



United Nations
Educational, Scientific and
Cultural Organization

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



International Fund for Cultural Diversity

Investing in creativity. Transforming societies.

Decision makers, cultural entrepreneurs and practitioners in the global South use the International Fund for Cultural Diversity (IFCD) investments to develop policies, markets and training opportunities that strengthen their cultural industries.

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Investing in creativity. Transforming societies.

It is easy to understand why films, books, music and other cultural goods and services are recognized by the global community as more than commodities. While they certainly create fiscal value, they also enrich our lives in many vital ways. Despite their importance, though, cultural industries often waver in countries facing various development challenges.

A lack of infrastructure and training opportunities means artists, cultural entrepreneurs and practitioners struggle to access national, let alone international markets. Locally, this means the creativity of local artists is not nurtured and the benefits of cultural industries often remain unrealized, while globally, diversity of cultural goods, services and activities as well as choices of citizens are jeopardized.

Countries around the world are increasingly recognizing the potential of cultural industries as drivers for sustainable development. Harnessing this power calls for innovation and creativity from everyone involved with making and sharing a country's varied range of cultural goods and services: government officials, artists, producers, marketers, civil society and the international community. Since 2010, **the International Fund for Cultural Diversity has invested in creative solutions that strengthen this cultural value chain**. Our investments take root because they are nationally owned and led. They are designed to spark lasting change because they focus on bringing about structural impacts. Thanks to our donors, we have disbursed about USD three million to fund 48 projects across 36 developing countries worldwide.



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Building environments that support creativity

Governments and civil society draw on the Fund to develop the foundations needed for their cultural sectors to grow. This includes acquiring knowledge and skills that shape the needed policies, legal frameworks and systems. It also involves promoting a platform for dialogue and for greater international cooperation.

Fostering skills development

Our experience shows inadequate training for artists and cultural professionals is often a stumbling block for industry growth and competitiveness, curtailing the potential of cultural expressions and discouraging new artists to experiment and emerge into the spotlight. The IFCD's support in skills development is vital, ranging from supporting intensive workshops to establishing large training centres and programmes.

Developing market access

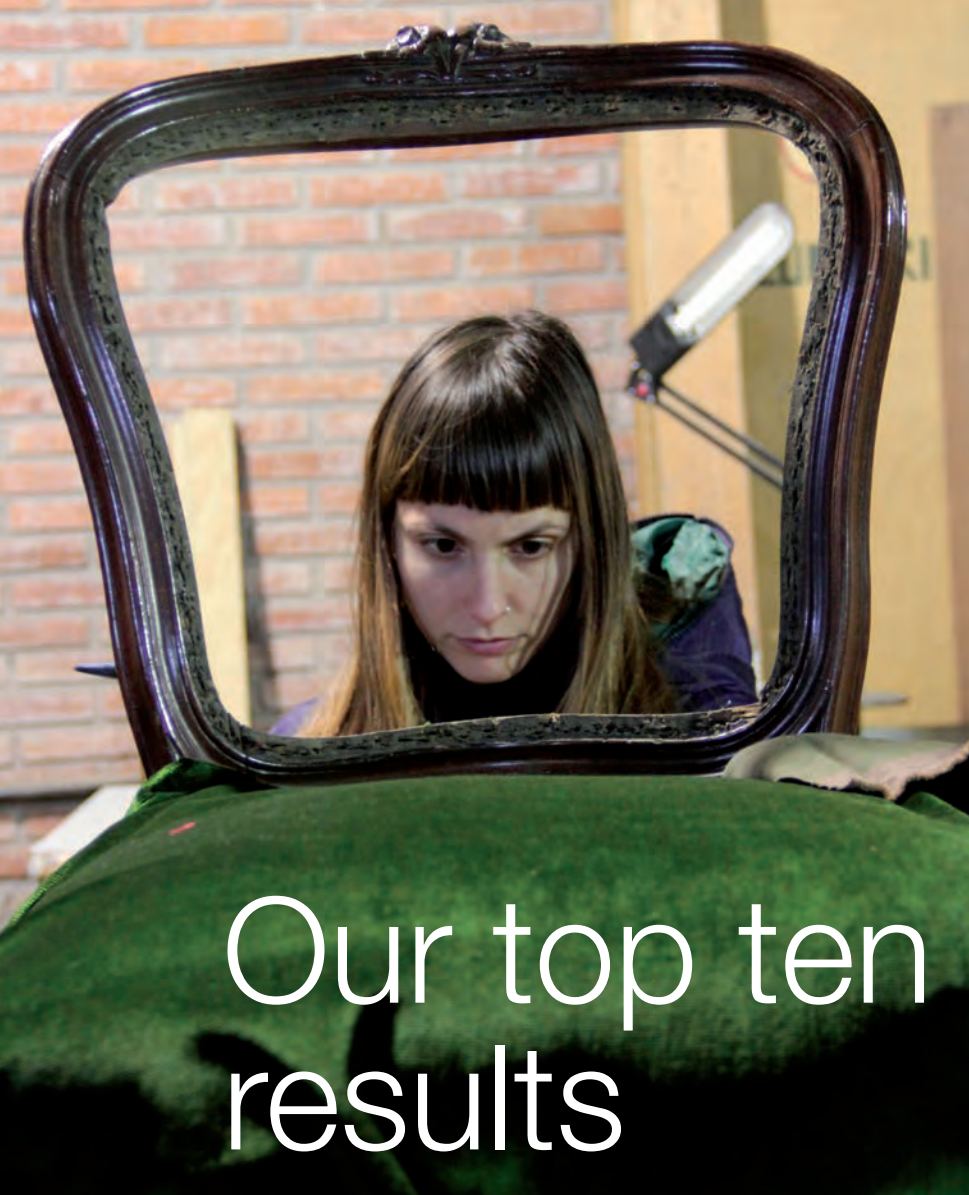
Cultural entrepreneurs and practitioners work with us to better understand and develop their networks, infrastructure and markets. The IFCD also encourages new cultural entrepreneurs to enter the value chain and make it sustainable.

Regional cooperation

Through the IFCD, countries and individuals from the global south and north are equal partners. The IFCD is an example of a cooperation platform where international cooperation supports developing countries to expand the infrastructure and skills needed to create sustainable domestic markets and to help local cultural goods and services reach regional and global markets, enriching all of our lives.

About this publication

This publication highlights some of the most exciting successes of the IFCD to date. It is a compilation of stories featured in our electronic "update" and is intended for our wide range of government and non-government partners, whom we consider critical stakeholders to the IFCD's success. Our partners provide funding for our work, advocate on our common issues of concern, and offer expertise that furthers our shared goals. The IFCD is all about the collective efforts of our partners. We hope these stories inspire wider investment in creativity, which clearly has the power to transform societies.



Our top ten results

© Leandra Jasa

Thanks to our donors, the IFCD disbursed since 2010 about USD three million to fund 48 projects across 36 developing countries worldwide. Our top ten results to date have been far-reaching. The IFCD-funded projects have:

1

Developed **productive partnerships** with 17 governmental bodies and 31 non-governmental organizations in Africa, Arab states, Asia, Latin America and the Caribbean as well as in Southeast Europe to introduce policies, reinforce professional capacities and organizational structures and to foster cultural industries.

2

Supported scores of countries to develop efficient cultural policies and measures. The process of **policy-making** is becoming more **transparent** through civil society engagement. Thanks to evidence-based processes and the involvement of a wide range of stakeholders, policies are increasingly becoming better informed and locally owned.

3

Assisted thousands of cultural practitioners and entrepreneurs to benefit from training to improve their **technical** and **business management skills** and their understanding of new technologies.

4

Introduced new **business models** and **technologies**, and also strengthened distribution networks and consolidated creative resources, helping cultural entrepreneurs to access national markets and beyond, and helping them to become more visible and competitive.

5

Empowered indigenous peoples, women and youth by enabling them to take part in producing cultural goods, services and activities and to express themselves. This ultimately helped them to develop self-esteem and creating better **social cohesion**.

6

Supported governments and civil society to better understand and raise awareness about the role of culture as a driving force of **sustainable development** in national development.

7

Built **inter-sectoral cooperation** among various ministries and between governments and civil society through meetings and interactive platforms in numerous countries.

8

Promoted **regional cooperation** to further cultural industries particularly in Africa and Latin America. While at a micro-level, some project managers around the world are now connected and collaborating with each other.

9

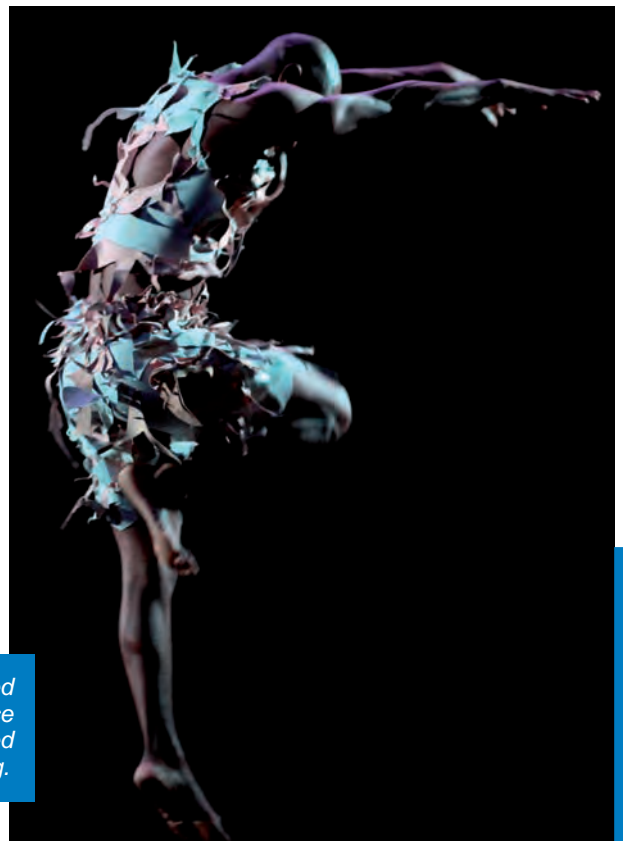
Helped civil society and governments to create studios and centres where artists can work, learn and gain **access to local, national, regional** as well as **international markets**.

10

Promoted the **2005 Convention**, which is now better understood and becoming more visible in many more countries.

Unlocking funding to support cultural industries in South Africa

As a non-profit company promoting arts partnerships, Business and Arts South Africa (BASA) recognized that art practitioners, organizations and businesses needed better tools to support the arts. In response, BASA developed an arts sponsorship project and toolkit to enable the business community and cultural industries to develop beneficial and sustainable relationships.



The performance titled "Inside" - choreographed and performed by Muzi Shili of South African dance company, Moving Into Dance Mophatong. Performed at the 2011 Dance Umbrella festival in Johannesburg.

© John Hogg

For companies considering investing in the arts, the toolkit provides a step-by-step guide as well as exercises to craft a complementary relationship. Toolkit creator, Michael Goldman, explained, "it is designed to develop a company's capabilities to plan, manage and execute more effective art sponsorships."

A Senior Lecturer at the University of Pretoria's Gordon Institute of Business Science, Mr Goldman said that enhanced sponsorship management practices "can provide a business with a set of distinct capabilities that offers an additional source of competitive advantage".

At a series of workshops in May 2012, the toolkit was presented to small, medium and large corporations in Johannesburg, Durban, Port Elizabeth and Cape Town. More than 100 people attended the workshops. "This was a very valuable exercise", said Marketing Manager Desiree Poee, "and we look forward to contributing for the greater benefit of the industry."

It is the first time that business has been offered a means to actively leverage their relationship with the arts in South Africa. At Capvest Wealth Management, Tim Roberts affirmed, "I found the ideas Michael suggested very useful, and I look forward to using the workshop toolkit" to support the art sector.

BASA-sponsored research by Artstrack has revealed a 5% growth in arts funding since 2009, thanks in part to BASA's promotion. The research will be repeated in 2014 and include questions on the toolkit's efficiency. The project also produced an initial baseline report on business arts funding in South Africa as a first step to creating the toolkit.

BASA also hopes to put into action a policy document that would stimulate tax incentives for the arts, create infrastructures and improve access to funding. The organisation will continue to facilitate regional workshops on improving arts sponsorships such as the one held in Zimbabwe in May 2012.

The value of the arts in society has been highlighted by the project, and business sponsorship has been facilitated and encouraged. BASA's aim is to drive sustainable development and poverty reduction by supporting skills development for artists and businesses by enabling complementary partnerships.

Lucy Reyburn of the renowned Spier Wine Estate enterprise said: "The Toolkit is ground-breaking, and will make a huge difference as we prepare marketing budgets for this year. We believe in supporting the arts, and are now able to provide a more rigorous approach in doing so."



BASA developed an arts sponsorship project and toolkit to enable the business community and cultural industries to develop beneficial and sustainable relationships

Creative industries lay the path for peace and development

As **CÔTE D'IVOIRE** is recovering from recent conflict, the role of culture and the potential of cultural industries in rebuilding its social and economic sectors are largely acknowledged, especially in the Yopougon Community, the country's largest urbanized and industrialized area known for its cultural hub. With IFCD support, the Yopougon Municipality Council commissioned the development of a strategy to maximize the potential of cultural activities to speed-up growth and employment in the Yopougon Community. This work involved doing a thorough inventory of the existing capacities and mapping priority areas for investment. The project reached a peak when the Ministry of Culture and Francophonie decided to make Yopougon the epicentre of music development in Côte d'Ivoire and committed to putting in place the necessary infrastructure to strengthen the music industry.

Government and civil society determined to work together for culture

An initiative by non-governmental organization, Acte SEPT, is fostering a platform for dialogue on culture between the government and civil society in Mali. A national congress organized by the NGO brought together some 370 Malian cultural actors to discuss the implementation of the 2005 UNESCO *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

Mali ratified the Convention in 2006, yet awareness and understanding remained limited. To help overcome this, Acte SEPT organized the event in Bamako in April 2012 involving members of cultural organizations, government representatives and diverse regional delegates. As a result, Malian civil society and local governments have created an action plan and activities that will lead towards a more transparent policy-making and more equal opportunities for local artists.

Mahamadou B. Touré, Secretary of Tangible and Intangible Heritage of the Regional Coalition of Gao, said that the Congress was the first of its kind. "It brought all Malian men and women in the field of culture together ... They are informed and they assert ownership and commitment to participate in the Convention's full implementation in the country," he said. At the meeting, representatives from eight regions and one district debated issues and established regional coalitions for cultural diversity, in which civil society can play a greater role.

As part of the event, participants also agreed on the rules of procedure and a national action plan for the Malian Coalition for Cultural Diversity (CMDDC) – an institution that allows artists and cultural professionals join efforts to promote the diversity of cultural expressions.

Following the event, additional meetings were held in five regions, which resulted in the creation of a list of requirements for developing cultural policies in the regions. Yusuf Goundiam, Secretary to the Organization in the Regional Coalition of Ségou, said: "The project

allowed me to escape my isolation at the local level."

5,000 copies of the Convention, translated into the local Bambara language, were distributed free of charge. An audiocassette and a CD narration of the Convention text were also produced as an innovative means to raise awareness about the Convention.

By widely disseminating the Convention, Mali has fostered greater understanding within the cultural sector and among civil society. It has also improved understanding in how to design local cultural policies and infrastructure that enable the creation, production and distribution of creative works.

Malian civil society and local governments have created an action plan and activities that will lead towards a more transparent policy-making and more equal opportunities for local artists

Acte SEPT President, Adama Traoré, said that learning about the Convention provided participants a concrete basis to work with. "The heart of this commitment will be translated into action plans to be produced by each regional coalition," he explained.

Revealing the potential of cultural industries

KENYA is often referred to as 'Africa in a microcosm', representing the inspiration for numerous international bestsellers and films. But, lack of infrastructure and training means far less is known about Kenya's vast array of cultural industries. The African Cultural Regeneration Institute has mapped the nation's cultural industries across its 47 counties. The data focuses on measuring the location, economic dimension, type and depth of the cultural industries. These statistics will no doubt help government and stakeholders to plan their investments and training to help realize the full potential of cultural industries in Kenya.

Study explores cultural powerhouse

BURKINA FASO is becoming an African cultural powerhouse, generating music, architecture, dance, visual arts, artistic crafts and design. The Ministry of Culture and Tourism recently completed a national study on the cultural sector's role in social and economic development. The study involved more than 400 people and revealed that the sector contributes 2% to the national GDP and has a huge potential for growth. The study made recommendations for growing the sector, which is promising to create much-needed employment among the large proportion of the population living below the poverty line.

Mexican city plays supporting role to Convention

Mexico is buzzing with creativity. And nowhere is this more evident than its art scene, with edgy artists mushrooming across the incredibly diverse country. Innovation and research in art are common and the economic potential is increasingly recognised with cultural industries representing today 6.7% of its GDP. If Mexico is to expand this sector, making UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions work for the country is a critical step.

Mexico's Toluca City Hall joined forces with a network of cultural professionals under the age of 40, known as the U40. Together, they organized the country's first-ever series of meetings to promote and debate UNESCO's 2005 Convention. The lively events triggered an impressive array of follow-up actions around the country.

Open to the public, the event drew 650 people from nine Mexican regions and 14 countries. Through workshops, artistic activities, presentations and much debating, the event helped participants to understand the content and objectives of the Convention as well as the role that different stakeholders play in it. This event involved Mexican cultural professionals, politicians, civil society, representatives from indigenous groups and the public.

Participants shared their best practices and challenges at the local level. JP Sauv , a U40 Americas participant,

Innovation and research in art are common in Mexico and the economic potential is increasingly recognized with cultural industries representing today 6.7% of its GDP

said: "With a focus on local policies supporting the diversity of cultural expressions, the official presentations enabled participants to understand how the 2005 Convention objectives are incorporated into local governmental action in Mexico, whether it be at the state or city level."

The event reaped many results: the city of Los Reyes adopted a law supporting cultural development and, as

a guide for future action, participants produced practical proposals to meet local needs and strengths. A new database of national cultural organizations, which now facilitates networking and collaboration, was developed and a Mexico-wide U40 network was also set-up.

Mexican cultural professional Luanda Smith said the event helped her to better understand cultural policies and easily share them with her peers and even decision makers. She was among the participants to create the non-governmental organization 'Glocal Creativity and Cultural Association'. They have begun working with the University of Veracruz, the largest university in eastern Mexico. "Nowadays we have lectures about the Convention and we are conducting a statistical study aimed at identifying cultural perceptions among the university community – about 15,000 people," she said.

The organization has also designed the International Cultural Cooperation Section at the Veracruz Cultural Institute, with the aim of promoting the diversity of cultural expressions and helping artists reach out to peers worldwide.

Online solutions revitalize book sector

Promoting **TUNISIAN** books in local and international markets is high on the Ministry of Culture's agenda. This policy responds to Tunisia's pioneering approach since 2000 to making cultural industries work for the country's development. In partnership with the Tunisian Publishers Union, the Ministry launched a website where some 1,500 Tunisian books are featured and promoted. Thanks to the project, the necessary laws and procedures have also been put in place to stop copyright violations and piracy. Officially presented on 8 November 2012, the innovative website is promoting Tunisian books through the Internet, workshops and will be showcased during Tunisia's yearly book fair.

Contemporary expression like this will benefit from efforts like that of the Toluca City Hall and the U40 network, which promoted the 2005 Convention in Mexico recently.




Critical steps taken to nurture new creativity in Lao PDR

Since the late 1980s, Laotians have been increasingly exposed to other cultural influences. Internet cafes are now found in the large cities and are popular with young people. While traditional arts are widely appreciated and continue to play an important part in shaping national values and identity, new forms of creative expression are also blossoming and gaining popularity.

Production company LNWC's director of photography is framing a shot in their latest movie, a romantic-comedy "Hak Aum Lum". Creativity is blossoming in Lao PDR. Government officials are drawing on IFCD support to understand how the 2005 Convention can help nurture their growing creative industries.





Officials, decision-makers, creative entrepreneurs and practitioners all have a role to play in bringing the Convention alive

Contemporary Laotian painting shows artists have been refining their techniques; music videos mix the traditional and modern, while young filmmakers are reviving local cinema in a Thai and Korean-inspired movement known as the 'Lao New Wave'. While promising, the growing cultural industries in Lao PDR still lack recognition. Many contributors to this domain earn little from their endeavors and the economic potential of this budding sector is only now starting to be understood.

In 2007, the Government ratified the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. This landmark agreement enables governments to foster domestic cultural industries so that people can create, disseminate, and enjoy cultural goods and services freely. Officials, decision-makers, creative entrepreneurs and practitioners all have a role to play in bringing the Convention alive. To better understand their roles, the Lao National Commission for UNESCO organized a seminar on the Convention for government officials. With support from UNESCO's International Fund for Cultural Diversity (IFCD) and the UNESCO Bangkok office, more than 30 participants from five Ministries took part in the 2012 seminar.

Vanessa Achilles, Programme Officer at UNESCO's Bangkok office, also participated. "The Seminar in March brought together, for the first time, officials from different Ministries," she said. "Few were aware of the Convention and over three days they learnt about its basic principles."

A follow-up effort included a first-ever baseline study on Laotian cultural industries. This was supported by the Korea Funds-In-Trust (KFIT). The study is due to be released in the coming weeks. Key findings of this milestone report are anticipated to show that more people than expected are involved in national cultural industries and that there is an urgent need for human resources development in a country where there are few formal university and no technical training courses.

As Achilles affirmed, "Launching this effort at the seminar

meant that government officials understood what the study was trying to achieve and the project was well received."

Following the Seminar and the launch of the study, the next critical steps will be to ensure there is a focal point for the Convention in Lao PDR who can coordinate efforts. Continuing to provide support to government officials on the Convention will also be important, while connecting the government with the private sector will help identify needs and ways forward, Achilles said.

Creating new forms of cultural expression in Lao PDR is a fledgling idea. "Traditional arts can thrive alongside new forms of expression. Japan and Korea have both demonstrated this and Lao PDR stands to benefit greatly from supporting this potentially dynamic area," she added.

Nation-wide consultation embodies transparent cultural policy-making

Calypso, reggae, carnival, story-telling and an emerging rap scene are some of the cultural industries that **GRENADA** is famous for. Aware that the country has a lot to gain from supporting these industries, the government recently launched a nation-wide consultation with civil society to develop the first-ever national cultural policy and implementation strategy. Through a public awareness campaign and town hall meetings in five of the country's seven Parishes, the government actively sought the views of all stakeholders and engaged in transparent policy-making. The drafted policy reflects the concerns and interests of stakeholders, while also integrating culture into all policy sectors: education, economy, health, environment, human and social sciences, communication and social cohesion. Such a policy grounded on needs of stakeholders promises effective implementation achieving expected results.

A vocational school creates new job options for young Argentinians

With a rich and varied tradition of music, dance, theatre, cinema, literature and design, creative industries in Argentina are booming. This vibrant sector employs some 300,000 people and represents 3.5% of the country's GDP. While market demand for skilled practitioners is also on the rise, many talented young people find it hard to break into this area.

Aspiring stage designer, Diana Caraballo explains: "It is very rare for artists to find affordable training and development opportunities that are practical." She was lucky enough to have recently completed a one-year stage design and tailoring course at a new vocational school for performing arts in La Plata (outside Buenos Aires).

The school was set-up by the Fundación Teatro Argentino de La Plata, a national non-governmental organization (NGO) working to bring the performing arts to a broader audience. In 2011, with support from UNESCO's International Fund for Cultural Diversity, the

Foundation established the school within the Argentine Theatre. Its goal is to develop the skills of unemployed youth and adults by teaching them theatre and production techniques at a minimal cost.

The school's job training and placement programme is helping students obtain internships and already numerous graduates have found work in performing arts institutions

The IFCD-supported project involved establishing student selection criteria, procedures and designing intensive one-year courses, helping to meet market demand for creative skills and expertise. Modules included audiovisual, communication strategy, stage management, stage performance, and creative writing. The Cultural Institute of Buenos Aires was brought in to jointly develop four performing arts workshops taught by internationally renowned experts, notably from the Latin American Opera organization. Courses included carpentry, sculpture and props, scenic and space design, lighting design, and hair and makeup. 586 students completed the opening year programme, including Diana Caraballo.

She said, "The highlight of the one-year training was the request I received from an events company to create their wardrobe." Now, with some of her fellow students, Diana has set-up an arts NGO called *Almenara*. "It's great because we also get help to find employment in the cultural sectors," she said.

The school's job training and placement programme is helping students obtain internships and already

numerous graduates have found work in performing arts institutions following the course. Meanwhile, partnering with the Ministry of Labor's Independent Entrepreneurs Programme (IEP), still more graduates have set up businesses including an art gallery and a publishing business. With private sector support, students have also held exhibitions and taken part in job fairs. Additionally, the school is reaching out to countries across Latin America. Links have been established with similar institutions in the region with students from Colombia, Chile, Bolivia, Brazil, Ecuador, Peru and Uruguay having participated in some of the trainings. A network has also been created to sell student artwork, with profits going to the artists and the school.

With IFCD support, the establishment of the Argentine Theatre's vocational school enlarged the pool of talented individuals in the creative industries, and developed skills and opportunities for unemployed youth and adults. A USD 200,000 grant from the Ministry for Social Development has since been invested in the school's facilities. Through its network of local, regional and international actors, the project will continue to nurture creativity for years to come.

Pictured is a dress created by Gisela Ponce, who studied the Wardrobe Course during 2012 under professor Gonzalo Giacchino.



© Leandra Jasa

GUATEMALA

Instituto de Relaciones Internacionales e Investigaciones para la Paz (NGO)

IFCD funding: 97,744 USD

New training centre helps indigenous youth gain cultural industry jobs

A new audio-visual training centre has helped indigenous youth in Guatemala gain cultural industry jobs. The Guatemalan non-profit organization IRIPAZ (Instituto de Relaciones Internacionales e Investigaciones para la Paz) are behind the project for indigenous people, while UNESCO's International Fund for Cultural Diversity supported the endeavor.

One of the students takes a shot.



Partnering with the University of San Carlos (USAC), the project established a training centre and audiovisual course at USAC. Through it, Mayan, Garifuna, and Xinca indigenous participants learned audiovisual production, script writing, film directing, light and photography, camera work, editing, and postproduction skills.

They also learned about indigenous cultural rights, gender equality, and community capacity building. Internships at TV Maya provided students with practical experience. The training centre continues to organize free short workshops on intercultural audiovisual communications.

Graduates of the training centre are finding careers such as TV graphic director, community cultural mobiliser and cultural animator at the Ministry of Culture. Indigenous artistic teams are also producing short films and music videos about their cultures and sharing them on the Internet and social media. Local TV now taps their audiovisual productions, while some trainees have started their own communications business.

Indigenous groups are part of the rich cultural tapestry of Guatemala and represent roughly half of the country's 14 million people. Despite this, they face difficulties in creating, producing, disseminating and enjoying their diverse cultural expressions.

Nik'te Fernández Saquick was one of 27 participants in the audiovisual training effort. The 19-year-old Mayan said of her experience: "I have learned to look at life from a different perspective and use the channels around me to tell stories." Nik'te is a member of the newly formed Mayan artistic team that is also making a videoblog and producing a spot to raise cultural awareness among youth.

Through the project, the trainees remarkably produced the first-ever film by indigenous Guatemalans called *Destinos Cruzados*. The film was screened at the Icaro Film Festival in Guatemala City in September 2012. Meanwhile, a longer version, incorporating five musical pieces is in the works.

Participant Carlos Arana now produces music and video clips with other Garifuna members. The popular DJ said: "My community is benefiting a lot from the audiovisual

sector. For now, we are focusing on music, as this is the medium our ancestors used to promote our culture. But in the future, we also want to make documentaries to help our children and youth learn where they come from, where they are, and where they are going."

Through the project, the trainees produced the first-ever film by indigenous Guatemalans called "Destinos Cruzados"

Xinca community mobiliser Claudina De la Cruz Santos said: "... in addition to teaching us technology, the audiovisual medium allows us to express our cultural identity ... to express the realities of our Xinca, Garifuna and Mayan communities. We are only starting but thanks to the project, this important training opportunity has been given to us."

African artists embrace the digital era

Growing cultural industries hinges on integrating new digital technologies. But accessing technology is often a challenge for developing African countries, hindering socioeconomic growth and the emergence of new forms of arts and culture.

Established a decade ago in Dakar, **SENEGAL**, Kër Thiossane has become a hub for digital creativity. The NGO trained some 100 African artists to integrate multimedia into all art forms. Apart from gaining much-needed skills, workshop participants experienced the new possibilities of digital expression and communication. An online platform, Ci*Diguente, where African and Caribbean emerging digital artists can network and showcase their work, was also set up by the project, promising the sustainability of the initiative long after its completion.

URUGUAY

FLACSO-Uruguay, Peace and Justice Service of Uruguay (State Party)

IFCD funding: 65,500 USD

Young people dance to a new beat in Uruguay

Afro-Uruguayans are among disadvantaged groups in the country with access to cultural wealth hindered by poverty and lack of infrastructure. For 200 years, this community has been identified with the rhythmic music of dances and percussion performed during carnival. Using this channel, the Montevideo City Council engaged partners to reach out to 150 young people living in the Maracana Norte community, changing many lives in the process.



Through a cultural centre offering workshops in music and dance, project activities were organized by the academic institution FLACSO-Uruguay (Latin-American Faculty of Social Sciences), the NGO Peace and Justice Service of Uruguay, as well as the *comparsa* 'The Clinic' – a music and dance group.

Project Coordinator Malena Lucero recalled that in the beginning, young people were reluctant to come to the cultural centre. But as the activities offered became more enjoyable, participation grew.

Workshops at the cultural centre taught: percussion skills, drum repair and assembly techniques. It also covered African and *candombe* dance and helped some of the

participants to form a *comparsa*. This music and dance group has now played in three carnival parades. But the centre was much more than a training venue; it provided a safe space for young people to interact with each other and engage in creative activities.

The centre was much more than a training venue; it provided a safe space for young people to interact with each other and engage in creative activities

Painting of *Candombe* by urban artists on a wall in a street of Montevideo.



Comparsa member Sergio Silva explains how participating in the band has changed his outlook. "I saw myself changing my physical appearance, talking to my neighbors, helping my friends, ceasing to use drugs, and going back to work," he said. "This programme completely changed my life."

And Sergio was not the only one. About half of the young people involved with the *comparsa* band have found jobs or returned to school.

Blanca Lemos, Coordinator of the Cultural Centre and central figure in the *comparsa*'s creation, said: "So many people's lives have been changed, creating a community pulsating with energy and confidence. People have started to see things from a positive standpoint."

The project received positive media coverage and was commended by Uruguay's first lady, Senator Lucia Topolansky.

FLACSO also held a workshop with government and civil society on local social issues, which will be repeated periodically. A learning guide and concept paper on using *comparsa* for social empowerment were produced as well.

The positive identity created by learning new music skills and having their own cultural expressions have helped improve Maracana Norte population's self-esteem and group cohesion. Community members said they felt joy and pride in seeing their "old dream" of forming a *comparsa* come true, and the entire neighborhood celebrated during the parades.

New skills expand Togolese artists' horizons

A Government of Togo study recently concluded that the nation's cultural industries were embryonic and in need of investment. In an effort to bolster industries in the arts and crafts sector, the *Togolese Coalition for Cultural Diversity* launched an effort to develop the technical and business skills of talented practitioners. UNESCO's International Fund for Cultural Diversity supported the non-governmental organization's vital project.



Training workshop by trainer Sokey (photo above) and exchange between artists from Togo and Burkina Faso (photo below).

Scores of artists got hands-on experience during a series of workshops on visual art techniques and emerging digital arts. The training included: digital painting techniques; photography work; and using the Internet for inspiration; as well as using social media to promote creations, among others.

Scores of artists got hands-on experience during a series of workshops on visual art techniques and emerging digital arts

Participating artist, Daa-iyatou Kandé Adam-Nekere, said she has started viewing her work and the related possibilities with fresh eyes. “I learned to not just do batiks ... I learned to do abstract designs and use geometric figures in my representations,” she said. “It opened my mind and gave me ideas on how to make models of pagnes textiles – which we adore so much in Africa because they show the beauty of Africans and because they are part of our identity,” she enthused.

A study tour took the young batik designer and her peers to visit artists in Ouagadougou, Burkina Faso. For many, the visit to their northern neighbors was the first time they had left their towns and the artistic exchange proved a source of great inspiration.

“The tour to Burkina Faso allowed me to see the differences between what the Burkinabe do and what we do in Togo. For example, they use jentig in batik, which we do not know here in Togo. It is one example among many that shows the diversity of Burkinabe art; I was greatly inspired by the trip,” Ms Adam-Nekere said.

Exhibitions of participants' works, notably at the Togo Arts and Crafts Fair in Lomé in December 2011, raised the participating artists' profile. The three-day event provided artists with a local and national platform, and the opportunity to mix with community members and professionals.

Both Ms Adam-Nekere and Komlan Modenu, a young participant painter, have since started their own workshops. Taking part in this initiative has enabled them and their peers to improve their abilities and expanded their creative horizons.

Young talents fuel a booming film industry

ARGENTINA's film and television industries are booming. A new generation of talented young film directors is attracting international interest with Argentinean films winning critical acclaim at international festivals, in the cinema and on television screens worldwide. The 8th edition of the festival Young Images in Cultural Diversity screened, in Buenos Aires, 125 short films produced by children and young Latin Americans (ages 5 to 25) from 24 countries. The NGO in charge, Fundación Kine, Cultural y Educativa, also set up an exhibition that toured the country and organized workshops on contemporary techniques by teachers and senior film makers. The events attracted some 3,650 visitors and gave youth a unique chance to be part of a thriving and promising industry.

Supporting a vital national institution

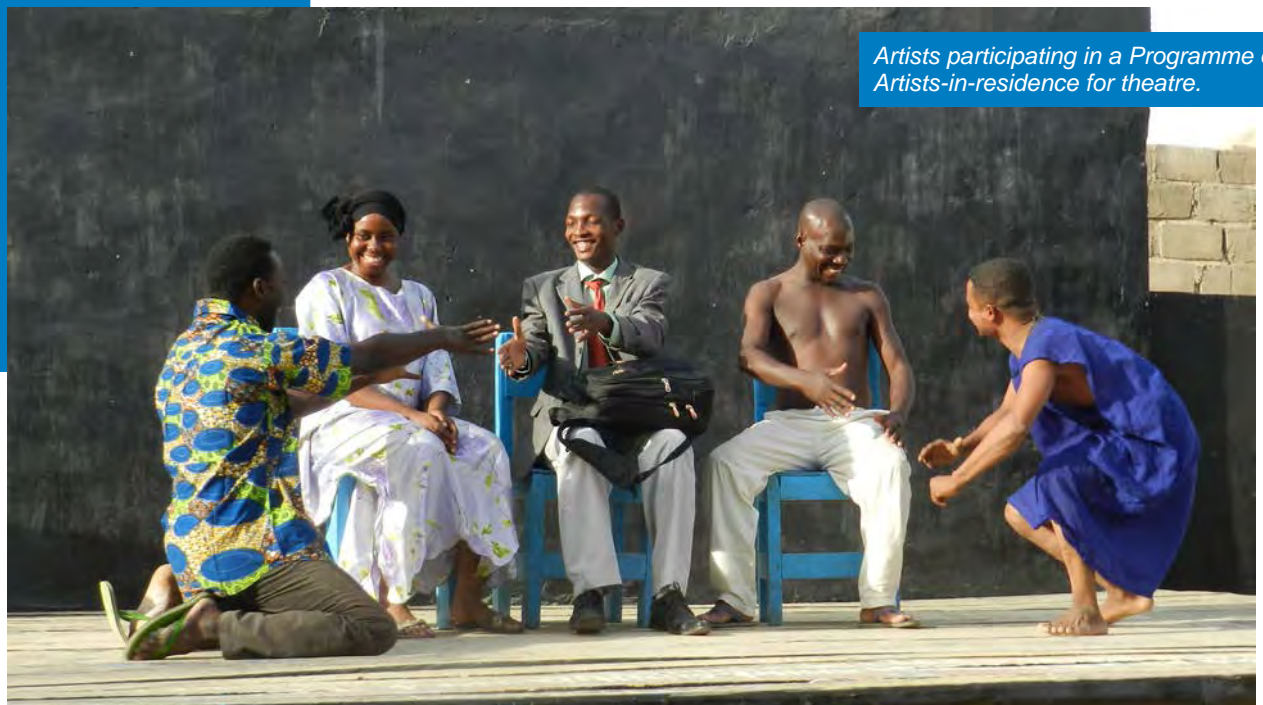
The Poto-Poto painting school in Brazzaville is internationally renowned for having trained numerous **CONGOLESE** and other African painters such as Marcel Goten and Remy Mongo-Etsion. The school has launched an ambitious documentation project that is seeing the 60-year-old institution develop a valuable database of works by artists of the school. As part of the same project, the school has conducted ICT training for artists. The training covered managing their professional networks and promoting their works through social media. These new skills will enable the artists to connect with others and to gain access to wider markets for their work.

CHAD

Maoundoh Culture Theatre and International Theatre Institute (NGO)

IFCD funding: 100,000 USD

Professionalizing the cultural sector



Artists participating in a Programme of Artists-in-residence for theatre.

© 2012 Themacult/ITI Tchad et l'Institut International du Théâtre ITI

Armed conflict has devastated Chad and has long plunged this land-locked nation into cultural and artistic isolation. In an effort to help revitalize Chad's cultural industries, the Maoundoh Culture Theatre and the International Theatre Institute organized intensive artistic training and cultural management forums. By mobilizing all cultural sectors and organizing meetings of artists, the initiative helped renew the perception of culture in Chad and professionalize the sector.

They also launched a kiosk and website to promote Chadian music. These activities have assisted scores of cultural professionals to build an artistic network, develop skills, and promote their work.

A month-long artists-in-residence programme for musicians and a 45-day theatre-residency brought together local artists, as well as artists from neighboring Cameroon and the Central African Republic. Two public concerts, a music CD, and a DVD of the theatrical performances were produced and are available at the new kiosk, which offers artists a venue to sell their works.

“For a long time, I have been fighting to show my younger brothers that the best things don’t always come from somewhere else,” explained one of the musical trainers, Diego. “Even in Chad, we can do great things.”

His inspiring message is reaching emerging musicians like Kevin Ndiladoum who said the training helped broaden his skills. “I learned other techniques in composition, singing, and in research. On top of that, I shared the experience with many other artists,” he enthused.

The project also organized three cultural management forums for individuals in the music and theatre sectors, a four-day training in administration and management for cultural enterprises, and a four-day communications training that brought together cultural actors.

During the trainings, forums and residency programmes, participants established networks to ensure cooperation lasts. Today, quarterly meetings are taking place with the participation of interested cultural actors who meet to discuss and share their views on various issues.

“Overall, participants acquired skills and knowledge in the arts as well as in managing cultural projects,” said Anicet Djoubana Koublengar, responsible for the project. The new website (www.themacult.org) brings Chadian artists out of technological isolation and serves as a cooperative, information and promotional tool for cultural actors in Chad and the region, he said.

While further investment is essential, Anicet added that the project “lives on through the kiosk and distribution of works, through the establishment of new artistic networks, and the website. As well as through participants who have improved skills and a greater possibility to improve their work conditions and the quality of their artwork.”



Artists-in-residence programmers brought together local artists, as well as artists from neighboring Cameroon and the Central African Republic, helping to professionalize the culture sector

Media coverage of the initiative’s activities raised a broader interest in Chad’s cultural sector. Since participating in the project, the Observatory of Cultural Policies in Africa (OCPA) has had greater exchanges with local authorities. During the project’s implementation, the Chadian President approved the country’s first cultural policy providing the Ministry of Culture with a framework to invest in the cultural industries. This is encouraging for Chadian artists and cultural professionals who are eager to see their works thrive in Chad and internationally.

Steel Pan music resurfaces as more than just an art form

The Steel Pan, traditionally performed by **SAINT LUCIA**’s disadvantaged communities during the carnival festivities, is today an ailing art form. It attracts very little interest from the younger generation on the island, despite its potential to create jobs in the cultural sectors.

Mandated to help the government implement its cultural priorities, the Cultural Development Foundation gauged the opportunity to revitalize the Steel Pan performance as a way of tackling youth unemployment and crime. The organization trained 250 young people, rehabilitated steel pan community centers in some of the island’s most deprived areas, and organized a Festival where the novice musicians had their debut. As a result, many participants are now playing in local events and are earning money from their performance.

Fair play for Beninese musicians

Benin's cultural scene is vibrant and music percolates into the everyday lives of people. Small recording studios and music clubs have been popping up around the capital of Cotonou in the last ten years. Influenced by the pulsating sounds of Ghanaian and Congolese artists, Beninese musicians fuse traditional folk with an impressive variety of music, including reggae, hip-hop, funk, jazz, brass band, choral, gospel, cabaret, and rhythm and blues, among others.

Beninese Afropoprock musician, Sessimé's (pictured) career took off after she got the chance to have her CD marketed through the ground-breaking IFCD-supported Proximus Rezo project.



© Gomez Bruno

These creative works however are exposed to widespread piracy and copyright violation. People have difficulty verifying original works and are used to very low prices. Consequently, artists, producers, promoters, and distributors do not make a fair profit from their work.

World Rhythm Productions (WRP) was set up to promote Beninese artists, defend their copyrights and help enable them to earn a decent living from their art. Launched in Cotonou in 2009, the cultural association supports audio and video production, distribution, management, promotion, web design and also organizes artists' tours.

With the support of UNESCO's International Fund for Cultural Diversity, World Rhythm Productions brought to fruition its *Proximus Rezo* initiative.

The *Proximus Rezo* project selected four musicians through a contest and promoted their original CD. It also created a sustainable sales network by hiring two distributors, and setting up 100 display units at hair salons in Cotonou's popular areas. There, CDs were distributed and sold alongside other local recordings and films, and also promoted through radio and television spots.

Sessimé was among the young musicians selected. As part of her Afropoprock style, the charismatic young woman plays piano and percussion instruments and is sometimes accompanied by an orchestra. An artist, writer, composer and interpreter of Beninese music, Sessimé said the *Proximus Rezo* project, "helped me to reach a lot of homes in a short period of time. It gave me confidence in myself, and with the sales proved to me that I could go far with my music." The first 3,000 copies of Sessimé's CD sold out in two months.

The project has enabled Benin's cultural entrepreneurs to promote new talent and create an innovative, sustainable business model. Display units emphasized the value of original works and raised awareness of piracy issues. Bulk production and wide distribution permitted a price tag accessible to locals, which increased CD sales and generated earnings along the artistic production line. Profits are being reinvested in the industry and the approach will be extended to other cultural sectors. Local

production companies are also interested in the new network while artists are keen to be associated with it.

Busy touring and enjoying her growing success, Sessimé would like to see such support expanded, she said, "I can only pray that the projects which have been set up to develop artistic capacity will receive further support for the benefit of other artists as well."

To aspiring artists in Benin, Sessimé said, "I encourage cultural artists to believe in themselves. I think we have a very good future with this kind of distribution network".

The project created a sustainable sales network by hiring two distributors and setting up 100 display units at hair salons in Cotonou's popular areas

Nation gears up its cultural cooperation

Globalisation has led countries worldwide to invest more resources and attention into promoting mutual understanding and exchange of cultural goods and services, as culture contributes to prosperity, peace and democracy building. Aware of this, **TUNISIA** is gearing up its cultural cooperation. The Ministry of Culture has created a multilingual reference library. This initiative aims to become a gateway to foreign culture for all Tunisians. Foreign language courses will be offered via this reference library particularly for young Tunisians. The infrastructure has been set up to enhance the work of researchers and translators. Seminars have been organized to inform the public about this new opportunity.

Creative producers revive Madagascar's iconic lambahoany

An innovative partnership between local artists and a non-government organization (NGO) recently helped breathe new life into Madagascar's most well-known, but ailing local textile-based creative industry – lambahoany. National production of the lambahoany – the iconic fabric of Malagasy society – has been in decline since the 1990s. This is partly due to cheaper colorful imports. The partnership set out to revive the lambahoany for a new generation and new markets.

With funding from UNESCO's International Fund for Cultural Diversity, CITE, the national NGO involved, organized training for the local artists to create new lambahoany designs. Graphic artist and videographer, Ridha Andriantomanga, was one of those involved. "This is my first experience creating lambahoany. Through the project, I had the chance to discover the different steps in making it and the different technical constraints," she said.

Innovative and consistent marketing created a buzz around the modern local lambahoany. More than 2,000 people visited an exhibition of the artists' prints, held in the capital, Antananarivo, in December 2011. The creations were also widely displayed in catalogues and pamphlets, at art galleries and on urban billboards. Meanwhile, a documentary show in April 2012 attracted another 1,500

visitors. CITE also organized a forum for artists and interested partners to help establish business links.

As a result, CITE managed to arrange a contract between the artists and the Cotona textile company. Three thousand lambahoany were produced in the first batch carrying the new, modern designs and a social message from the artists themselves. These have been available in markets since May 2012.

"The project gave businesses the opportunity to benefit from the creativity of artists and helped artists to establish links with businesses"



© Ridha Andriantomanga.

Exhibition of artist Ridha Andriantomanga's new lambahoany designs in Antananarivo.

Another artist involved, Andrianetrazafy Hemerson, said: "The project gave businesses the opportunity to benefit from the creativity of artists and helped artists to establish links with businesses."

The project promoted the lambahoany as a national art form and fostered the creative renewal of its designs. Catie de Balmann, collaborator of the CITE project, explained the lambahoany's cultural significance: "lambahoany envelopes the Malagasy people throughout their existence, the men as the women, the living as the

dead... It is also and above all, a symbol of their identity rooted in morals and rituals. Wearers of the lambahoany present one of the main images of Madagascar."

Through the project, artists gained exposure and access to a wider market. CITE is now working with the Association of Cultural Mediators and other actors to promote a second project phase, including new designs and exhibitions. There are also plans to make a lambahoany collection with a view to exchanging it with other countries and marketing it internationally.

Taking art to the people

With most of **NAMIBIA's** people living in rural areas, the National Art Gallery of Namibia worked to extend cultural services to young people and teachers. Building on their successful Mobile Outreach Project, which uses a van emblazoned with the slogan 'Taking Art to the People,' the Gallery conducted 15 workshops on modern artistic techniques in Hardap, Karas and Omaheke regions. Students and teachers got the chance to see and discuss digital copies of key artworks from the Gallery's collection, which were projected onto big screens. The Project provided a rare occasion for rural communities to be exposed to arts, raising awareness about the power of culture among those affected by poverty, HIV/AIDS and natural disasters.

CAMEROON

Cameroonian Association to Promote Audiovisual and Live Performance (NGO)

IFCD funding: 80,000 USD

Building an audiovisual market in Cameroon

Boosting access to regional audiovisual material, the *Cameroonian Association to Promote Audiovisual and Live Performance (APPAS)* has created the first database of central African cinematographic and audiovisual productions. The initiative offers an innovative channel for producers and broadcasters to distribute or access quality audiovisual works. The non-governmental organization's initiative was funded by UNESCO's International Fund for Cultural Diversity.

Back in the 1970s and 1980s, Cameroon's audiovisual industry was a rising star in Africa with homegrown talent and cinematographic productions. But, new technologies permitting home viewing of films, piracy, and obsolete structures saw the demise of audiovisual and cinematographic distribution companies and the closure of many cinemas. Nowadays, films reach their main market thanks to festivals and television.

Through the project, APPAS has collected and digitalized hundreds of hours of film and audiovisual productions to create a regional audiovisual landscape. The Image Database of Central Africa, known as BIMAC, contains 400 works of all categories and represents 350 viewing hours. A repository of past, present, and future

productions, BIMAC functions like a community film library on a commercial scale.

BIMAC head, Rémi Atangana Abega, who is himself a film producer and director, explains. "Since the launch, BIMAC has been collecting films and audiovisual productions. It ensures their calibration, cataloguing, storage and conservation."

The Image Database of Central Africa, known as BIMAC, contains 400 works of all categories and represents 350 viewing hours

“We have published the first catalogue of films and audiovisual works available in our repository, and it is being distributed to local and international television stations for sale.” He said: “With each additional audiovisual work, BIMAC prepares promotional material and negotiations with broadcasters, to generate interest and the sale of broadcasting rights to the station. BIMAC also pays producers, whose films were sold, their part of the purchasing price.”

As an interface between the production world and that of broadcasting, the database encourages quality productions and revalorizes the audiovisual landscape and cinematography in Cameroon and Africa

In addition to collecting, archiving, promoting and distributing central African audiovisual works, the initiative also gathers information on filmmakers, producers, distributors and other relevant professionals, and actively promotes the project through professional networks and associations.

Project Administrative Manager, Paule Barbara Nga said: “BIMAC has brought a wave of hope for the distribution of audiovisual works and cinematography in Cameroon ... The database works as an interface, a sort of relay between the production world and that of broadcasting.”

The collection is aimed at African and international television stations, public and private organizations and administrations, universities, youth clubs and various professional and cultural associations. It is accessible directly through BIMAC's sales and distribution structure and online.

Teachers help promote country's rich culture

PERU's culture is extremely diverse and rich. With an array of cultural policies in place, its government, civil society organizations and other private institutions have joined efforts to promote culture across the country. The Peruvian UNESCO ASPnet, made-up of 53 educational institutions, is organizing regional workshops with teachers, students, parents and community members to raise awareness about the importance of local cultural industries. It is also setting up an online platform in Spanish, Quechua, Aymara and Aguaruna to centralize and disseminate information on Peru's cultural expressions.

Publishers join efforts to attract readers across the country

MADAGASCAR's publishing industry is fighting to rise from decline. With a literacy rate of a little over 50%, the majority of Malagasies living in rural areas do not have access to books. Moreover, books are expensive, selling points scarce, and efforts to attract new readers have been minimal. Determined to curb the decline, the Association of Madagascar Publishers has set out to transform reading into a more popular activity nationwide. The Association catalogued all books on offer from the nine existing publishing houses in Madagascar and organized book fairs in three regions, attracting tens of thousands of visitors. Through lobbying and fundraising, the Association has also brought back on air a once popular television show devoted to broadcasting news about book releases and longer bestselling features.

Forum inspires Asia-Pacific cultural cooperation

More and more countries in Asia-Pacific are investing in cultural industries as a key part of their socioeconomic progress. A timely three-day forum in May, organized by the Bangladesh Ministry of Cultural Affairs, brought representatives of 33 countries together in Dhaka. The focus was on exchanging experiences and exploring how UNESCO's 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* can further boost cultural industries and international cooperation in the region. The Forum concluded with the adoption of the *Dhaka Ministerial Declaration on the Diversity of Cultural Expressions*. This landmark statement provides a foundation for future collaboration among participating countries.

Through plenary sessions and discussions, ministers of culture, experts and civil society representatives shared information and knowledge on a range of topics. These included: cultural policies and programmes, ways of growing cultural industries, as well as the successes and challenges they face in promoting and protecting the diversity of cultural expressions. Also on the agenda was weaving culture into sustainable development programmes, and the value of involving stakeholders when it comes to governance for culture.

Opened by the Prime Minister of Bangladesh Sheikh Hasina, the high-profile event was widely covered by the national media and created a momentum across

the cultural sector. "I believe this Forum ... will further the cause of tolerance, democracy, human rights, and cumulative cooperation ...," Ms. Hasina stated in her address.

With cultural and creative industries making up more than 3% of global GDP, "cultural diversity holds keys to releasing the creative energies societies need today."

UNESCO's Director-General Irina Bokova

Supported by the International Fund for Cultural Diversity, the event also called on UNESCO to take three actions: help implement the Dhaka Declaration; foster regional cooperation among networks of cultural industries professionals; and step-up awareness efforts about the Convention among Asia-Pacific countries so as to encourage its ratification. Already, UNESCO regional offices are marshaling resources to help meet these goals.

UNESCO's Director-General Irina Bokova was the event's guest of honor. With cultural and creative industries making up more than 3% of global GDP and growing at a rapid rate, she expressed "cultural diversity holds keys to releasing the creative energies societies need today."

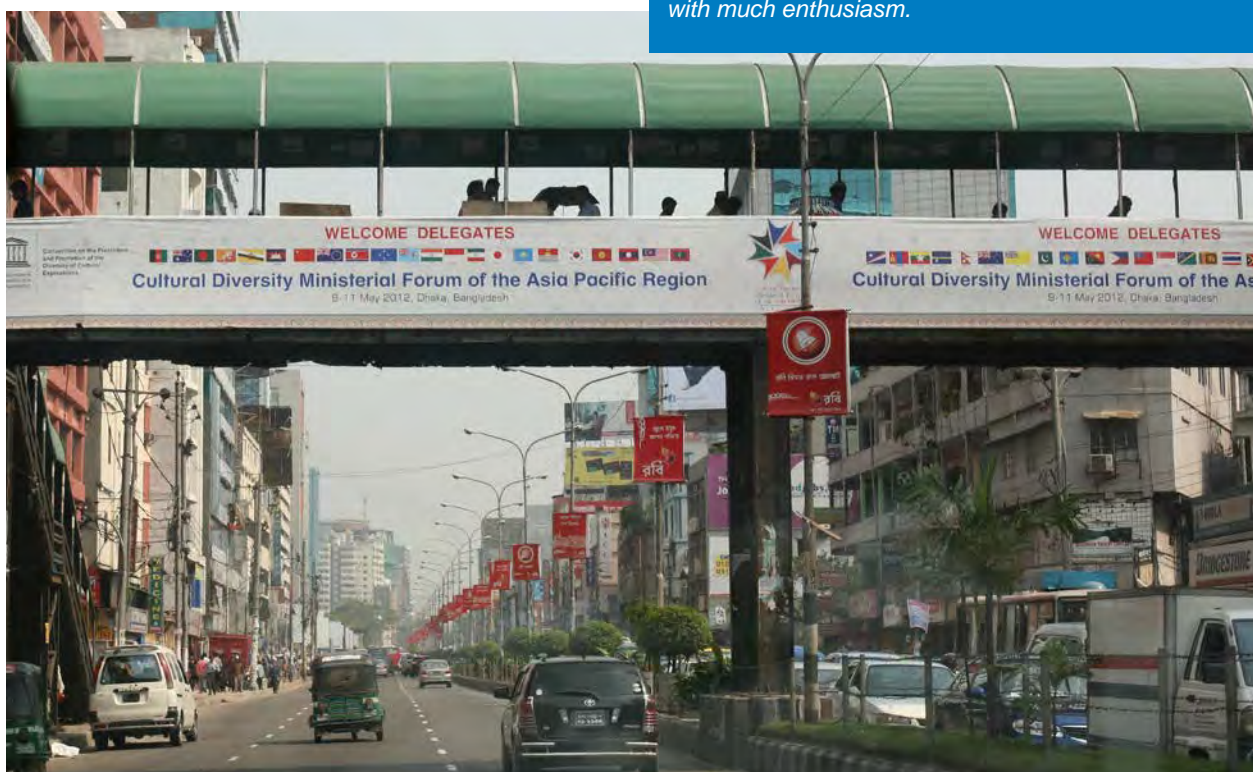
By participating in the forum and unanimously adopting the Dhaka Declaration, Asia-Pacific nations proved their commitment to promoting cultural and creative industries and to strengthening regional cooperation in this area.

The resulting Declaration is a practical and important step forward, said Danielle Cliche, Secretary of the Convention, who also attended the forum. "The conversation started in Dhaka is essential for the Convention's vision to promote universal engagement," she noted.

Performing arts steams ahead

NIGER's performing arts have grown remarkably over the last decade with an encouraging number of shows reaching international stages. But like in many neighbouring countries, the challenges ahead pair the successes. Lack of infrastructure, inadequate skills training opportunities and limited involvement from public institutions keeps this emerging sector on the sidelines. Compagnie Arène Théâtre is one of the leading local organizations working to professionalize theatre-making by training talented drama writers as well as much-needed managers and administrators. A series of workshops have been held. Advocating for increased and more strategic support from authorities, a seminar also took place with almost 100 participants, resulting in the setting-up of Niger's first network of theatre companies.

The city of Dhaka welcomed the Ministerial Forum with much enthusiasm.



YAKAAR graduates boost West African performing art sector

West Africa boasts one of the world's most stunning arrays of music production. Based in Senegal – a capital for world music fans – Optimiste Productions is among the leading producers of audiovisual products, live shows and festivals in the region. Recently the Organization used support from UNESCO's International Fund for Cultural Diversity to help establish a much-needed training center to assist young industry professionals across West Africa to gain specialist skills.



Students of West Africa's YAKAAR Training Centre for the Performing Arts try out their new skills.

Following a student selection processes, in 2011 the YAKAAR Centre for the Performing Arts opened its doors to scores of trainees from Benin, Burkina Faso, Cameroon, Chad, Gabon, Mali, Mauritania, Nigeria, Senegal and Togo. Participating professionals took four-month long courses in the fields of sound, lighting, electricity and stage-setting. They also learned about copyright, funding, budget planning, and managing music festivals.

YAKAAR means 'hope' in *Wolof*, a language widely spoken in West Africa. True to its name, Togolese participant Edem Kodzo Agbevohia said the Centre enabled him to expand his professional horizons.

"The training gave me a solid base to organize a big event in a professional way," he explained. "I now know how to manage the team made available to me, and analyze the technical, logistical and security aspects with a practical and appropriate approach."

The training was followed by six-week long internships at leading venues such as the grand theatre or at radio and television stations. Another participant Abdoulaye

YAKAAR Centre for the Performing Arts established a much-needed training center to assist young industry professionals across West Africa to gain specialist skills

Ben Diatta, from Senegal, said this practical, hands-on element of the programme was a welcome chance to meet experts and leading media professionals. "We discovered state-of-the-art technologies ... thanks to this programme, we have developed a partnership with the Director of TV5 Afrique," he said.

In addition to the skills and hands-on experience gained, participants also got the chance to develop lasting professional and personal relationships with other young professionals.

With the first batch of participants now using their skills and new networks back in the workforce, this novel project has received high praise along with positive media coverage. This recognition has helped YAKAAR to gain the confidence of existing and future partners. Meanwhile, the participants are now a valuable resource for the regional performing arts sector, and YAKAAR plans that they will provide mentoring to future students.



A breath of fresh air for African contemporary theatre

Africa's contemporary theatre scene is rapidly expanding, yet there is still much room for training in acting, drama writing, stage design and general management. Based in **BURKINA FASO**, the *Compagnie Théâtrale Falinga* set itself up in 2002 with the ambition to create a unique space for artists-in-residence for theater professionals from the region to gain experience, skills and inspiration. *Récréâtrales*, an annual international theatre festival was born and this year, its 7th edition took place. Over six weeks, professionals from Chad, Niger, Guinea and Burkina Faso came together to explore and exchange their creations and techniques.

Study reveals Latin America's "invisible cinema"

While much has been written about community radio, community cinema in Latin America and the Caribbean “is almost as invisible, as the communities that it represents,” says leading expert Alfonso Gumucio Dagron. He was the coordinator and one of seven researchers who recently completed the first-ever study into the region’s growing community cinema sector.

With advances in technology making it easier for people to create their own audio-visual products, Latin America and the Caribbean has seen community cinema sprout up everywhere. These are driven by groups such as indigenous peoples, women, young people, Afro descendants, migrant workers, the people with disability and many others who are far too often overlooked by mainstream media.

The ground-breaking research focused on understanding how community cinema was produced, disseminated and its impact, by documenting the experiences of 55 communities in 14 countries. The study was devised by Cuban-based non-governmental organization *Fundación del Nuevo Cine Latinoamericano*, with support from UNESCO’s International Fund for Cultural Diversity.

The study revealed a varied and dynamic world of audiovisual production, with communities creating documentaries, feature films, television content and much, much more. Likewise, it was found that dissemination was diverse through networks, film clubs, cultural centres, churches, unions, festivals, showcases, special events, schools and other educational spaces, electronic means, DVDs, and websites.

Often, though, it was not the end product but the production process that was paramount. At the heart of this process is community participation. For example, the Mascaró group in Argentina organized screenings with people who gave their testimonies as part of an audiovisual project they were developing. The idea was to test and discuss different ways of articulating and editing the material. “Community cinema reflects the intimate relation between communication, culture and social change,” stressed Gumucio Dagron.

In terms of impact, the study revealed that community cinema invigorated communities’ identity and organization, often improving their sense of self-esteem and self-confidence. Community cinema also reaches beyond the groups themselves. It enables a wider public to identify with and value the stories of life not included in mainstream media.

The study also concluded that public policies and laws promoting communities’ rights to communicate were urgently needed across the Region. “The research strengthens the notion that cinema is no longer the privilege of a few professionals ... but a way of communicating that belongs to all peoples and communities of Latin America and the Caribbean,” Gumucio Dagron said. “We hope



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A ground-breaking study involving experts from different countries recently revealed the growing importance of community cinema across 14 Latin American and Caribbean countries.

the research will engage States and public and private institutions to design policies and strategies that promote community cinema.”

“We hope the research will engage States and public and private institutions to design policies and strategies that promote community cinema”

The study has significantly enriched knowledge about community cinema in the region, while the results have already sparked considerable interest. The researchers are sharing the findings widely and follow-up actions will soon kick-off to develop case studies with audiovisual testimonials from ten of the experiences identified through the study.

The countries involved in the research were: Argentina, Bolivia, Brazil, Colombia, Cuba, Chile, Ecuador, Guatemala, Mexico, Nicaragua, Paraguay, Peru, Uruguay and Venezuela. Copies of the final report can be downloaded from FNCL's website: www.cinelatinoamericano.org/ocal/texto.aspx?cod=16630

Stone carving seminar influences policy

Traditional *Kisii* stone carving from the Tabaka region of **KENYA** has evolved to include contemporary art sculptures and installations that can today be found all over the world. To capitalize on the value of these works, the Design Power Consultants held a stone sculpture symposium and exhibition, bringing together leading Kenyan sculptors and 300 participants from 12 countries. Meanwhile, 2,000 people visited a related carving exhibition. Following recommendations made by the symposium, the Ministry of Education promptly acted upon two of them. One was that creative arts teachers in public service have gained the same entitlements as all other teachers for continuing education. The second recommendation follow-up was that the Ministry registered the Africa Institute for Culture and Development whose main task involves training rural communities on the protection and promotion of the diversity of cultural expressions.

List of IFCD Funded Projects in 2010-2011

AFRICA

BENIN	Developing new business models for the music industry	20,000 USD	2010
BURKINA FASO	Festival to support new theatre projects	35,000 USD	2010
	Promoting the role of culture in national development	60,813 USD	2010
CAMEROON	Databank on African audiovisual productions	80,000 USD	2010
CHAD	Professionalizing performing artists	100,000 USD	2010
CÔTE D'IVOIRE	Developing the cultural potential of Yopougon	29,892 USD	2010
KENYA	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
MADAGASCAR	Consolidating the production and sale of lambahoany	26,563 USD	2010
	Supporting book publishers	44,985 USD	2010
MALAWI	Strengthening the cultural industries in Malawi	10,000 USD	2011
MALI	Promoting the 2005 Convention	67,268 USD	2010
MOZAMBIQUE	Combating youth unemployment through the cultural industries	65,000 USD	2011
NAMIBIA	Promoting artistic expressions by vulnerable groups	5,000 USD	2010
NIGER	Training theatre professionals	30,588 USD	2010
	Capacity building to promote emerging cultural industries in Niger	80,000 USD	2011
REPUBLIC OF CONGO	Training Congolese artists in ICTs	50,000 USD	2010
SENEGAL	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
SOUTH AFRICA	Unlocking funding to support cultural industries	59,935 USD	2010
	Encouraging creative entrepreneurship in South Africa through recycled arts	81,000 USD	2011
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

ARAB STATES

TUNISIA	Creation of a multilingual reference library	30,000 USD	2010
	Strengthening the Tunisian book industry	50,000 US\$	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
LAO PDR	Seminar on implementing the 2005 Convention	5,000 USD	2010
TAJIKISTAN	Strengthening and diversification of the music production in Tajikistan	85,000 USD	2011

LATIN AMERICA AND THE CARRIBEAN

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	100,000USD	2011
BRAZIL	Indigenous filmmakers producing children's programming in Brazil	97,580 USD	2011
CUBA	Survey of audiovisual production in Latin America and the Caribbean	45,080 USD	2010
GRENADA	Developing a comprehensive cultural policy	42,000 USD	2010
GUATEMALA	Promoting the involvement of indigenous peoples in cultural industries	97,744 USD	2010
MEXICO	Implementing the 2005 Convention: everyone has a role to play	30,344 USD	2010
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
SERBIA	Professional development for cultural entrepreneurs in Serbia	97,250 USD	2011



United Nations
Educational, Scientific and
Cultural Organization

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

International Fund for Cultural Diversity

The International Fund for Cultural Diversity (IFCD) is established by the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In 2005, world leaders gathered at UNESCO and brought this Convention into international law. It ensures that artists, cultural professionals and citizens worldwide can create, produce, disseminate and enjoy a broad range of cultural goods, services and activities, including their own.

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