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

A fund like no other
From UNESCO’s priorities to the 2005 Convention, what makes the IFCD unique

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

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

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

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

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

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

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

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

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

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

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

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

UNESCO’s conventions

The first question is obvious: what is a convention? A convention is a legal agreement. Whenever a State signs a convention, it agrees to uphold the terms of this agreement.

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

But why is such a strict procedure necessary? Once a convention is adopted, it becomes a legal instrument defining the rules that States have agreed to respect.

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

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

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

The 2005 Convention


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

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

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

The 2005 Convention’s goals

- Support sustainable systems of governance for culture
- Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals
- Integrate culture in sustainable development frameworks
- Promote human rights and fundamental freedoms
The IFCD in a nutshell

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

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

So, how does the IFCD do that?
Well, everything that’s raised by the fund goes to support cultural projects. And it is through the implementation and monitoring of these projects that this twofold purpose, of sustainable development and poverty reduction, is achieved.

The projects

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

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

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

A twofold purpose

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

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

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

Ok. But what does THAT mean?
When cultural policies create a more favorable environment for artists and cultural entrepreneurs to thrive, new and better opportunities arise.

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

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

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

And that is what human-centred sustainable development is all about.
The IFCD in numbers

**Percentage of projects funded by region (2010-2017)**

<table>
<thead>
<tr>
<th>Region</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Africa</td>
<td>44%</td>
</tr>
<tr>
<td>Latin America and the Caribbean</td>
<td>32%</td>
</tr>
<tr>
<td>Eastern and South-Eastern Europe</td>
<td>12%</td>
</tr>
<tr>
<td>Asia and the Pacific</td>
<td>7%</td>
</tr>
<tr>
<td>Arab States</td>
<td>4%</td>
</tr>
<tr>
<td>Multi-region</td>
<td>1%</td>
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**Funding of projects per UNESCO global priority and priority groups**

- **Youth**: $3,554,649 USD
- **Gender Equality**: $2,698,975 USD
- **Africa**: $2,823,293 USD
- **Small Island Developing States**: $573,253 USD

**DID YOU KNOW?**

- 97 projects have been funded in 53 developing and least developed countries.
- Over 7 million USD has been invested in developing countries since 2010.
- 92% of the projects funded between 2015 and 2016 were gender-sensitive.
- 35% of them were carried out by women!
For the past three decades, Mr. Whitaker has been building a solid and talented career in the film industry, working as an actor, producer and director in both feature films and TV series. Below, he shares his thoughts on topics like the creative economy, sustainability and the IFCD.

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

Expressing one’s creativity is organic to freedom of expression. It should be seen as a human right. I think that the world would be a better place if creativity had more of a presence in schools and in education at large. Such investment in creativity would be an investment in a sustainable future, one where people would have more opportunities to imagine and realize novelties while appreciating the rich diversity of cultures and individuals.

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

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

FOREST WHITAKER is an artist and humanist. He is the founder and CEO of The Whitaker Peace and Development Initiative (WPDI), co-founder and chair of the International Institute for Peace, UNESCO Goodwill Ambassador for Peace and Reconciliation and was recently appointed as UNESCO Special Envoy in the development of peace and reconciliation in areas of conflict. He’s also one of Hollywood’s most accomplished figures, having received prestigious artistic distinctions including the 2007 Academy Awards for Best Actor for his performance in The Last King of Scotland.
same. The main policy challenge is to create an enabling environment where the exertion of rights is not just respected or tolerated but promoted.

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

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

How can the film industry help promote gender equality?

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

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

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

How can culture contribute to the achievement of the SDGs?

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

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

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

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

Forest Whitaker
Creative performance

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

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

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

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

"which includes TV and video production

Women protagonists

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

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

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

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

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

To revert this situation, the IFCD provided financial assistance to the project “Building a viable and sustainable film industry in Malawi”, so that consultative roundtables could be organized, involving different specialists and experts from the film industry to identify the main challenges of the industry and to discuss possible solutions.

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

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

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

In India, for example, film production has nearly doubled since 2005. In that year, just over 1,000 films were produced, but in 2015, India reported that 1,907 feature films had been produced. In the same period, especially due to the introduction of digital technology, Chinese film production more than tripled, rising from 260 to 686 movies.

Building a viable and sustainable film industry in Malawi

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

THE NATIONAL ARTS AND HERITAGE COUNCIL was created, to oversee the cultural industry activities

The “Censorship and Control of Entertainment Act of 1968” evolved into the “CLASSIFICATION AND CONTROL OF ENTERTAINMENT ACT”
Mr. N’Dour has been shaping the music landscape of Senegal for almost 40 years, both on stage and also behind the scenes. His songs call for peace, hope and equality, both in Africa and around the world. In this interview, he talks about cultural entrepreneurship, gender equality and of course, Africa.

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

When financial institutions do not support the cultural sector, cultural entrepreneurs make up for this lack of support. Their role is to take matters into their own hands, making sure that their businesses flourish. By contributing to the growth of this sector, they create a virtuous circle that encourages entrepreneurship and cultural production.

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

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

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

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

What can you tell us about the importance of designing, approving and implementing appropriate laws, policies and measures to foster the emergence of vibrant cultural and creative sectors?
When I was minister, I focused on the implementation of laws that would help better structure this sector and address contemporary issues. For example, with the number of smartphones skyrocketing, we can now download and save everything, and that has pushed us to reflect on the issue of the protection of works and artists. With our policies, we can react by developing a legal framework, adjusted to the local socio-cultural context. It is important that these provisions are in the interest of the artists.

In your opinion, how can investing in creativity transform societies?
Supporting the cultural sectors and the creative economy as a way to diversify economic activities is a key issue. The media, museums, theaters, cinema, all these infrastructures have a positive impact on society because they allow economic development, the proliferation of ideas and innovation that lead to progress.

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

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

“CULTURE HELPS TO AWAKEN CONSCIENCES, BY ENCOURAGING REFLECTION AND CHANGE ON ISSUES THAT CHALLENGE US.”
Youssou N’Dour
The power of music

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

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

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

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

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

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

Music Cities

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

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

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

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

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

Sources: 1. Investing in Music Report 2016, The Value of Record Companies, IFPI
The IFCD and the music industry

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

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

Mapping the Haitian music industry

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

It was in this context that the IFCD provided financial assistance to the Haitian Association of Music Professionals Ayiti Mizik, an NGO in Haiti, to elaborate a national mapping of the music industry that could contribute to guide the sector’s policy-making. The results of the study provided the music sector with the first data to inform policy making. They were presented during a national roundtable in which music professionals and stakeholders could discuss the potential of the sector and formulate recommendations based on hard evidence to address challenges on the creation and distribution of music recordings.

6 REGIONS
of the country were surveyed

1,520 MUSIC PROFESSIONALS
from 35 DIFFERENT TRADES
participated in the survey

Country Haiti
Organization Association haitienne des professionnels de la musique – Ayiti Mizik
Period 2016-2017
For more than 40 years, while enriching Arabic literature with highly praised sentimental and poetic works, Mrs. Mosteghanemi has been raising awareness through her writing of corruption, injustice and women’s rights. Below, she provides us with her insights on creativity, digital technology and writing in the Arab world.

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

First and foremost, creativity must be valued and recognized for its ability to touch people. For it is only when creativity is allowed to express itself that it can influence people, giving them the opportunity to be creative and encouraging them to share their views and talents. Only then can it fulfill its task. Artists must also be at the forefront of movements that lead to open-dialogues, especially in countries where there are still numerous taboos that restrain both thought and artistic processes.

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

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

Indeed, everything has changed in the publishing world, and this revolution, which was believed to be a very distant reality in the Arab world, ended up affecting it as well. Books are now accessible to...
everyone. The Internet has made publishing works available to everyone, bypassing the traffic bans that existed before. However, copyright infringement became more prevalent with the Internet. The problem of piracy, which already jeopardizes the print publishing sector, becomes more difficult to control, since it gains even more momentum with the “dematerialization” of books. This is a big loss for any author. The only upside is that his/her work becomes accessible to readers who would not be able to access it otherwise.

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

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

A first step would be to modernize the language and the themes covered in Arabic literature, which is currently happening thanks to the Internet revolution that gives voice to everyone, especially young people. It is also necessary to create literary prizes in each country, encouraging great literary works to be produced and be known. I myself created a decade ago the Malek Haddad prize in Algeria for the best novel in Arabic language. Finally, it is also regrettable that books in Arabic are generally poorly translated into other languages. In this context, encouraging partnerships between Arab and Western publishing houses would be a big step in terms of promoting the creation, dissemination and access of works in Arabic.

What would be your definition of the “creative economy”? An economy where the main wealth, namely the cultural product, benefits from an environment that is favorable to its creation and its distribution.

How do you engage with policy makers in terms of strengthening the cultural and creative sector? I get involved by trying to convince them that we cannot face the world of tomorrow without culture, and that we cannot advance in any area unless the “human element” is valued. While many countries focus on multiplying their investments, it is also crucial to invest in people. That’s where the cultural and creative industries can play a key role and cultivate a more fertile ground. Because investing in culture and creativity also means paying more attention to everyone in our societies.

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

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

“WHILE MANY COUNTRIES FOCUS ON MULTIPLYING THEIR INVESTMENTS, IT IS ALSO CRUCIAL TO INVEST IN PEOPLE.”
Ahlem Mosteghanemi
In a study conducted by EY (formerly Ernst & Young) about the creative and cultural industries, the publishing sector generated 143 billion USD in revenues in 2013 worldwide, providing employment to about 3.7 million people.

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

In the IPA’s* Annual Report 2015/2016, three developing countries figured among the top 10 publishing markets in the world. China ranked at number 2, with sales revenues hitting close to 12.5 billion USD. Brazil ranked at number 6, with its publishing sector reaching total revenues of close to 1.7 billion USD. Thailand, in turn, ranked at number 9, with total revenues of half a billion dollars.

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

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

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

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

Sources: 1. www.publishersweekly.com - 2. observer.com
The IFCD and the publishing industry

The IPA recognizes education as publishing’s most important market sector. The biggest publishers in the world today are educational publishers that produce materials for schools, colleges, universities and training courses. At the same time, studies conducted by consulting firm PwC show that from 2017 to 2021, educational books will be among the top three sectors that will most benefit from digitalization, especially because a tablet that weighs less than half a kilogram can contain hundreds of e-books.

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

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

So, the IFCD provided financial assistance to Thydewá, an NGO in Brazil, to empower indigenous groups by strengthening their skills to become creative entrepreneurs, teaching them to also write their own books, tell their own stories and produce their own content.

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

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

8 DIFFERENT INDIGENOUS COMMUNITIES strengthened their capacities in the digital publishing sector
UNESCO’s two global priorities

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

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

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

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

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

Diving into the 2005 Convention goals

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

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

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

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

Promote human rights and fundamental freedoms
The project must promote gender equality by championing policies and measures to support women as creators and producers of cultural goods and to improve equitable access to cultural life.
What is the IFCD approach?

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

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

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

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

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

So, let’s take a closer look at how IFCD projects create institutional and professional environments favorable to the promotion of the diversity of cultural expressions.
Policy-making means making a difference

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

The IFCD approach to policy-making

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>Burkina Faso</th>
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<tbody>
<tr>
<td>PERIOD</td>
<td>2011-2012</td>
</tr>
<tr>
<td>INVESTMENT</td>
<td>60,813 USD</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>COUNTRY</th>
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</tr>
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<tbody>
<tr>
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<td>INVESTMENT</td>
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</table>
Building capacities for a better future

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

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

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

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

The IFCD approach to capacity-building

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

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

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

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

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

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

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

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

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

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

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

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

Is it really possible?

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

Can we actually end extreme poverty?

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

Can we actually achieve equality for everyone in the world?

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

Can we actually solve the climate change problem?

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

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

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

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

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

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

From the 2005 Convention to the SDGs

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

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

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

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

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

IFCD PROJECT

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

Thanks to the project, consultative meetings with government officials, academics, artists and civil society were carried out to identify the gaps and challenges in copyright legislation, leading to the elaboration of recommendations that were later adopted in a National Strategy on Copyright.

Today, the strategy is used as a reference for the development and implementation of new copyright strategies and policies.

SDG TARGET 16.7

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

Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels
The IFCD provided financial assistance to Teatro Argentino, which offered vocational training to 610 unemployed youth and adults on stage management and other specialties of the performing arts in Argentina. Thanks to this project, students went from being unemployed to finding jobs and becoming entrepreneurs, starting up NGOs like Almenara and companies like BOOM ARTS Magazine.

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

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

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

1. The IFCD and Parties to the Convention

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

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

What are Parties to the Convention?

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

2. The IFCD and the private sector

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

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

What is the private sector?

The private sector is comprised of all types of business enterprises, including small and medium-size firms, national, international and multinational corporations, philanthropic and corporate foundations, financial institutions and private individuals.
3. To make a contribution to the IFCD

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

**Sponsoring events**
Do you know when people run marathons to raise awareness or funds for different types of good causes? At that moment, they’re engaging in an event that they believe in. They’re not just watching history; they’re making it. The IFCD promotes events and activities in favor of the cultural and creative industries. How about associating your brand with these events? Become a sponsor and let’s make history together, by reducing poverty and promoting sustainable development.

**Generate awareness**
It’s always fun to talk about creativity. Especially when it positively transforms the lives of millions of people around the world. So, become an IFCD advocate and together, let’s spread the word about the IFCD and the projects it funds. *It’s easy: pick your favorite social media platform and share the stories about how the IFCD is investing in creativity*. Or gather your colleagues, friends and family, and tell them about how the IFCD is transforming societies.

**Financial contributions**
The success of an IFCD project depends on many factors. And financial contributions represent the backbone of the IFCD’s efforts towards funding projects in developing countries. They’re the fuel that keeps the engine running. So every time you make financial contributions to the IFCD, you’re filling the tank. You’re allowing the engine to run longer, giving developing countries a chance to reach even further on their development path.

---

* HI, THERE!
The IFCD would like to thank

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

To all of you - both recent and regular donors – thank you very much for your trust in the IFCD, your goodwill and your commitment to continuing to invest in creativity to transform societies for many years to come.
<table>
<thead>
<tr>
<th>country</th>
<th>project title</th>
<th>organization</th>
<th>amount (USD)</th>
<th>year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benin</td>
<td>* Developing new business models for the music industry</td>
<td>Association World Rythm Productions</td>
<td>20,000</td>
<td>2010</td>
</tr>
<tr>
<td>Burkina Faso</td>
<td>* Récréâtrales: Festival to support new theatre projects</td>
<td>Compagnie Falinga</td>
<td>35,000</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>* Promoting the role of culture in national development</td>
<td>Ministry of Culture and Tourism</td>
<td>60,813</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>* Decentralization and cultural policies: a new model of governance for culture</td>
<td>Ministry of Culture and Tourism</td>
<td>100,000</td>
<td>2013</td>
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<tr>
<td>Cameroon</td>
<td>* Databank on African audiovisual productions</td>
<td>Association pour la promotion de l'audiovisuel et du spectacle (APPAS)</td>
<td>80,000</td>
<td>2010</td>
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<td></td>
<td>* Decentralisation, the Diversity of Cultural Expressions and Local Policies:</td>
<td>Research Centre for Peace, Human Rights and Development – REPERID</td>
<td>78,560</td>
<td>2012</td>
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<td></td>
<td>a new paradigm for local development strategies</td>
<td>Association des Femmes Handicapées Actives du Cameroun - AFHAC</td>
<td>32,701</td>
<td>2012</td>
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<td>Chad</td>
<td>* Professionalizing performing artists</td>
<td>International Theatre Institute</td>
<td>100,000</td>
<td>2010</td>
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<tr>
<td></td>
<td>* &quot;Emerging Youth&quot;: Strengthening sub-regional cooperation and promoting</td>
<td>Réseau culturel et artistique pour la formation et la Francophonie – RECAF</td>
<td>57,007</td>
<td>2014</td>
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<tr>
<td></td>
<td>young talents in the African music sector</td>
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<td>Côte d'Ivoire</td>
<td>* Developing the cultural potential of Yopougon</td>
<td>Municipality of Yopougon</td>
<td>29,892</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>* Creating a cultural industry around balafons</td>
<td>Groupe Ba Banka Nyeck</td>
<td>50,885</td>
<td>2012</td>
</tr>
<tr>
<td>Kenya</td>
<td>* Developing and promoting stone sculpture production</td>
<td>Design Power Consultants</td>
<td>35,000</td>
<td>2010</td>
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<tr>
<td></td>
<td>* Mapping Kenya’s cultural industries</td>
<td>African Cultural Regeneration Institute (ACRI)</td>
<td>100,000</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>* Broadening opportunities for indigenous people in Kenya’s cultural industries</td>
<td>Pastoralist Development Network of Kenya</td>
<td>95,547</td>
<td>2011</td>
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<td>Madagascar</td>
<td>* Supporting book publishers</td>
<td>Association des éditeurs de Madagascar - AEdIM</td>
<td>44,985</td>
<td>2010</td>
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<td></td>
<td>* Consolidating the production and sale of lamhahoany</td>
<td>CITE</td>
<td>26,563</td>
<td>2010</td>
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<td></td>
<td>* Encourage the use of cinema as a means of expression among youth with a view</td>
<td>T-Movie</td>
<td>99,975</td>
<td>2016</td>
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<td>to developing a film industry</td>
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<td>Country</td>
<td>Project Title</td>
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<td>Year</td>
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<td>Malawi</td>
<td>* Strengthening the cultural industries</td>
<td>Malawi National Commission for UNESCO</td>
<td>10,000</td>
<td>2011</td>
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<td></td>
<td>* Building a viable and sustainable film industry</td>
<td>Malawi National Commission for UNESCO</td>
<td>42,490</td>
<td>2013</td>
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<td>Mali</td>
<td>* Promoting the 2005 Convention</td>
<td>Acte SEPT</td>
<td>67,268</td>
<td>2010</td>
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<td>Mozambique</td>
<td>* Combating youth unemployment through the cultural industries</td>
<td>Mozambique National Commission for UNESCO</td>
<td>65,000</td>
<td>2011</td>
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<td>Namibia</td>
<td>* Promoting artistic expressions by vulnerable groups</td>
<td>National Art Gallery of Namibia</td>
<td>5,000</td>
<td>2010</td>
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<td></td>
<td>* Engage disadvantaged communities in Namibia in the international music market</td>
<td>Museums Association of Namibia</td>
<td>87,125</td>
<td>2016</td>
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<td>Niger</td>
<td>* Training theatre professionals</td>
<td>Compagnie Arène Théâtre - GIE</td>
<td>30,588</td>
<td>2010</td>
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<td></td>
<td>* Capacity building to promote emerging cultural industries</td>
<td>BAL’LAME</td>
<td>80,000</td>
<td>2011</td>
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<tr>
<td>Republic of the Congo</td>
<td>* Training Congolese artists in ICTs</td>
<td>Ecole de peinture de Poto-Poto</td>
<td>50,000</td>
<td>2010</td>
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<tr>
<td>Senegal</td>
<td>* Yakaar: a training centre for performing arts</td>
<td>OPTIMISTE PRODUKTIONS</td>
<td>40,000</td>
<td>2010</td>
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<tr>
<td></td>
<td>* Training laboratory for digital creation</td>
<td>Ker Thiossane</td>
<td>50,000</td>
<td>2010</td>
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<tr>
<td></td>
<td>* Training Senegalese cultural managers in cultural policy implementation</td>
<td>Groupe 30 Afrique</td>
<td>99,550</td>
<td>2011</td>
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<td>South Africa</td>
<td>* Unlocking funding to support cultural industries</td>
<td>Business and Arts, South Africa</td>
<td>59,935</td>
<td>2010</td>
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<td></td>
<td>* Encouraging creative entrepreneurship in South Africa through recycled arts</td>
<td>Harlequin Foundation</td>
<td>81,000</td>
<td>2011</td>
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<td></td>
<td>* ArtSAnow: Offering cultural operators and policy-makers real-time information on creative industries</td>
<td>National Arts Council of South Africa - NAC</td>
<td>99,318</td>
<td>2012</td>
</tr>
<tr>
<td></td>
<td>* Advocacy and information sharing: promoting the creative sector</td>
<td>Arterial Network</td>
<td>73,514</td>
<td>2013</td>
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<tr>
<td></td>
<td>* Theatre4Youth: Bringing theatre closer to youth</td>
<td>ASSITEJ South Africa</td>
<td>98,252</td>
<td>2013</td>
</tr>
<tr>
<td>Togo</td>
<td>* Supporting Togolese artisans</td>
<td>Togoese Coalition for Diversity</td>
<td>29,500</td>
<td>2010</td>
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<tr>
<td></td>
<td>* Devising a strategic plan to implement cultural policies</td>
<td>Togo National Commission for cultural heritage</td>
<td>98,698</td>
<td>2011</td>
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<tr>
<td></td>
<td>* Regional capacity building workshops for artists, cultural promoters and local administrators on the implementation of local cultural policies</td>
<td>Regional Institute for Higher Education and Cultural Development Research (IRES-RDEC)</td>
<td>31,600</td>
<td>2016</td>
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### AFRICA

<table>
<thead>
<tr>
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<th>organization</th>
<th>amount (USD)</th>
<th>year</th>
</tr>
</thead>
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<tr>
<td>Zimbabwe</td>
<td>* Measuring the economic contribution of Zimbabwe’s cultural industries</td>
<td>The Culture Fund of Zimbabwe Trust</td>
<td>99,023</td>
<td>2011</td>
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<tr>
<td></td>
<td>* Management and business training for Zimbabwe’s cultural professionals and arts associations</td>
<td>Nhimbe Trust</td>
<td>97,365</td>
<td>2012</td>
</tr>
<tr>
<td></td>
<td>* Developing a national strategy on copyright</td>
<td>ZIMCOPY</td>
<td>92,928</td>
<td>2013</td>
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<tr>
<td></td>
<td>* Strengthening local cultural policy</td>
<td>Amagugu International Heritage Centre</td>
<td>99,465</td>
<td>2015</td>
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### AFRICA – REGIONAL PROJECT

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<th>country</th>
<th>project title</th>
<th>organization</th>
<th>amount (USD)</th>
<th>year</th>
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</thead>
<tbody>
<tr>
<td>Cameroon, Côte d’Ivoire, Democratic Republic of the Congo, Kenya, Malawi, Morocco, Mozambique, Swaziland, Zimbabwe</td>
<td>* Empowering African youth to harness the potential of the music sector</td>
<td>International Music Council</td>
<td>98,756</td>
<td>2014</td>
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### LATIN AMERICA AND THE CARIBBEAN

<table>
<thead>
<tr>
<th>country</th>
<th>project title</th>
<th>organization</th>
<th>amount (USD)</th>
<th>year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argentina</td>
<td>* Film festival for young talents</td>
<td>Fundación Kine Cultural y Educativa</td>
<td>58,973</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>* Vocational training to reinforce employment in the performing arts</td>
<td>Fundación Teatro Argentino de La Plata</td>
<td>100,000</td>
<td>2010</td>
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<tr>
<td>Barbados</td>
<td>* Promoting the Export of Caribbean music to North American markets</td>
<td>Association of Music Entrepreneurs (Barbados) Inc.</td>
<td>100,000</td>
<td>2011</td>
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<tr>
<td>Bolivia</td>
<td>* Strengthening civil society participation in policy advocacy for Bolivia’s culture sector</td>
<td>Fundación Imagen</td>
<td>99,340</td>
<td>2015</td>
</tr>
<tr>
<td>Brazil</td>
<td>* Indigenous filmmakers producing children’s programming</td>
<td>Video nas Aldeias</td>
<td>97,580</td>
<td>2011</td>
</tr>
<tr>
<td></td>
<td>* Indigenous e-books – cultural entrepreneurship, indigenous creators and digital culture</td>
<td>Thydéwá</td>
<td>90,950</td>
<td>2013</td>
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<tr>
<td>Colombia</td>
<td>* Cartography and capacity building for cultural industries in Bogotá</td>
<td>Chamber of Commerce of Bogotá – CCB</td>
<td>99,987</td>
<td>2016</td>
</tr>
<tr>
<td>country</td>
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<td>organization</td>
<td>amount (USD)</td>
<td>year</td>
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<tr>
<td>Cuba</td>
<td>* Survey of audiovisual production in Latin America and the Caribbean</td>
<td>Fundación del Nuevo Cine Latinoamericano (FNCL)</td>
<td>45,080</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>* Promoting Afro-Cuban cultural expressions among youth</td>
<td>Asociación Espiritista Kardeciana Cruzada Quiscuaba</td>
<td>93,101</td>
<td>2012</td>
</tr>
<tr>
<td>El Salvador</td>
<td>* Sustainable development of cultural industries with women and youth in Ilobasco</td>
<td>Asociación Movimiento de Jóvenes Encuentristas (MOJE)</td>
<td>93,538</td>
<td>2015</td>
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<tr>
<td>Grenada</td>
<td>* Developing a comprehensive cultural policy</td>
<td>Ministry of Culture</td>
<td>42,000</td>
<td>2010</td>
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<tr>
<td>Guatemala</td>
<td>* Promoting the involvement of indigenous peoples in cultural industries</td>
<td>IRIPAZ</td>
<td>97,744</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>* INCREA LAB: Opening opportunities to indigenous cultural entrepreneurs</td>
<td>IRIPAZ</td>
<td>98,610</td>
<td>2012</td>
</tr>
<tr>
<td>Haiti</td>
<td>* Mapping the Haitian music industry</td>
<td>Ayiti Mizik</td>
<td>85,080</td>
<td>2015</td>
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<tr>
<td>Jamaica</td>
<td>* Towards the revision of the National Cultural Policy in Jamaica</td>
<td>Ministry of Youth and Culture</td>
<td>60,201</td>
<td>2015</td>
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<tr>
<td>Mexico</td>
<td>* Implementing the 2005 Convention: everyone has a role to play</td>
<td>Ayuntamiento de Toluca</td>
<td>30,344</td>
<td>2010</td>
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<tr>
<td></td>
<td>* Paralelo 9 MX: strengthening cultural industries for local development</td>
<td>National Conference of Cultural Municipal Institutions - CONAIMUC</td>
<td>98,871</td>
<td>2012</td>
</tr>
<tr>
<td></td>
<td>* Promoting young people’s participation in the book and music industries</td>
<td>Germinalia A.C.</td>
<td>100,000</td>
<td>2014</td>
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<tr>
<td>Paraguay</td>
<td>* Promoting the active participation of youth in cultural industries</td>
<td>Asociación Colectivo de Cultura y Participación - ACCP</td>
<td>90,000</td>
<td>2013</td>
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<tr>
<td></td>
<td>* Voices of the ASU: emerging cultural expressions of the young people in Asunción</td>
<td>Municipality of Asunción</td>
<td>85,205</td>
<td>2016</td>
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<tr>
<td>Peru</td>
<td>* Learning platform on Peru’s diverse cultural expressions</td>
<td>Peruvian National Commission for UNESCO</td>
<td>70,850</td>
<td>2010</td>
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<tr>
<td></td>
<td>* Funding culture: unveiling challenges and opportunities</td>
<td>Ministry of Culture</td>
<td>21,090</td>
<td>2013</td>
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<tr>
<td>Saint Lucia</td>
<td>* Supporting the Steel Pan art Form</td>
<td>Cultural Development Foundation</td>
<td>49,664</td>
<td>2010</td>
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<td></td>
<td>* Measuring the social and economic contribution of the cultural industries</td>
<td>Ministry of Tourism, Heritage and Creative Industries</td>
<td>54,522</td>
<td>2013</td>
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</table>
### LATIN AMERICA AND THE CARIBBEAN

<table>
<thead>
<tr>
<th>Country</th>
<th>Project Title</th>
<th>Organization</th>
<th>Amount (USD)</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uruguay</td>
<td>* Comparsa: encouraging social participation through music</td>
<td>Facultad Latinoamericana de Ciencias Sociales</td>
<td>65,500</td>
<td>2010</td>
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<tr>
<td></td>
<td>* Fostering creativity and cultural participation for poverty alleviation</td>
<td>Intendencia de Montevideo</td>
<td>95,115</td>
<td>2011</td>
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<td></td>
<td>* Fostering an active participation of vulnerable groups in the creative sector</td>
<td>Ministry of Education and Culture</td>
<td>99,600</td>
<td>2014</td>
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### ASIA AND THE PACIFIC

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

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<thead>
<tr>
<th>Country</th>
<th>Project Title</th>
<th>Organization</th>
<th>Amount (USD)</th>
<th>Year</th>
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</thead>
<tbody>
<tr>
<td>Morocco</td>
<td>* Developing an efficient policy for the promotion of cultural industries</td>
<td>Racines</td>
<td>98,400</td>
<td>2014</td>
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<tr>
<td>Palestine</td>
<td>* Promoting startups in cultural and creative industries</td>
<td>Leaders Organization</td>
<td>99,350</td>
<td>2016</td>
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<tr>
<td>Tunisia</td>
<td>* Strengthening the book industry</td>
<td>Tunisia National Commission for education, science and culture</td>
<td>50,000</td>
<td>2010</td>
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<td></td>
<td>* Creation of a multilingual reference library</td>
<td>Tunisia National Commission for education, science and culture</td>
<td>30,000</td>
<td>2010</td>
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### EASTERN AND SOUTH-EASTERN EUROPE

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

<table>
<thead>
<tr>
<th>country</th>
<th>project title</th>
<th>organization</th>
<th>amount (USD)</th>
<th>year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haiti, Kenya, Nigeria, Serbia</td>
<td>* Strengthening minority language publishing industries in Haiti, Kenya, Nigeria and Serbia</td>
<td>PEN International</td>
<td>100,000</td>
<td>2013</td>
</tr>
</tbody>
</table>
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.