinator at REPERID)

investing in creativity

78,560 USD

10 advocacy meetings

90 participants mayors/councilors

30 councils

110 page guideline

Network of Cultural Actors with over 1500 registered members

distributed to 30 councils, supported by the Ministries of Education and of Arts and Culture

transforming societies

CUBA

What:

Actively involve youth in the production, consumption and participation in a diversity of Afro-Cuban cultural expressions

Who:

The Asociación Espiritista Kardeciana Cruzada Quisicuba (AEKCQ)

When:

April 2013 - April 2015

Why:

To foster greater social cohesion in the Havana Centro district

IFCD funding: 93,101 USD



Credit: Doug Wheller

Impacting all over the world

The IFCD supports projects all over the world, always making sure that investments be equally allocated, in terms of geographic distribution. From Cuba to South Africa to Indonesia, our mission is that the **2005 Convention be implemented worldwide**.

Here's how the following projects contribute to this goal.

In Cuba, the project contributes to poverty alleviation and sustainable development. Furthermore, it promotes information sharing and transparency, by revealing aspects of the local culture among a series of actors involved in the project, including local authorities, schools and community associations.

In Indonesia, the project contributes to the creation of a new cultural industry besides empowering members of disadvantaged communities by targeting training and coaching efforts in indigenous communities, promoting self-confidence and social cohesion.

In South Africa, the project increases income-generating opportunities and access to funding resources in the creative industries. It also promotes the exchange of information, know-how, expertise, best practices and encourages stakeholder cooperation.

INDONESIA

What:

Set up a creative workshop space within the existing local Intercultural Media Centre, as a platform for training young creative professionals from indigenous communities in filmmaking and business management

Who:

Perkumpulan Hijau Siberut (PASIH)

When:

April 2013 - July 2014

Why:

To establish a community-led audiovisual micro-industry on the Indonesian island of Siberut

IFCD funding: 99,982 USD



Credit: Arifdani Nugraha

SOUTH AFRICA

What:

Create an open-source platform that provides members of the arts community and policy-makers with access to networking, information and funding opportunities

Who:

The National Arts Council (NAC)

When:

April 2013 - March 2015

Why:

To strengthen creative industries in two South African provinces, Free State and Eastern Cape

IFCD funding: 99,318 USD



Credit: Beyond Access

IFCD fundraising strategy in the making

In December 2012, the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural expressions adopted a five-year (2013-2018) fundraising and communications strategy for the IFCD that is to be progressively implemented according to three different phases.

Period: January 2013 - June 2014

STATUS: COMPLETED

Goal: To consolidate and expand the IFCD's existing support base among governments.

TARGET AMOUNT (USD)

1,434,875.00

How: By increasing the visibility of the IFCD through promotional materials (e-update, multimedia stories and brochure) and by launching the "Your 1% counts for creativity" campaign that encourages Parties to make regular voluntary contributions equivalent to at least 1 per cent of their total contribution to UNESCO.

TOTAL RAISED (USD)

1,060,893.86

1
PHASE



Period: July 2014 - June 2016

STATUS: IN PROGRESS

Goal: To reach out to external donors to secure partnerships with the private sector and with high-net-worth individuals.

How: By developing private sector prospect research and by building an action plan for implementing different modalities of partnerships necessary for collaborating effectively with the targeted prospects.

STATUS: TO BEGIN

Establishing a signature partnership with a global corporation and a major media partnership to bring visibility and credibility to the IFCD.

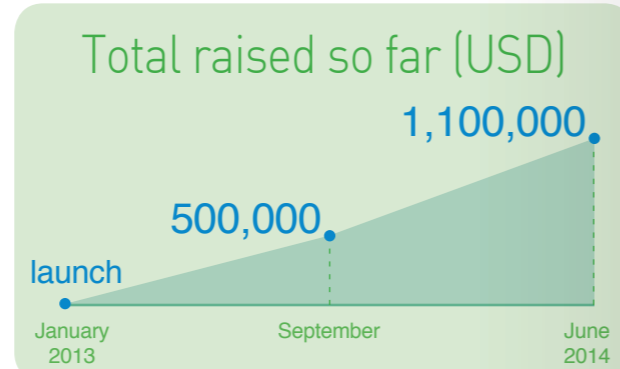
2
PHASE

TARGET AMOUNT (USD): **4,391,367.00**

3
PHASE

Overall Goal of the Strategy

By 2018, the IFCD is expected to receive regular financial support from at least half of the Parties to the Convention and to have developed six key private sector partnerships that will account for 30 per cent of its resources.



Creative outlets

By using a variety of different media, the IFCD invites everyone to join in, spread the word, and advocate on the power of culture and creativity in promoting sustainable development.

visit www.unesco.org/ifcd

watch www.goo.gl/EEOce8

read www.goo.gl/IBk2xT

follow www.goo.gl/64znlL

follow www.goo.gl/rYY8IB



new site

Visit the website, which is now even more user friendly, with a new design and content organization.



films

Watch some of the IFCD's most powerful stories as told by the people who lived them.



brochure

Read and discover the most impressive results and impactful stories of the IFCD.

e-updates

Follow these online newsletters and learn about how creativity is transforming societies.



Building a strategic alliance

Since 2010, the IFCD has been investing in creativity and innovation, empowering cultural enterprises, NGOs, governmental agencies and thus, fostering local economic and social development.

So far, 43 developing countries from across the world have been impacted by 71 projects funded through the contribution of **governments**, which have donated around 7 million USD.

Working together with the **private sector** would allow these numbers to become even greater, which is why the IFCD is looking for socially responsible partners that are interested in:

- Supporting the global **creative economy** movement;
- Developing and strengthening **cultural and creative industries** in developing countries.



Credit: Flazingo Photos

How to become a partner

There are different ways to cooperate and each one of them plays a fundamental and specific role in helping the IFCD raise funds as well as awareness. Partners from the private sector can choose the option that best fit their profile, from selecting one particular path at a time to taking different courses of action simultaneously.

Establish **long-term collaborative partnerships** with the IFCD.

Sponsor **common partner activities** with the IFCD.

Provide **direct financial contribution** to the IFCD and its projects.

Offer **professional and technical assistance** to local projects supported by the IFCD.

Be an IFCD advocate and **generate awareness** across your network, partners and communities.

Join the IFCD

Join the IFCD, become a partner and help to ensure that future and current generations of creative people and investors from around the world have an opportunity to foster the emergence of dynamic cultural sectors!

For more information, go to en.unesco.org/creativity/ifcd/fundraising or send a message to ifcd.convention2005@unesco.org

Circle of trust

The IFCD would like to acknowledge the following countries, extending a warm, thankful welcome to those who recently started donating and expressing the most sincere gratitude to those who have been regularly contributing to the Fund. Your donations were of the utmost importance in helping the IFCD fundraising strategy accomplish 75% of its target amount at its first phase.



* Amount in USD

Regular donors

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

Africa

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

Arab States

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

COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
Latin America and the Caribbean			
Argentina	Film festival for young talents	58,973	2010
	Vocational training to reinforce employment in the performing arts	100,000	2010
Barbados	Promoting the export of Caribbean music to North American markets	100,000	2011
Brazil	Indigenous filmmakers producing children's programming in Brazil	97,580	2011
	Indigenous e-books – cultural entrepreneurship, indigenous creators and digital culture in Brazil	90,950	2013
Cuba	Survey of audiovisual production in Latin America and the Caribbean	45,080	2010
	Promoting Afro-Cuban cultural expressions among youth	93,101	2012
Grenada	Developing a comprehensive cultural policy	42,000	2010
Guatemala	Promoting the involvement of indigenous peoples in cultural industries	97,744	2010
	INCREA LAB: Opening opportunities to indigenous cultural entrepreneurs	98,610	2012
Mexico	Implementing the 2005 Convention: everyone has a role to play	30,344	2010
	Paralelo 9 MX: strengthening cultural industries for local development in Mexico	98,871	2012
Paraguay	Promoting the active participation of youth in cultural industries in Paraguay	90,000	2013
Peru	Learning platform on Peru's diverse cultural expressions	70,850	2010
	Funding culture in Peru: unveiling challenges and opportunities	21,090	2013
Saint Lucia	Supporting the Steel Pan art form	49,664	2010
	Measuring the social and economic contribution of the cultural industries in Saint Lucia	54,522	2013
Saint Vincent and the Grenadines	National cultural policy reform in Saint Vincent and the Grenadines	43,605	2011
Uruguay	Comparsa: encouraging social participation through music	65,500	2010
	Fostering creativity and cultural participation for poverty alleviation in Uruguay	95,115	2011

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

South East Europe

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

Multi region

Haiti Kenya Nigeria Serbia	Strengthening minority-language publishing industries in Haiti, Kenya, Nigeria and Serbia	100,000	2013
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United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

2005
- -
2015

IN CELEBRATION OF THE
10TH ANNIVERSARY OF THE
2005 CONVENTION ON THE
PROTECTION AND PROMOTION
OF THE DIVERSITY OF
CULTURAL EXPRESSIONS, THE
IFCD IS LOOKING FORWARD
TO A FUTURE WHERE CULTURE
IS FULLY INTEGRATED INTO
INTERNATIONAL DEVELOPMENT
STRATEGIES AND NATIONAL
DEVELOPMENT PLANS ALL OVER
THE WORLD.

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