Investments and culture: the more diverse, the better

Success stories, facts, figures and performance results
Investments and culture: the more diverse, the better

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

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

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

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

The IFCD has also experienced some exciting events this year. We are especially encouraged by the fact that a number of IFCD projects were featured as inspiring examples of creative economies at the local level in the UN Creative Economy Report 2013 Special Edition produced by UNESCO and UNDP through its UN Office for South-South Cooperation.

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

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

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

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

Danielle Cliche, Secretary of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions
IFCD key results and impact

ENTREPRENEURSHIP AND BUSINESS DEVELOPMENT

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

SOCIAL INCLUSION

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

GOVERNANCE AND PUBLIC POLICY

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

COOPERATION AND PARTNERSHIPS

IFCD funding helped establish cooperation and partnerships between various stakeholders active in creative sectors.
Cultural entrepreneurs gained access to professional training in management and marketing, equipping them with the skills and techniques needed to run successful creative enterprises. (Related projects: Serbia p.10 and South Africa p.8)

Entrepreneurs increased their market access by raising the visibility of their goods and services; and local distribution and sales networks were also bolstered. (Related projects: Barbados p.26 and Tajikistan p.28)

Seed-funding and incubation schemes helped cultural entrepreneurs get their ventures off the ground. (Related project: Serbia p.10)

Young people, women, minorities and indigenous people were empowered through the social and economic opportunities that cultural and creative industries can offer. (Related project: Brazil p.18)

Artistic and creative skills of individuals and social groups were developed, fostering more dynamic creative sectors. (Related project: Mozambique p.16)

Raised greater awareness about the role and value of civil society's active participation in developing creative economies. (Related project: Zimbabwe p.24)

Government capacities were strengthened through training support, especially within ministries responsible for the cultural and creative sectors. (Related project: Togo p.12)

Cultural actors developed organizational capacities, which meant better policy implementation at the national level. (Related project: Bosnia and Herzegovina p.14)

Mapping exercises produced knowledge, information and data essential for consolidating and/or reviewing existing cultural policies. (Related project: Burkina Faso p.22)

National and local authorities in a number of countries now have a better appreciation for the need for cultural and creative industry policies. (Related projects: Bosnia and Herzegovina p.14 and Togo p.12)

Efforts were strengthened to develop professional associations, networks and alliances for cultural and creative professionals.

Platforms for knowledge and information sharing among decision makers, public administrators and cultural entrepreneurs were developed.

Media campaigns, seminars, conferences and meetings in many countries raised awareness among different stakeholders about the contribution culture makes to development.
emerging cultural entrepreneurs

A virtuous circle

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

about the project

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

Who: The Harlequin Foundation

When: 22 February 2012 – 15 March 2013

Where: South Africa

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

IFCD Funding: 81,000 USD

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

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

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

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

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

**In Their Own Words**

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

Fikelwa Nogqala, one of the trainees of the Harlequin Foundation
Talking creativity and making it happen

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

about the project

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

Who: ACADEMICA - Akademska Grupa

When: 22 February 2012 – 15 March 2013

Where: Serbia

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

IFCD Funding: 97,250 USD
With funding from UNESCO’s International Fund for Cultural Diversity, the Serbian non-profit association Academica launched a hands-on training programme to help bolster the sector in Mokra Gora, Drvengrad, Kragujevac and Belgrade.

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

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

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

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

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

IN THEIR OWN WORDS

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

Aleksandar Djerić

Over 60% of IFCD funds benefit local NGOs
Contemporary art meets renaissance

UNESCO’s IFCD helps to bring Togo’s cultural sector back to life

about the project

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

Who: Togo’s National Cultural Heritage Commission (CNPC)

When: 22 February 2012 – 15 March 2013

Where: Togo

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

IFCD Funding 98,698 USD
Graduated from L’École nationale des Beaux-arts (National School of Fine Arts) in Paris, digital artist, Mr Efui Wonanu came back to his native Togo in 2005. He recalls discovering an extremely fragile arts scene. Today, he said, “the situation has become even worse, with the regions bearing the brunt”.

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

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

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

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

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

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

**project description**

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**IN THEIR OWN WORDS**

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

Zohou Comlanvi

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

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

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**about the project**

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

**Who:** Association for Visual Culture “VizArt”

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

**Where:** Bosnia and Herzegovina

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

**IFCD Funding:** 35,700 USD
Bosnia and Herzegovina’s films are the country’s best cultural export. But, Bosnian filmmakers believe much more investment and bold action are still needed to keep the industry afloat.

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

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

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

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

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

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

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

Who: The Mozambique National Commission for UNESCO

When: 22 February 2012 – 15 March 2013

Where: Mozambique

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

IFCD Funding: 65,000 USD
As young people are particularly affected by the country’s soaring unemployment rate, a nation-wide project rolled-out by the Mozambique National Commission for UNESCO, with support from UNESCO’s International Fund for Cultural Diversity (IFCD) was implemented to help young people create their own jobs.

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

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

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

**IN THEIR OWN WORDS**

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

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

A true story based on film

**UNESCO’s IFCD supports indigenous filmmakers in Brazil**

**about the project**

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

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

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

**Where:** Brazil

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

**IFCD Funding:** 97,580 USD
For the past 17 years, Vídeo nas Aldeias has been training indigenous filmmakers and helping them to produce and distribute their films. While many have gone on to work in journalism and the filmmaking industry, others opted to engage in social activism. “Many are also empowered to become community leaders and advocates, reaching maturity and earning the respect of their communities through their involvement with these projects,” explains Vincent Carelli, the Director of Vídeo nas Aldeias.

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

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

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

**project description**

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**Investing in Creativity**

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

1 book and 2 DVDs are ready to be distributed to…

**Transforming Societies**

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

about 40 million students all over Brazil.

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

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

Reforming cultural policy
Why: To further develop the national cultural policy through participatory process
How: By staging a media campaign to engage and consult with various cultural stakeholders to collect necessary input
What: Identifying current trends and needs of the cultural sector triggered the development of an updated policy document
Who: St. Vincent and the Grenadines National Commission for UNESCO
IFCD Funding: USD 43,605

Uruguay

Youthful arts and culture for all
Why: To reverse the processes of social exclusion of youth and encourage social cohesion
How: By setting up workshops that provide professional training in strengthening artistic capacities for disadvantaged youth
What: Lessons from workshops fed into building a strategy to develop cultural policies for young people.
Who: Intendancy of Montevideo
IFCD Funding: USD 95,115

Senegal

Trained to lead cultural projects
Why: To promote the potential of culture for sustainable development in Senegal
How: By teaching directors of cultural organizations how to formulate, implement and monitor cultural policies both locally and nationally
What: Training programmes with cultural officials concluded with a strategy to launch mobile training centers
Who: Groupe 30 Afrique
IFCD Funding: USD 99,550

Niger

Legal awareness through the air waves
Why: To ensure that authors and their investors fully grasp the basic legal concepts and to ensure proper exploitation of their works
How: By organizing face-to-face trainings with relevant stakeholders on copyright legislation
What: A broadcast media campaign and live debates enabled wider outreach to the public
Who: Bal’lame
IFCD Funding: USD 80,000
Croatia
A fertile ground for book fans
Why: To propose changes in the legislation and regulations of Croatia’s publishing industry
How: By mapping the local publishing industry together with the civil society and a group of legal experts and economists to determine the main issues the legislation should address
What: Research results transformed into policy recommendations for book legislation, submitted to the Ministry of Culture
Who: Knjižni Blok
IFCD Funding: USD 26,000

Malawi
Studying the country’s cultural potentials
Why: To identify challenges and needs of Malawi’s cultural industries
How: By mobilising national and international experts to study the situation of various sectors of the cultural industries and the potentials for their development
What: Stakeholder consultations brought forth an IFCD funding proposal linked to cultural industries
Who: Malawi National Commission for UNESCO
IFCD Funding: USD 10,000

Kenya
A rights based approach to arts and culture
Why: To better align Kenya’s cultural policies to the objectives of the 2005 Convention
How: By conducting research on the situation of indigenous communities’ cultural expressions and by publishing the results widely across government and civil society organizations
What: Recognizing the contribution of indigenous people to Kenya’s cultural development led to a publication on their rights to culture
Who: Pastoralist Development Network of Kenya
IFCD Funding: USD 95,547

Cambodia
Nurturing young talents
Why: To ensure the viability of future generations of cultural industry professionals in Cambodia
How: By teaching them the practical aspects of management, marketing and administration required for the operation of a cultural association
What: Capacity-building workshops resulted in the creation of the first ever association of young Khmer professional artists
Who: Centro Italiano Aiuti All’Infanzia (CIAI) and the Cambodian Living Arts and Child Rights Foundation
IFCD Funding: USD 81,341
fostering the creative economy

Knowledge is power

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

about the project

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

**Who:** Ministry of Culture and Tourism

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

**Where:** Burkina Faso

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

**IFCD Funding:** 60,813 USD
With the support of UNESCO’s International Fund for Cultural Diversity (IFCD), the Ministry of Culture and Tourism led the biggest investigation ever conducted into Burkina’s cultural and arts scene.

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

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

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

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

**IN THEIR OWN WORDS**

“Burkina’s dynamic cultural scene is contributing to sustainable development.”

Désiré Ouédraogo
Better information, better investments

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

about the project

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

**Who:** Culture Fund of Zimbabwe Trust

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

**Where:** Zimbabwe

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

**IFCD Funding:** 99,023 USD
Can Zimbabwe’s vibrant culture and arts scene contribute to its national economy and help the country escape poverty? This is the bottom-line question addressed by an unprecedented survey recently conducted in the African country. UNESCO’s International Fund for Cultural Diversity (IFCD) provided funding to conduct the study.

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

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

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

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

20% of all IFCD projects are led by women

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

Chipo Muvezwa
A standing ovation for Barbados

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

about the project

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

Who: Association of Music Entrepreneurs Inc.

When: 28 March 2012 – 31 July 2013

Where: Barbados

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

IFCD Funding: 100,000 USD
Like many other Caribbean countries, Barbados is filled with music talents but only few opportunities for them to make a decent living. With tourism generally on the decline, the traditional hotel and nightclub live music scene has also taken a beating, leaving most musicians at the mercy of the international markets.

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

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

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

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

George Thomas
A great sounding board for Tajikistan

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

**about the project**

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

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

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

**Where:** Tajikistan

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

**IFCD Funding:** 85,000 USD
For Tajik music talents, rehearsing in a studio with professional instruments, or following a training course on the latest industry trends, is a luxury few can afford. This results in a Tajik music scene dominated by playback. But, most critically, it means many fledging bands and artists give up, or simply underperform in a very limited market.

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

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

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

IN THEIR OWN WORDS

It was a wonderful experience.”

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

NGOs

Over 60% of IFCD funds benefit local NGOs
IFCD fundraising
Creativity pays off. Always.

“Investing in creativity sparks lasting change in societies”

UNESCO Director-General
Irina Bokova

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

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

OUR STRATEGY

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

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

1% AND COUNTING

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

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

POINTS TAKEN

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

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

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

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

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

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

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

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

E-updates
An online newsletter through which thousands of readers learn more about the stories behind the IFCD projects. View them all at: www.unesco.org/ifcd

WALKING THE WALK

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

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

RAISING THE BAR

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

Be a part of this change!

Join the IFCD!
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More information on how to contribute at: www.unesco.org/ifcd
A message from IFCD donors

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

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

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

AECID (Agencia Española de Cooperación Internacional para el Desarrollo)

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

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

Donors of the IFCD, from a to z

Albania $6,802.70
Andorra $77,711.40
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Canada (Quebec) $199,871.54
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Czech Republic $3,157.05
Denmark $40,464.29
Estonia $6,959.74
Finland $510,865.00
France $1,193,003.70
Greece $47,969.80
Iceland $1,127.00
India $45,261.58
Malawi $100.00
Mauritius $1,625.92
Mexico $284,832.00
Monaco $107,887.40
Montenegro $1,324.50
Spain $300,000.00
A message to IFCD donors

Thank you very much for your contribution!

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

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

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

### Individual donors

<table>
<thead>
<tr>
<th>Donor Description</th>
<th>Amount</th>
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<tr>
<td>Aconcagua Campaign</td>
<td>$50.97</td>
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<td>Ms Ferland, Marie-France</td>
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<td>Fundraising event “Silent Party - Diversity for the ears”, Bonn, Germany</td>
<td>$3,009.28</td>
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<td>Kili IFCD 2011 Campaign</td>
<td>$2,497.20</td>
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<td>Mr Likongo, Neko</td>
<td>$50.00</td>
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<tr>
<td>Mr Ronconszek, Darius</td>
<td>$743.97</td>
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<td>Dr Turp</td>
<td>$264.96</td>
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### Countries

- **Norway** $1,453,087.92
- **Ukraine** $6,073.00
- **Zimbabwe** $275.00
- **Portugal** $109,512.63
- **Saint Lucia** $2,000.00
- **Saint Vincent and the Grenadines** $1,516.33
- **Serbia** $1,863.36
- **Slovakia** $4,742.62
- **Slovenia** $20,399.18
- **South Africa** $11,909.89
- **Spain** $554,926.00
- **Sweden** $108,668.25
- **Switzerland** $157,016.06
- **The former Yugoslav Republic of Macedonia** $2,112.78
<table>
<thead>
<tr>
<th>Country</th>
<th>Project title</th>
<th>Amount</th>
<th>Funding cycle</th>
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<td>Benin</td>
<td>Developing new business models for the music industry</td>
<td>20,000 USD</td>
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<td>Festival to support new theatre projects</td>
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<td>Burkina Faso</td>
<td>Promoting the role of culture in national development</td>
<td>60,813 USD</td>
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<td>Databank on African audiovisual productions</td>
<td>80,000 USD</td>
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<td>Offering opportunities to women with disabilities in Cameroon’s cultural industries</td>
<td>32,701 USD</td>
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<td>Cameroon</td>
<td>Decentralization, the diversity of cultural expressions and local policies: a new paradigm for local development strategies in Cameroon</td>
<td>78,560 USD</td>
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<td>Chad</td>
<td>Professionalizing performing artists</td>
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<td>Côte d’Ivoire</td>
<td>Developing the cultural potential of Yopougon</td>
<td>29,892 USD</td>
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<td>Creating a cultural industry around balafons in Côte d’Ivoire</td>
<td>50,885 USD</td>
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<td>Developing and promoting stone sculpture production</td>
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<td>Kenya</td>
<td>Mapping Kenya’s cultural industries</td>
<td>100,000 USD</td>
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<td>Broadening opportunities for indigenous people in Kenya’s cultural industries</td>
<td>95,547 USD</td>
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<td>Madagascar</td>
<td>Consolidating the production and sale of lambahoany</td>
<td>26,563 USD</td>
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<td>Supporting book publishers</td>
<td>44,985 USD</td>
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<td>Malawi</td>
<td>Strengthening the Cultural Industries in Malawi</td>
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<td>Mali</td>
<td>Promoting the 2005 Convention</td>
<td>67,268 USD</td>
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<td>Mozambique</td>
<td>Combating youth unemployment through the cultural industries</td>
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<td>Namibia</td>
<td>Promoting artistic expressions by vulnerable groups</td>
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<td>Niger</td>
<td>Training theatre professionals</td>
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<td>Republic of Congo</td>
<td>Capacity building to promote emerging cultural industries in Niger</td>
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<td>Senegal</td>
<td>Training Congolese artists in ICTs</td>
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<td>Training laboratory for digital creation</td>
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<td>Yakaar: a training centre for performing arts</td>
<td>40,000 USD</td>
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<td>Training Senegalese cultural managers in cultural policy implementation</td>
<td>99,550 USD</td>
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<td>Unlocking funding to support cultural industries</td>
<td>59,935 USD</td>
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<td>South Africa</td>
<td>Encouraging creative entrepreneurship in South Africa through recycled arts</td>
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<td>ArtSAnow: Offering cultural operators and policy-makers real-time information on creative industries in South Africa</td>
<td>99,318 USD</td>
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<td>Country</td>
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<td>Togo</td>
<td>Supporting Togolese artisans</td>
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<td>Devising a strategic plan to implement cultural policies in Togo</td>
<td>98,698 USD</td>
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<td>Measuring the economic contribution of Zimbabwe's cultural industries</td>
<td>99,023 USD</td>
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<td>Management and business training for Zimbabwe’s cultural professionals and arts associations</td>
<td>97,365 USD</td>
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<td>Zimbabwe</td>
<td>Measuring the economic contribution of Zimbabwe's cultural industries</td>
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<td>Management and business training for Zimbabwe’s cultural professionals and arts associations</td>
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<td>ARAB STATES</td>
<td>Creation of a multilingual reference library</td>
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<td>Strengthening the Tunisian book industry</td>
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<td>ASIA AND THE PACIFIC</td>
<td>Ministerial meeting to encourage ratification in the Asia Pacific region</td>
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<td>Bangladesh</td>
<td>Association of young artists building Cambodia’s future cultural industries</td>
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<td>Developing an audiovisual micro-industry on Siberut, Indonesia</td>
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<td>Lao PDR</td>
<td>Seminar on implementing the 2005 Convention</td>
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<td>Mongolia</td>
<td>Cultural statistics in action: Getting a clear picture of Mongolian cultural industries</td>
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<td>Tajikistan</td>
<td>Strengthening and diversification of the music production in Tajikistan</td>
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<td>LATIN AMERICA AND THE CARIBBEAN</td>
<td>Film festival for young talents</td>
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<td>Argentina</td>
<td>Vocational training to reinforce employment in the performing arts</td>
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<td>Barbados</td>
<td>Promoting the Export of Caribbean Music to North American Markets</td>
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<td>Brazil</td>
<td>Indigenous filmmakers producing children’s programming in Brazil</td>
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<td>Cuba</td>
<td>Survey of audiovisual production in Latin America and the Caribbean</td>
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<td>Promoting Afro-Cuban cultural expressions among youth</td>
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<td>Grenada</td>
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<td>Promoting the involvement of indigenous peoples in cultural industries</td>
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<td>Guatemala</td>
<td>INCREA LAB: Opening opportunities to indigenous cultural entrepreneurs</td>
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<td>Implementing the 2005 Convention: everyone has a role to play</td>
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<td>Paralelo 9 MX: strengthening cultural industries for local development in Mexico</td>
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<td>Mexico</td>
<td>Learning platform on Peru’s diverse cultural expressions</td>
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<td>Saint Lucia</td>
<td>Supporting the Steel Pan art form</td>
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<td>National cultural policy reform in Saint Vincent and the Grenadines</td>
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<td>Comparsa: encouraging social participation through music</td>
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<td>Uruguay</td>
<td>Fostering creativity and cultural participation for poverty alleviation in Uruguay</td>
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<td>South East Europe</td>
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<td>Bosnia and Herzegovina</td>
<td>Mapping the film industry in Bosnia and Herzegovina</td>
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<td>Book market regulation and promotion of a culture of reading in Croatia</td>
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<td>Croatia</td>
<td>Building the creative city: developing Zagreb’s creative industries</td>
<td>82,988 USD</td>
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<td>Montenegro</td>
<td>Cultural industries as drivers of development in the Balkans</td>
<td>88,705 USD</td>
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<td>Serbia</td>
<td>Professional development for cultural entrepreneurs in Serbia</td>
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<td>The former Yugoslav Republic</td>
<td>Measuring the economic contribution of the audiovisual industry in FYROM</td>
<td>74,740 USD</td>
<td>2012</td>
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<td>of Macedonia</td>
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International Fund for Cultural Diversity

The International Fund for Cultural Diversity (IFCD) is a multi-donor Fund established under Article 18 of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The IFCD invests in projects that lead to structural change, demonstrating the value and opportunities that culture brings to sustainable development processes, in particular to economic growth and the promotion of a decent quality of life.

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