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

Ninth Ordinary Session
Paris, UNESCO Headquarters
14-16 December 2015

INFORMATION DOCUMENT

This document provides an overview of results of the projects supported through the International Fund for Cultural Diversity (IFCD) and implemented in 2013-2015.
walking the paths of sustainable development
The year 2015 marks the 70th anniversary of UNESCO as well as 10 years of implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. As you may recall, ten years ago, UNESCO Member States voiced a simple conviction on a visionary platform for international cooperation dedicated to fostering creativity and the diversity of cultural expressions.

The adoption of the 2030 Agenda for Sustainable Development at the UN General Assembly on 25 September 2015 represents another landmark of the year. More than 150 world leaders hailed the new agenda with its 17 Sustainable Development Goals, aiming to end poverty and inequality, foster respect for all, improve access to education, and build strong institutions and partnerships, over the next 15 years.

At a time of unprecedented change, as the globalization process is rapidly transforming societies, we must tap every source of innovative idea, creative knowledge and inspiring experience to shape a better future for all. In this spirit, the International Fund for Cultural Diversity (IFCD) is at the forefront of advocating for a stronger presence of culture and creativity in the international sustainable development agenda.

First and foremost, the IFCD mobilizes financial resources for developing countries to foster dynamic cultural sectors. It is funding some 80 projects in 48 developing countries – 50% of which are in Africa, 38% of which are being implemented in Least Developed Countries and 43% of which are directly benefitting youth.

The 4th edition of the IFCD brochure demonstrates the tangible impact of the IFCD on the ground. It presents concrete evidence on how creativity drives sustainable development, through its wellspring of best practices.

It talks about how young indigenous creators explore the full potential of digital publishing in Brazil, generating employment and driving economic growth. The IFCD project in Burkina Faso places creativity at the heart of urban development, stimulating local development in 13 regions of the country.

However, let us not forget that the IFCD is a source of wealth that goes far beyond any monetary value. It touches a vital aspect of human development as it provides communities with a strong sense of identity and cohesion.

The IFCD nurtures new forms of creativity and innovation by empowering young talents of the performing arts community in South Africa. It supports women as creators of cultural goods by training young women from disadvantaged communities in Paraguay. These projects serve as a source of collective well-being and contribute to building inclusive societies that bring communities together through the diversity of cultural expressions.

This is how this year’s brochure testifies to “change” that starts at the local level. It confirms how the IFCD bridges the global to the local and the local to the global. It manifests how this could only be possible through your partnership and through your commitment.

We must engage all actors! We must include national and local governments, and rally entrepreneurs. We must also involve civil society and strengthen opportunities for new partnerships with the private sector. Let us indeed work together towards exploring the transformative power of creativity, the arts and creative industries, and meet the challenges of mainstreaming culture as a driver of sustainable development!

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

The designations employed and the presentation of material throughout this publication do not imply the expression of any opinion whatsoever on the part of UNESCO concerning the legal status of any country, territory, city, area or of its authorities or concerning the delimitation of its frontiers or boundaries.
Creativity transforming our world

In September 2015, at the UN General Assembly, a comprehensive, far-reaching and people-centred set of universal and transformative goals was adopted. They are known as the 17 Sustainable Development Goals and the projects funded by the IFCD directly deliver on 11 of them.

1. NO POVERTY
   The IFCD mobilizes financial resources for developing countries, in particular least developed countries, to implement projects covering a wide range of areas, from the development and implementation of cultural policies to capacity-building of cultural entrepreneurs.

2. GOOD HEALTH AND WELL-BEING
   The IFCD projects and their support to creativity and innovation lead to increased quality of life and enhanced individual and collective well-being.

3. QUALITY EDUCATION
   New talents and new forms of creativity and innovation are nurtured and strengthened through inclusive learning opportunities from the IFCD.

4. GENDER EQUALITY
   The IFCD supports the participation of women in cultural and creative industries as creators, producers and consumers of cultural expressions and ensures their equal participation in training and employment.

5. DECENT WORK AND ECONOMIC GROWTH
   The IFCD explores the full potential of cultural and creative industries at the core of the creative economy, generating green employment and stimulating local development.

6. SUSTAINABLE CITIES AND COMMUNITIES
   The IFCD places creativity and innovation at the heart of sustainable urban development.

7. INDUSTRY, INFRASTRUCTURE AND INNOVATION
   The IFCD strengthens institutional and organizational infrastructures, deemed necessary to support viable local and regional cultural and creative industries and markets.

8. PARTNERSHIPS FOR THE GOALS
   The IFCD, as an international cooperation platform for sustainable development, raised over 7.6 million USD from multiple donors with the aim to foster the emergence of dynamic cultural sectors in developing countries.
Giving professional opportunities for youth in Paraguay

Cultura y Participación para el Cambio Social (CyP), a social sciences research centre, launched its *Desde el Barrio* project in Asunción, Paraguay, with financing from the International Fund for Cultural Diversity in 2014. The project was conceived to promote the participation of youth in cultural and creative industries. A conversation with Romilio González, director of projects at CyP, follows.

Could you tell us a little bit about your project?

Romilio González: It all started with a mapping exercise. First, we selected five neighborhoods located in the periphery of Asunción: Lambaré, San Jorge, San Jerónimo, Baradero Sur and Banco San Miguel–Baradero Norte. Then, we mapped these areas out to find out which existing cultural groups were already acting in these areas and to also identify which artistic profiles these groups were engaged in strengthening.

How did these groups benefit from your project?

RG: During six months, we held 40 training workshops with all five organizations, to develop the capacities of 100 male and female young people. Some organizations learned about music and percussion, some strengthened their theatre and choreography skills, while others focused their efforts on photography and video recording. For example, since joining our project, Banda Koygua (one of the five cultural organizations created through the project), has been hired as a band to perform at the Mercado 4, a large public market of the San Jorge neighborhood.

I think that public institutions and the private sector should invest more in the arts and in culture on a community-level because culture contributes to sustainable development.
Turning indigenous youth in Brazil into digital entrepreneurs

Thydêwá, a non-governmental organization, joined forces with the International Fund for Cultural Diversity in 2014 to implement a project entitled “Indigenous E-books – Cultural Entrepreneurship, Indigenous Creators and Digital Culture in Brazil”. Thydêwá’s proposal is to empower indigenous groups by organizing workshops where they can strengthen their skills to become creative entrepreneurs. Ultimately, the project led to the creation of a start-up company and the production of e-books in four languages (Portuguese, Spanish, English and French).

Below, a conversation with Sebastián Gerlic (President of Thydêwá), Fernanda Martins (journalist and project coordinator) and Laís (indigenous participant of the project).

We offered 80 hours of workshops, where all 16 participants received training on digital culture, the creative industries, entrepreneurship and sustainability. With the e-book, more people can learn about our culture and history and consequently understand our actions. The stories we tell have a meaning behind them: lessons for life, like the importance of peaceful intercultural coexistence and how no culture is better than another.

The start-up company, named “Da Terra Produções”, will be a social enterprise. The idea is to give indigenous young people autonomy to create and implement their own projects. Through this social enterprise, they’ll feel resourceful enough to say: We’ll write the articles ourselves. We’ll take the photos ourselves. And you can buy them from us once they’re ready.

Fernanda Martins
Journalist and project coordinator

Sebastián Gerlic
President of Thydêwá

Laís
Indigenous participant

BRAZIL

What: Strengthen the professional capacities of indigenous people from 8 different communities
Who: Thydêwá
When: March 2014 – March 2015
Why: To foster their active participation in the digital publishing sector

IFCD funding: 90,950 USD

80h training workshops
8 digital books published
16 young professionals’ capacities strengthened
50K people from 8 different communities benefited

start up company launched
Networking is helping minority language publishing pull off a major victory

PEN International is the world’s leading association of writers. In 2014, it joined forces with the International Fund for Cultural Diversity to implement a project called “Strengthening minority-language publishing industries in Haiti, Kenya, Nigeria and Serbia”.

PEN International and Zoran Paunović (PEN Serbia) shared their thoughts on the importance of this project and how networking proved to be a key factor in its success.

Could you speak a little bit about the project?

PEN International: The project proposes to diversify and strengthen minority-language publishing industries in Haiti, Kenya, Nigeria and Serbia through (1) the identification of the main challenges and policy gaps affecting the publishing industry, (2) the development of recommendations on the strengthening of cultural policies to promote minority-language publishing industries and (3) the development and strengthening of a network of key stakeholders working to promote the relevant industries.

How does networking factor into these three strategies?

Zoran Paunović: In our eyes, networking plays a fundamental role in this project, from beginning to end. For example, we hosted a research seminar during the International Belgrade Book Fair, where we were able to exchange ideas with almost 70 relevant stakeholders, including publishers, journalists, translators and editors. The goal was to network, start conversations and plant the seed for future partnerships.

The project aims at creating a comparative analysis and establishing commonalities so that a set of good practices and recommendations regarding minority language publishing can emerge. This can be applied to other countries and regions in the future, ensuring the sustainability of the project.
Partnerships help set the stage for youth to shine in South Africa

Assitej South Africa is a non-profit organization, which operates as a networking platform for people working with theatre for young people. In April 2014, together with the International Fund for Cultural Diversity, it implemented a project called Theatre4Youth. Yvette Hardie, President of Assitej SA, and beneficiaries Joanna Evans and Mthokozisi Zulu talked to us about the project and how its implementation was deeply rooted in networking.

It is only by engaging in networks that we’re able to share knowledge and exchange experiences, which in turn helps us develop and follow a set of best practices. Networking is how we find ways to always add value to what we do, be it by finding the right partners or by going after funding. And building networks is definitely how we became more resilient and more resourceful as an organization.

Prior to being sent to Johannesburg for the workshop held by Assitej, my partner and I were not aware of the importance of developing our advocacy, networking and lobbying skills. Thanks to the Theatre4Youth project, we now not only possess this set of skills, but we are using it to build bridges with possible funders from the private and public sector.

In our case, our production “Patchwork” has been successful in creating a greater sense of financial sustainability. Once again, it all started with networking: Yvette Hardie connected us with the director of local crowd-funding organization, “Thundafund”, who helped us to run a successful funding campaign to fund our flights to Italy to attend the ‘Visioni di Futuro, Visioni di Teatro’.

1200+ people attended 12 forums held in 8 different provinces
32K young people and 450 teachers were impacted
143 theatre companies and 387 schools have joined Theatre4Youth
Developing an enabling environment for the creative industries in Zimbabwe

ZIMCOPY is a non-profit organization committed to the promotion of the respect for copyright in Zimbabwe. In 2014, together with the International Fund for Cultural Diversity, Zimcopy developed a national strategy to strengthen the enforcement of copyright law in Zimbabwe and created a platform to regularly review this strategy. Greenfield Chilongo (Executive Director at Zimcopy), local partner Glenda Mutasa (from the Zimbabwe Intellectual Property Office - ZIPO) and beneficiary and filmmaker Rumbi Katedza spoke to us about the project and about how this strategy will help the development of the creative industries in the country.

Piracy is a major problem in our country, one that really puts a dent in the development of the creative industries of Zimbabwe. In response, the project aimed at producing a national copyright strategy to inform stakeholders, artists and policy makers about the value of promoting creativity while respecting intellectual property laws. This strategy will help consumers appreciate the value of copyright, not only by raising awareness that copyright infringement is a crime, but also by helping them understand that cultural products carry both economic and cultural value; and this value should be respected and appreciated by the general public.

Mapping was crucial in helping us devise not only a strong and meaningful strategy, but also a very comprehensive one. I believe this strategy will play a significant role in the development of the creative industries in Zimbabwe.

Greenfield Chilongo
Executive Director at Zimcopy

Glenda Mutasa
Zimbabwe Intellectual Property Office

Rumbi Katedza
Filmmaker

10 national goals were determined
50+ multi-sectoral stakeholders participated
National Copyright Strategy devised
Copyright Forum of Zimbabwe created
the making of a film industry

MALAWI

What: Develop a national strategy and an investment plan for the film industry
Who: Malawi National Commission for UNESCO
When: April 2014 – October 2014
Why: To strengthen the national film industry through policy development

IFCD funding: 42,490 USD

Helping the film industry in Malawi deliver a breakthrough performance

The Malawi National Commission for UNESCO launched the project “Building a viable and sustainable film industry” in Malawi with the financial support from the International Fund for Cultural Diversity in 2014. The proposal was to strengthen Malawi’s film industry by devising a strategy for investment for the next five years.

A conversation with Christopher Julio Magomelo, project coordinator, and Ezaius Mkandawire, President of the Film Association of Malawi (FAMA), follows below.

Could you talk a little bit about the project?

Christopher Magomelo: First, we identified eight critical areas in our country. We then organized two roundtables involving different specialists and experts from the film and audiovisual industries to discuss possible solutions for these eight critical areas. Finally, a press conference was organized to present the outcomes of the roundtables with representatives from the government, the media, and stakeholders.

How were the national cultural policies influenced by the project?

CM: We directly influenced two policies: the change of the “Censorship and Control of Entertainment Act of 1968” into a “Classification and Control of Entertainment Act”; and the creation of a National Arts and Heritage Council that will have a Film Fund. The goal of the council is to oversee the cultural industry activities.

We now have a living document, the “Investment and Development Strategy for Film Industry in Malawi 2015-2020”, and that is a first step to a long and lasting development of the cultural and creative industries.

8 critical areas of the film industry identified

100+ stakeholders participated in roundtables

18 technical abstracts produced by film professionals and experts

5 year strategy to develop the film industry devised

Ezaius Mkandawire
President of FAMA
a project worth applauding

What:
Build the capacities of civil society organizations and give them access to funding opportunities

Who:
Arterial Network - South African Chapter

Why:
To enhance funding opportunities for the creative community in South Africa

WHAT CAN YOU DO?

Identifying funding opportunities to strengthen the creative sector in South Africa

Arterial Network South Africa (ANSA) is a non-profit organization committed to the construction of a vibrant and unified creative sector in South Africa. In 2014, it partnered with the International Fund for Cultural Diversity to carry out a project in order to give key stakeholders a space to network, discuss and access critical information on funding opportunities.

Valmont Layne, ANSA’s Secretary General and program coordinator, shared his thoughts about the project. He was joined by beneficiaries Bongani Njalo (administrator of Jazz Arts and a freelance artist) and Lorraine Tanner (program director at the Harlequin Foundation).

The project is based on a research survey and two workshops. The workshops had the goal of providing spaces to exchange experiences, and to strengthen the capacity of 37 participants, all members of civil society organizations. During these trainings, we sought to identify key people who were interested in the financial sustainability of the sector. I learned a lot about developing a more professional relationship with funders. After having participated in the workshop, now I know how to organize and present fundraising arguments in a more precise, objective and clear way. I truly believe the workshops will help shift the funders’ and beneficiaries’ relationship for many organizations.

I would also add that funders should play a more significant role in assisting arts organizations not only by funding projects but also by helping with the monitoring and evaluation of the funded projects, enabling the sector to improve what we do. I also think more time needs to be invested in building networks and exchanges, as we’re doing now.

Valmont Layne, ANSA’s Secretary General and program coordinator

Bongani Njalo
Administrator of Jazz Arts and a freelance artist

Lorraine Tanner
Program director at the Harlequin Foundation

1 nation-wide mapping and research survey
200 organizations participated in the research survey
2 capacity building workshops
37 members of civil societies strengthened their capacities on funding
Gathering key stakeholders to discuss effective ways to fund culture

Peru’s Ministry of Culture received financing from the International Fund for Cultural Diversity in 2014 to identify Peru’s challenges in sponsoring culture. Launched in October 2014, the project involved the organization of meetings with key stakeholders (public sector, private sector, universities, etc.) to share ideas and best practices in the field, as well as a workshop to build the capacities of 50 cultural managers in Peru.

An interview with Blanca Alva Guerrero and Maria Ysela Leyva, project managers from the Ministry of Culture, follows.

“How can we demonstrate that culture is a worthwhile investment?”

Blanca Alva Guerrero: We need more interaction between people and institutions. We need to learn to dialogue and open up to all sectors to involve as many people as possible. We need more examples of viable cultural programs and successful projects that we can use as examples and replicate them across the country.

“How has this project helped you form alliances that could lead to larger investments in culture?”

BAG: The biggest achievement was the good interaction between all sectors. For example, a member from the Ministry of Finance shared tips on how to better present cultural projects to receive funding with representatives from municipalities. These meetings also led to the establishment of a network, the Red Cultural Lima Norte, which includes the contact information of several actors in the culture sector.

Maria Ysela Leyva
Project manager

5 sectorial meetings held
400+ people signed up for a training workshop on funding culture
50 cultural managers strengthened their capacities
13 recommendations on funding culture listed
breathing new life into culture

BIRKINA FASO

What: Develop and implement cultural policies and capacity-building programs in 13 regions
Who: Ministry of Culture and Tourism
When: June 2014 – December 2016
Why: To foster sustainable cultural development at the local level

IFCD funding: 100,000 USD

more www.goo.gl/VA4UAA
visit culture.gov.bf

In June 2014, Burkina Faso’s Ministry of Culture and Tourism, with the support from the International Fund for Cultural Diversity, started an 18-month project to decentralize cultural policies in the country. The objective is to contribute to national development through the implementation of local cultural policies.

Bourahima Ouedraogo, project manager and Director of Studies and Planning of Burkina Faso’s Ministry of Culture and Tourism, shared the main points about the project with us. He was joined by Kabore Adama (Producer of CITO, an association of theatre members in Ouagadougou) and Jean Gabriel Nadembega (President of the delegation of the 10th district of the city of Ouagadougou).

The main objective is to prepare local politicians and artists from each of our thirteen administrative regions for the new model of governance of culture in Burkina Faso, which relies on decentralizing cultural policies, allowing local stakeholders to develop their projects independently from the capital.

By acting locally, we can address more accurately the cultural challenges and opportunities pertaining each region. This invariably helps to also identify which kind of capacities need to be built and strengthened.

This project is really inclusive and comprehensive. It addresses a very pressing need, bringing cultural stakeholders from various areas together, from government representatives to local artists.

1 national awareness campaign launched
13 regions of Burkina Faso benefitted from the project
500+ cultural stakeholders directly impacted
1 national guide on the creative sector produced

Credit: Dani Alvarez

National guide on the creative sector produced

Cultural policies help to promote local development in Burkina Faso

Jean Gabriel Nadembega
10th district of Ouagadougou

Kabore Adama
Producer of CITO

Bourahima Ouedraogo
Project manager

national guide on the creative sector produced
Devising cultural policies to strengthen the creative industries in Saint Lucia

In 2014, the International Fund for Cultural Diversity and Saint Lucia’s Ministry of Tourism, Heritage and Creative Industries (MTHCI) got together to implement a project that aimed at positioning Saint Lucia as a culturally dynamic and economically innovative country through the elaboration of a national cultural industries’ map that could guide policy development.

Donovan Williams, Permanent Secretary at the MTHCI, joined by Finola Jennings Clark, from the Cultural Development Foundation, spoke to us about the project.

Why the need to implement a project such as this one?

Finola Jennings Clark: When the Ministry was created a few years ago, there had already been a lot of work being done to determine what was needed in order to develop the creative sector. But there was no solid data to support cultural policies or to guide the creative industry in any way. So we realized we needed to collect information such as the economic contribution of the creative sector, challenges, opportunities, and so on.

Did the project lead to changes in cultural policies?

Donovan Williams: The project has reinforced the need to establish the appropriate legal and regulatory framework to support the growth of the sectors through the Creative Industries Act that has presently been drafted. The output from the mapping project has also enabled the stakeholders within the sector to be more specifically defined, which in turn will give clarity to those who can benefit from and contribute to the various provisions of the Act.

Donovan Williams Permanent Secretary at the MTHCI

We’ve developed a “Capacity Building Program”, which is mainly designed to equip people from the creative sector with both technical and entrepreneurial skills, which in turn will allow them to become more sustainable in their particular endeavors.
Circle of trust

Since the start of the second phase of the fundraising strategy in July 2014, no less than 20 countries have contributed to the Fund. Thanks to their invaluable contribution, 837,345 USD were invested in projects in developing countries to build environments that foster creativity and the diversity of cultural expressions.

The IFCD would like to extend its most heartfelt appreciation to the countries who recently started donating and especially to those who have been regularly contributing to the Fund.

Positive impact

Every project funded by the IFCD starts the same way: when a contribution is made. And every project ends the same way: leaving a positive impact that resonates for years. The examples below show the lasting impact of IFCD projects, proving why the IFCD is worth investing in and contributing to.
<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>PROJECT TITLE</th>
<th>AMOUNT (USD)</th>
<th>FUNDING CYCLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benin</td>
<td>Developing new business models for the music industry</td>
<td>20,000</td>
<td>2010</td>
</tr>
<tr>
<td>Burkina Faso</td>
<td>Festival to support new theatre projects</td>
<td>35,000</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Promoting the role of culture in national development</td>
<td>60,813</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Decentralization and the cultural policies: a new model of governance for culture in Burkina Faso</td>
<td>100,000</td>
<td>2013</td>
</tr>
<tr>
<td>Cameroon</td>
<td>Databank on African audiovisual productions</td>
<td>80,000</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Offering opportunities to women with disabilities in Cameroon’s cultural industries</td>
<td>32,701</td>
<td>2012</td>
</tr>
<tr>
<td></td>
<td>Decentralization, the diversity of cultural expressions and local policies: a new paradigm for local development strategies in Cameroon</td>
<td>78,560</td>
<td>2012</td>
</tr>
<tr>
<td>Chad</td>
<td>Professionalizing performing artists</td>
<td>100,000</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>“Emerging Youth”: Strengthening sub-regional cooperation and promoting young talents in the African music sector</td>
<td>57,007</td>
<td>2014</td>
</tr>
<tr>
<td>Côte d’Ivoire</td>
<td>Developing the cultural potential of Yopougon</td>
<td>29,892</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Creating a cultural industry around balafons in Côte d’Ivoire</td>
<td>50,885</td>
<td>2012</td>
</tr>
<tr>
<td></td>
<td>Developing and promoting stone sculpture production</td>
<td>35,000</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Mapping Kenya’s cultural industries</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>95,547</td>
<td>2011</td>
</tr>
<tr>
<td>Kenya</td>
<td>Consolidating the production and sale of lambahoany</td>
<td>26,563</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Supporting book publishers</td>
<td>44,985</td>
<td>2010</td>
</tr>
<tr>
<td>Madagascar</td>
<td>Strengthening the Cultural Industries in Malawi</td>
<td>10,000</td>
<td>2011</td>
</tr>
<tr>
<td>Malawi</td>
<td>Building a viable and sustainable film industry in Malawi</td>
<td>42,490</td>
<td>2013</td>
</tr>
<tr>
<td>Mali</td>
<td>Promoting the 2005 Convention</td>
<td>67,268</td>
<td>2010</td>
</tr>
<tr>
<td>Mozambique</td>
<td>Combating youth unemployment through the cultural industries</td>
<td>65,000</td>
<td>2011</td>
</tr>
<tr>
<td>Namibia</td>
<td>Promoting artistic expressions by vulnerable groups</td>
<td>5,000</td>
<td>2010</td>
</tr>
<tr>
<td>Niger</td>
<td>Training theatre professionals</td>
<td>30,588</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Capacity building to promote emerging cultural industries in Niger</td>
<td>80,000</td>
<td>2011</td>
</tr>
</tbody>
</table>

### Republic of Congo
- Training Congolese artists in ICTs: 50,000 (2010)
- Training laboratory for digital creation: 50,000 (2010)
- Yakaar: a training centre for performing arts: 40,000 (2010)
- Unlocking funding to support cultural industries: 59,935 (2010)
- Encouraging creative entrepreneurship in South Africa through recycled arts: 81,000 (2011)
- ArtSANow: Offering cultural operators and policy-makers real-time information on creative industries in South Africa: 99,318 (2012)
- Theatre4Youth: Bringing theatre closer to youth in South Africa: 98,252 (2013)
- Advocacy and information sharing: promoting the creative sector in South Africa: 73,514 (2013)

### South Africa
- Supporting Togolese artisans: 29,500 (2010)
- Devising a strategic plan to implement cultural policies in Togo: 98,698 (2011)
- Measuring the economic contribution of Zimbabwe’s cultural industries: 99,023 (2011)
- Management and business training for Zimbabwe’s cultural professionals and arts associations: 97,365 (2012)
- Empowering African youth to harness the potential of the music sector: 92,928 (2013)

### Regional Project
- Cameroon, Republic of the Congo, Côte d’Ivoire, Democratic Republic of the Congo, Kenya, Malawi, Mozambique, United Republic of Tanzania

---

**Africa**

- **Benin**: Developing new business models for the music industry ($20,000, 2010)
- **Burkina Faso**: Festival to support new theatre projects ($35,000, 2010), Promoting the role of culture in national development ($60,813, 2010), Decentralization and the cultural policies: a new model of governance for culture in Burkina Faso ($100,000, 2013)
- **Cameroon**: Databank on African audiovisual productions ($80,000, 2010), Offering opportunities to women with disabilities in Cameroon’s cultural industries ($32,701, 2012), Decentralization, the diversity of cultural expressions and local policies: a new paradigm for local development strategies in Cameroon ($78,560, 2012)
- **Chad**: Professionalizing performing artists ($100,000, 2010), “Emerging Youth”: Strengthening sub-regional cooperation and promoting young talents in the African music sector ($57,007, 2014)
- **Côte d’Ivoire**: Developing the cultural potential of Yopougon ($29,892, 2010), Creating a cultural industry around balafons in Côte d’Ivoire ($50,885, 2012), Developing and promoting stone sculpture production ($35,000, 2010), Mapping Kenya’s cultural industries ($100,000, 2010), Broadening opportunities for indigenous people in Kenya’s cultural industries ($95,547, 2011)
- **Kenya**: Consolidating the production and sale of lambahoany ($26,563, 2010), Supporting book publishers ($44,985, 2010), Strengthening the Cultural Industries in Malawi ($10,000, 2011), Building a viable and sustainable film industry in Malawi ($42,490, 2013), Promoting the 2005 Convention ($67,268, 2010), Combating youth unemployment through the cultural industries ($65,000, 2011)
- **Malawi**: Promoting artistic expressions by vulnerable groups ($5,000, 2010), Training theatre professionals ($30,588, 2010), Capacity building to promote emerging cultural industries in Niger ($80,000, 2011)
### Arab States

<table>
<thead>
<tr>
<th>Country</th>
<th>Project Title</th>
<th>Amount (USD)</th>
<th>Funding Cycle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morocco</td>
<td>Developing an efficient policy for the promotion of cultural industries in Morocco</td>
<td>98,400</td>
<td>2014</td>
</tr>
<tr>
<td>Tunisia</td>
<td>Creation of a multilingual reference library</td>
<td>30,000</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Strengthening the Tunisian book industry</td>
<td>50,000</td>
<td>2010</td>
</tr>
</tbody>
</table>

### Asia and the Pacific

<table>
<thead>
<tr>
<th>Country</th>
<th>Project Title</th>
<th>Amount (USD)</th>
<th>Funding Cycle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>Ministerial meeting to encourage ratification in the Asia Pacific region</td>
<td>38,000</td>
<td>2010</td>
</tr>
<tr>
<td>Cambodia</td>
<td>Association of young artists building Cambodia’s future cultural industries</td>
<td>81,341</td>
<td>2011</td>
</tr>
<tr>
<td></td>
<td>Building a sustainable performing arts industry in Cambodia</td>
<td>100,000</td>
<td>2014</td>
</tr>
<tr>
<td>Indonesia</td>
<td>Developing an audiovisual micro-industry on Siberut</td>
<td>99,982</td>
<td>2012</td>
</tr>
<tr>
<td>Lao PDR</td>
<td>Seminar on implementing the 2005 Convention</td>
<td>5,000</td>
<td>2010</td>
</tr>
<tr>
<td>Mongolia</td>
<td>Cultural statistics in action: Getting a clear picture of Mongolian cultural industries</td>
<td>79,000</td>
<td>2012</td>
</tr>
<tr>
<td>Tajikistan</td>
<td>Strengthening and diversification of the music production in Tajikistan</td>
<td>85,000</td>
<td>2011</td>
</tr>
</tbody>
</table>

### Latin America and the Caribbean

<table>
<thead>
<tr>
<th>Country</th>
<th>Project Title</th>
<th>Amount (USD)</th>
<th>Funding Cycle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argentina</td>
<td>Film festival for young talents</td>
<td>58,973</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Vocational training to reinforce employment in the performing arts</td>
<td>100,000</td>
<td>2010</td>
</tr>
<tr>
<td>Barbados</td>
<td>Promoting the export of Caribbean music to North American markets</td>
<td>100,000</td>
<td>2011</td>
</tr>
<tr>
<td>Brazil</td>
<td>Indigenous filmmakers producing children’s programming in Brazil</td>
<td>97,580</td>
<td>2011</td>
</tr>
<tr>
<td></td>
<td>Indigenous e-books – cultural entrepreneurship, indigenous creators and digital culture in Brazil</td>
<td>90,950</td>
<td>2013</td>
</tr>
<tr>
<td>Cuba</td>
<td>Survey of audiovisual production in Latin America and the Caribbean</td>
<td>45,080</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Promoting Afro-Cuban cultural expressions among youth</td>
<td>90,101</td>
<td>2012</td>
</tr>
</tbody>
</table>

### Africa

<table>
<thead>
<tr>
<th>Country</th>
<th>Project Title</th>
<th>Amount (USD)</th>
<th>Funding Cycle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grenada</td>
<td>Developing a comprehensive cultural policy</td>
<td>42,000</td>
<td>2010</td>
</tr>
<tr>
<td>Guatemala</td>
<td>Promoting the involvement of indigenous peoples in cultural industries</td>
<td>97,744</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>INCREA LAB: Opening opportunities to indigenous cultural entrepreneurs</td>
<td>98,610</td>
<td>2012</td>
</tr>
<tr>
<td>Mexico</td>
<td>Implementing the 2005 Convention: everyone has a role to play</td>
<td>30,344</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Paralelo 9 MX: strengthening cultural industries for local development in Mexico</td>
<td>98,871</td>
<td>2012</td>
</tr>
<tr>
<td></td>
<td>Promoting young people’s participation in the book and music industries in Mexico</td>
<td>100,000</td>
<td>2014</td>
</tr>
<tr>
<td>Paraguay</td>
<td>Promoting the active participation of youth in cultural industries in Paraguay</td>
<td>90,000</td>
<td>2013</td>
</tr>
<tr>
<td>Peru</td>
<td>Learning platform on Peru’s diverse cultural expressions</td>
<td>70,850</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Funding culture in Peru: unveiling challenges and opportunities</td>
<td>21,090</td>
<td>2013</td>
</tr>
<tr>
<td></td>
<td>Supporting the Steel Pan art form</td>
<td>49,664</td>
<td>2010</td>
</tr>
<tr>
<td>Saint Lucia</td>
<td>Measuring the social and economic contribution of the cultural industries in Saint Lucia</td>
<td>54,522</td>
<td>2013</td>
</tr>
<tr>
<td>Saint Vincent and the Grenadines</td>
<td>National cultural policy reform in Saint Vincent and the Grenadines</td>
<td>43,605</td>
<td>2011</td>
</tr>
<tr>
<td>Uruguay</td>
<td>Comparsa: encouraging social participation through music</td>
<td>65,500</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Fostering creativity and cultural participation for poverty alleviation in Uruguay</td>
<td>95,115</td>
<td>2011</td>
</tr>
<tr>
<td></td>
<td>Fostering an active participation of vulnerable groups in the creative sector in Uruguay</td>
<td>99,600</td>
<td>2014</td>
</tr>
<tr>
<td>Country</td>
<td>Project Title</td>
<td>Amount (USD)</td>
<td>Funding Cycle</td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
<td>--------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Bosnia and Herzegovina</td>
<td>Mapping the film industry in Bosnia and Herzegovina</td>
<td>35,700</td>
<td>2011</td>
</tr>
<tr>
<td>Croatia</td>
<td>Book market regulation and promotion of a culture of reading in Croatia</td>
<td>26,000</td>
<td>2011</td>
</tr>
<tr>
<td></td>
<td>Building the creative city: developing Zagreb’s creative industries</td>
<td>82,988</td>
<td>2012</td>
</tr>
<tr>
<td>Montenegro</td>
<td>Cultural industries as drivers of development in the Balkans</td>
<td>88,705</td>
<td>2012</td>
</tr>
<tr>
<td>Serbia</td>
<td>Professional development for cultural entrepreneurs in Serbia</td>
<td>97,250</td>
<td>2011</td>
</tr>
<tr>
<td></td>
<td>Strengthening local and regional institutional capacities to develop cultural industries policies in Serbia</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>74,740</td>
<td>2012</td>
</tr>
</tbody>
</table>

**Multi region**

<table>
<thead>
<tr>
<th>Country</th>
<th>Project Title</th>
<th>Amount (USD)</th>
<th>Funding Cycle</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>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.