CONTEMPORARY ARTS
AND CULTURE DISCOURSE:
AFRICAN PERSPECTIVES 2010 Edition

Compiled by Delecia Forbes

ARTERIAL
NETWORK

# ARTERIAL NETWORK

# CONTEMPORARY ARTS AND CULTURE DISCOURSE: African Perspectives

Compiled by Delecia Forbes

2010

# Acknowledgements

# Contents                                                    Page

# Sponsor's Message from DOEN Foundation

The DOEN Foundation's ambition is to help build a world in which everyone can make a contribution. DOEN is looking for front-runners that will make a positive contribution to the following developments: cultivating positive effects on climate change; cultivating an open society based on solidarity; and promoting a new economy. DOEN Foundation achieves its objectives through the revenues it receives from the Dutch Postcode Lottery, the Sponsor Bingo Lottery and the BankGiro Lottery.

Social change only becomes sustainable if the people affected by it engage creatively in the possibilities of transformation it unleashes. We only engage in processes that are meaningful to us. Because artistic processes tap into people's desires and open up space for imagining new, unexpected associations, the artists and organisations that generate them have an important role in the production of meaning in their context. It is against this background that DOEN contributes to strengthening Africa's cultural infrastructure by stimulating creativity and cultural front-runners. Its activities focus on project and long-term institutional funding for cultural organisations across the continent, currently with an emphasis on East, West and North Africa. In addition, DOEN supports and participates in several international networks that have a broader impact on the sector at large; helps to develop local funds for arts and culture; and creates synergies between its own programmes, such as between the cultural and microfinance sectors.

The DOEN Foundation has supported Arterial Network since the first year of its existence. The network provides a framework for artists and cultural organisations across Africa to join forces in developing their infrastructure, improving their capacities and working conditions, creating support for the cultural sector, and developing policies that can enhance its development.

DOEN admires Arterial's participatory approach and the connection it makes with many layers of society, ranging from grassroots organisations to national political bodies and international foundations.

We are delighted to be associated with this collection of African perspectives on international cultural policy themes, and trust that it will stimulate further debate, research and writing that will enrich discourse on these and related themes, both in Africa and internationally.

# Arterial Network: Advancing Africa's Creative Sector

## What is Arterial Network?

Arterial Network is a continental network of artists, cultural activists, arts NGOs, cultural enterprises and others committed to developing African music, dance, theatre, literature, craft, design, visual art and film in their own right and as a means of contributing to democracy, human rights and development in Africa.

## What is the history of Arterial Network?

In March 2007, more than 50 delegates from 14 African countries met on Gorée Island, Senegal, to discuss the theme "Revitalising Africa's Cultural Assets". Research indicated that Africa contributes less than 1% to world trade in creative goods and services. Delegates resolved to unite across national borders to address common challenges. A task team was elected to represent the five African regions and a secretariat was appointed to coordinate the activities of the network. Arterial Network held its second conference in Johannesburg in September 2009, attended by 130 delegates from 28 African countries. A constitutional framework was adopted and a 10-person steering committee was elected. Country representatives were mandated to establish Arterial Network branches in as many African countries as possible.

## What are the aims of Arterial Network?

- To develop networks to lobby on behalf of Africa's creative sector at national, continental and international levels;
- To collect and distribute information to empower civil society in African countries to take informed action in their interests;
- To facilitate debate about local and international cultural themes and develop African positions and leadership on such issues;
- To help build new markets for African artists and Africa's creative goods;
- To build capacity and leadership within the African creative sector through such initiatives as training programmes, mentorships and residencies;
- To help improve the working conditions of African artists and defend their rights; and
- To promote and defend human rights, including the right to freedom of creative expression.

## What does Arterial Network do?

In recent years, Arterial Network has:

- compiled and distributed monthly newsletters in English and French providing news relevant to Africa's creative sector;

- launched www.artsinafrica.com to provide information about the arts in African countries;
- hosted two 10-day "winter schools" to train activists from 17 African countries in building sustainable artists' networks;
- established a cultural policy task team to devise a cultural policy framework for African countries, based on international and African cultural policy instruments; and
- facilitated the participation of African artists and cultural activists in numerous international and regional conferences, workshops and training sessions.

Arterial Network is in the process of:

- devising toolkits on arts marketing, arts advocacy, fundraising and a directory of information about the arts in Africa;
- establishing an African Fund for Arts and Culture that transcends national boundaries;
- hosting regular seminars and preparing papers to inform its members about themes which include culture and development, climate change and the arts, and the creative industries; and
- catalysing a range of networks including festivals, creative cities and business sponsors of the arts, to further lay the basis for advancing the creative sector.

## How is Arterial Network structured?

In terms of Arterial Network's constitutional framework, the biannual conference of members elects a steering committee comprising two representatives per region to provide leadership for two years. A general council comprising country representatives (the elected chairpersons of national Arterial Network branches) meets at least once a year to evaluate progress and provide direction for the year ahead. Members in each country elect a national steering committee to oversee the affairs of Arterial Network in that country. A continental secretariat, currently based in Cape Town, manages the day-to-day affairs of the network, with secretariats being established in each region to decentralise organisation.

## How does one become a member of Arterial Network?

Full membership is open to any African artist, cultural NGO or enterprise based in Africa that subscribes to Arterial Network's aims and agrees to abide by its principles. Membership applications may be completed online at www.arterialnetwork.org. There is no membership fee. Honorary membership is available to partners and Africans living abroad.

## What are the benefits of becoming a member of Arterial Network?

Members may stand for election and vote in all matters pertaining to the network; receive regular newsletters and preferential news alerts about benefits, project tenders, partnerships and opportunities; participate in Arterial events and training courses at no expense or at

reduced cost; receive priority in the allocation of project tenders and other income-generating opportunities; benefit from touring, funding and other opportunities created for members; and have access to the network's extensive database, website and newsletter to distribute information and marketing material.

## What is the relevance of Arterial Network to your country's arts community?

African governments have signed commitments to a range of international and African cultural policy instruments and plans, including the African Cultural Charter, UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the Nairobi Plan of Action on Cultural Industries, and the Belgrade Recommendation on the Status of the Artist. If these commitments are realised in practice, they will radically improve conditions for the arts on the African continent. The main reason for their lack of implementation – and for a general failure to implement arts and culture policy at national level – is the lack of political will. This will only change when there is sufficient civil society pressure, backed by regional and international partners, to effect such change.

Arterial Network offers the arts community in each country an opportunity to work together across disciplines and collective interests, with the backing of African counterparts and international networks and partners.

## How is Arterial Network supported?

Much of Arterial Network's support comes from European sources such as Hivos, the DOEN Foundation, the Commonwealth Foundation, Africalia, the European Union and the Mimeta Foundation. The network's secretariat is based in Cape Town at the African Arts Institute, which is supported by Spier, a South African leisure and hospitality company and keen patron of the arts.

## Who currently leads Arterial Network?

The members of the elected steering committee are: Khadija el Bennaoui (Morocco) and Salma Said (Egypt), representing North Africa; Tade Adekunle, deputy chairperson (Nigeria), and Igo Diarra (Mali), representing West Africa; Joy Mboya (Kenya) and Sarah Nsigaye (Uganda), representing East Africa; Patrick Mudekereza (Democratic Republic of Congo) and Telesphore Mba Bizo (Cameroon), representing Central Africa; and Mulenga Kapwepwe, chairperson (Zambia) and Filimone Meigos (Mozambique), representing southern Africa. The secretary general is Mike van Graan (South Africa), while Margerie Vacle is project manager.

## Contact details

The secretariat of Arterial Network is housed at the African Arts Institute, Union House, Second Floor, 25 Commercial Street, Cape Town, 8001. Tel: +27-21-4659027/8. E-mail: info@arterialnetwork.org. Website: www.arterialnetwork.org. See also www.artsinafrica.com

# Foreword by Delecia Forbes

This book is the result of a series of monthly seminars and reading group discussions, organised and conducted by Arterial Network in 2010. It is the first in a series that Arterial Network intends to bring out annually. The purpose of the series is to encourage rigorous engagement with debates relating to culture and cultural development, often emanating from beyond Africa, that concern the priorities, strategies, practices and allocation of resources as they affect the African creative sector.

   The series is intended to articulate informed responses to these discourses, rooted in the experiences and interests of civil society, rather than those of the state or parastatal sector. Arterial Network will publish two collections in 2010, each focusing on a distinct theme. This, the first, is entitled *Contemporary Arts and Culture Discourse: African Perspectives.* The second, entitled *Adapting the Wheel: Cultural Policies for Africa,* will assist in the drafting relevant policy instruments and frameworks for Africa. In addressing the broad theme of culture and development, contributors to this collection have responded to or critiqued the following frameworks. The first set consists of policy frameworks developed and adopted by members of the African Union, which include:

* Plan of Action on the Cultural and Creative Industries in Africa (Algiers, 2008)

This plan supports the growth and development of the cultural and creative industries in Africa and was signed by all cultural ministers at the African Union meeting in 2008. It provides a comprehensive guide for all African countries wishing to support their cultural and creative industries. It has the following economic objectives: to generate new resources; open new markets; strengthen the competitiveness of African cultural and creative goods and services and private and community initiatives; and establish an African cultural common market. Its social objectives are to foster cultural identity and new and pluralistic forums of cultural expression and to broaden people's participation. Its political objectives are to ensure regional integration; reduce external dependence; create new institutional partnerships; and foster south-south and new south-north cooperation. It addresses 11 areas for intervention: reinforcing African ownership; addressing the need for statistical data; building institutional and legislative capacity; building stakeholder capacity; facilitating access to markets and audience; improving infrastructure; improving working conditions; targeting and empowering women and vulnerable groups, including refugees; protecting African intellectual property rights and labels; preserving Africa's tangible and intangible cultural heritage; and mobilising resources for sustainable implementation.

* African Cultural Charter (Port Louis, 1976)

Adopted by heads of state and governments, the African Cultural Charter aims to provide sound cultural policies for the development of Africa. It is a comprehensive document exploring measures to strengthen Africa's economy through arts and culture, and especially to create wealth and employment.

- The African Charter for Cultural Renaissance (Nairobi, 2005)

This replaces the 1976 charter and deals with objectives and principles; African cultural diversity, identity and renaissance; cultural development; the use of African languages; the use of mass media; the role of states in cultural development; intra-African and inter-African cultural co-operation; and Africa and the African Diaspora.

The second set consists of policy frameworks developed by UNESCO:

- The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)

This was adopted by the 33rd general conference of UNESCO in October 2005 and came into force on March 18 2007. The convention seeks to strengthen the value chain of cultural and creative production, comprising the creation, production and distribution/dissemination of cultural expression, and access to and enjoyment of such expression, as conveyed by cultural activities, goods and services. In particular, the convention aims to reaffirm the sovereign right of states to draw up cultural policies; recognise the specific nature of cultural goods and services as vehicles of identity, values and meaning; and strengthen international cooperation and solidarity in order to favour the cultural expressions of all countries.

- Belgrade Recommendation on Rights and Status of Artists (1980)

This recommendation is important in defining artists and their rights. An artist is taken to mean "any person who creates or gives creative expression to, or recreates works of art, who considers his/her artistic creation to be an essential part of this life, who contributes in this way to the development of art and culture, and who is or asks to be recognised as an artist, whether or not he/she is bound by any relations of employment or association". The recommendation appeals to member states to ensure that appropriate legislation is in place to ensure that artists have the freedom and right to establish trade unions and professional associations and are protected, defending and assisted in their freedom of creation. The rec-ommendation covers areas such as the vocation and training of artists; their social status, employment and working and living conditions; professional groups and trade unions; cultural policies; and participation in decision-making.

To fully understand the ideas expounded by the contributors to this series, readers are encouraged to familiarise themselves with the complete contents of the above documents, which can be sourced from the websites provided.

These collections are intended not to contribute to academic discourse and debate for its own sake, but to contribute to informed action to change and improve the conditions in which Africans – and particularly artists and the creative sector – have their being.

# Introduction by Mike van Graan, Arterial Network secretary general

## Making sense of intercultural discourse for Africa

Arterial Network, a broad church of NGOs, individuals, companies, educational institutions and funding partners, emerged in 2007. Its vision is of a vibrant, dynamic and sustainable African creative civil society sector engaged in qualitative practice in the arts in their own right, as well as in a manner that contributes to development, the eradication of poverty, human rights and democracy.

One of the network's objectives is to support African civil society in making sense of international policy instruments, conventions, treaties and documents that relate to cultural matters, that are signed by our governments but rarely become part of popular consciousness or have a positive impact on the lives of ordinary citizens.

For example, what does intellectual property mean in markets where 46% of the continent lives on less than a dollar a day, and cannot pay international market prices for music and film? What does access to northern markets mean when artists are refused visas? How do we relate to governments such as Denmark, which contributes to Africa's cultural development but offers 100 000 krone to foreigners to leave its shores? What benefits does the cultural diversity convention hold when its fund to promote diversity has attracted a mere $1,8-million in the four years since it was adopted?

Through our work in general, but in particular through these papers, which have been developed during 2010, we want to pose the question: "How do we get to understand and apply national and international policy instruments on our continent and in our respective countries, given competing global forces that pay scant respect to these instruments and oblige our governments to do the same?"

For policy declarations, conventions and instruments are validated in the realpolitik of a world with terribly skewed economic, military and power relations; where resources and cheap labour from poor countries sustain the lives of the rich; where cultural collaboration and exchange are often initiated and paid for by the resourced; where, far from changing the lives of the poor, culture and development, intercultural dialogue, cultural diplomacy and the like can be instruments that perpetuate structural inequity.

Let me illustrate my point with a little parable. Here was Francine, sitting in Rwanda, minding her micro-business and creating her traditional cow-dung paintings, when along comes a Belgian development agency worker who suggests to her that she could get funding for her work if she could just frame her application in the language of "culture and development". She is still working through the various definitions of development and wondering whether it is a good thing to be "developed", when another Belgian consultant drops by and asks if she knows about the Convention for the Protection and Promotion of the Diversity of Cultural Expressions, since "cultural diversity" is the new language through which to access funding. Francine has just learned the full title of the convention when a German expert is parachuted

in to explain to her that what she is doing is a cultural industry, and that "cultural industries" are the next big thing in development-speak. No sooner has she learned how to spell "entrepreneur" when she is approached by an international NGO to participate in its "intercultural dialogue" project, which they say is on the cutting edge of contemporary cultural discourse. She is trying to tell them that they have been doing this in Rwanda ever since you could say Hutu and Tutsi, when a guy in a raincoat flashes in front of her, urging her to participate in a "culture and climate change" project which has just received a flood of funding. Just then, along comes a European theatre troupe to train Francine, a painter, in "cultural diplomacy".

What does this parable imply?

Firstly, cultural discourse often has its origins in the developed world, in conditions that are not necessarily meaningful for, or sensitive to, conditions in African countries.

Secondly, such discourses often breed industries of consultants, conferences and think-tanks, so that cultural industries are not limited to the production of creative goods to survive and grow. Cultural discourse industries require transnational markets, too.

Thirdly, where a discourse – or a cultural discourse industry – has relevance beyond a government signatory, it has to be understood, interpreted and applied in local conditions in Africa, which are not the same in all countries and regions.

Fourthly, global structural inequities and the lack of public sector support for the arts in Africa create dependency. With it comes the passive acceptance of, rather than rigorous engagement with, cultural discourse industries, in order, perhaps, to access associated funding.

Fifthly, these cultural discourse industries are seldom "neutral" and often serve particular interests, or have embedded in them values, world-views and assumptions biased in favour of certain paradigms.

Let's go back to Francine, who is still mulling over her options when a government official arrives with a delegation of Chinese companies. They inform her that her home, which doubles as her studio, is to be demolished, as it is in the path of a railway line that the Chinese are about to build, and which will run from the Rwandan forests, where a major logging industry is being hatched, to a Tanzanian harbour. But the Chinese will also construct a five-storey building to house all the crafters and artists in the region, and will include a retail outlet for their products. If these sell well enough, the Chinese may send in their own artists to learn how to create traditional Rwandan art and craft, and reproduce it more cheaply in China.

The Belgian and German consultants, European development workers and NGOs who engaged with Francine in the "best developmental interests of her community and of Rwanda", are completely gobsmacked by this "blatant Chinese neo-imperialism" and assure Francine that they will help her to fight against it!

All Francine wants to do is create her paintings to sell them to tourists. But she can't. Her creative practice is affected by global economic and hegemonic forces far beyond what she can imagine.

The German consultants and the Belgian NGOs are there because of their countries' colonial links with Rwanda going back to the early 1900s, when 90% of Africa was under European control. After World War 2, decolonisation began, with Ghana gaining its independence in the late 1950s and Rwanda following suit in 1962. But while countries assumed political independence, their economies were still largely tied to those of their former colonial masters. Trade relations between Africa and the European Union from the 1950s to 2000 primarily involved Africa exporting its raw materials and importing more expensive goods from Europe, often made from its exports.

The African Growth and Opportunity Act has helped to increase trade between the US and Africa, and since 2000, China has entered the continent as a major player. In a short time, it has become the continent's third most important trade partner, behind the US and France.

The rising economies of the global South and the growing need for raw materials and energy on the one hand, and for new markets on the other, have led to what many call the new "scramble for Africa". External powers are seeking an increasing presence on the continent, with huge – and often contradictory – implications for the people who live there.

But there is little value in bemoaning our lot – Arterial Network is about civil society taking responsibility for itself. Cultural policy – like networks – are not ends in themselves, but vehicles for achieving a greater good. For this reason, we are aware that it is not sufficient to concentrate on cultural policy alone. We must build advocacy and organisational and monitoring capacity, develop human capital, and implement a range of strategies to pursue our vision, with or without a conducive policy environment.

Like artists, who would like to get on and create and distribute their art without the bother of broader macro-concerns, countries and regions would like to concentrate on what is good for them. But this is a luxury in a world threatened by real and potential conflict, rooted in grossly unjust economic and power relations, and by climate change induced by development and greed. We are in this together. And the sustainability of our collective and individual futures lies not in creating a better Africa or a better Europe, but a different world.

It is that vision, rooted in a rigorous analysis of our global challenges and its root causes that should drive our policy and networking agendas. Anything else is cheerleading history from the sidelines.

These are some of the ideals and values that have motivated committed members of Arterial Network to grapple with a series of policy instruments and related themes and issues of special concern, interest and relevance for Africa.

The purpose of this series of publications is to provide an African perspective on these themes, not necessarily the definitive perspective, but one that contributes to, enriches and textures debates on these themes.

This publication seeks to frame an African response to them by providing a platform for ongoing debate and dialogue. It aims to raise awareness, spur to action, and strengthen and build an African civil society network of all those engaged in promoting cultural development on the African continent.

# Contributors

### Mike van Graan, South Africa

Mike van Graan is the secretary general of Arterial Network and also serves as the executive director of the African Arts Institute, based in Cape Town. He was the programme director of the fourth World Summit on Arts and Culture held in Johannesburg in September 2009. Before South Africa's first democratic elections in 1994, he served in leadership positions in numerous cultural NGOs, including the Community Arts Project, Congress of South African Writers and the National Arts Coalition. He was appointed special adviser to the first minister responsible for arts and culture in Nelson Mandela's cabinet, where he played an influential role in helping to shape post-apartheid cultural policies. He is an award-winning columnist, having provided extensive and provocative commentary on arts and culture developments in South Africa, and is considered one of the country's leading contemporary playwrights.

### Mulenga Kapwepwe, Zambia

Mulenga Kapwepwe is chairperson of the Zambia National Arts Council, where she works with a number of networks, funders and civil society organisations. She is also a commissioner for UNESCO (Zambia) and has been involved in a number of policy developments in the cultural sector. She is currently chairperson of the Arterial Network steering committee.

### Korkor Amarteifio, Ghana

Korkor Amarteifio started her career in the Seventies in Montreal, where she created a platform for artists from Africa, the Caribbean and Latin America. She was also a member of the Canadian Arts Council. In Ghana, she worked for the National Theatre until she founded the Institute for Music Development in 2004.

## Basma El Husseiny, Egypt

Basma El Husseiny is an arts manager and a cultural activist who has been involved in supporting independent cultural projects and organisations in the Arab region for the past 20 years. Basma El Husseiny is currently the managing director of Al Mawred Al Thaqafy (Culture Resource), a regional non-profit organization that aims at supporting young artists and writers, and stimulating cultural exchange within the region and with the world. She has also co-founded, and is a trustee of the Arab Fund for Arts & Culture, an independent regional foundation. Basma was a member of the first Arterial Network Task Team.

## Farai Mpfunya, Zimbabwe

After studying French and electrical engineering, Farai Mpfunya worked in telecommunication, electronics and the IT industry in Paris, Harare and London. In Zimbabwe, he founded a consulting and creative industries firm called Ramafa Design. He also took up documentary film-making before taking charge of an international film festival trust, the Zimbabwe International Film Festival Trust, which he helped found. Farai is now executive director of the Culture Fund, one of the biggest funding organisations in Zimbabwe's arts and culture sector.

## Florence Mukanga, Zimbabwe

Florence Mukanga, a Zimbabwean, is currently employed as the researcher in Arterial Network's secretariat, based in Cape Town. She is a graduate of the Wits School of Arts masters programme in arts administration. She has also worked at the Observatory for Cultural Policies in Africa (OCPA), based in Maputo.

## Avril Joffe, South Africa

An industry strategist, trainer, researcher and policy adviser specialising in the creative industries and creative economy in sub-Saharan Africa, Avril Joffe was previously attached to the department of sports, arts, culture and recreation in Gauteng, South Africa, as a specialist adviser. She conducts research and designs and implements projects for local and national government, research institutions, and corporate and United Nations agencies.

# Chapter 1

# CULTURE AND DEVELOPMENT

## MIKE VAN GRAAN

## A brief history of 'the cultural dimension of development'

In the last 12 months of the first decade of the 21st Century, renewed attention was given to the theme of culture and development, or "the cultural dimension of development".

The European Union hosted professionals and culture ministers from the European Union and African, Caribbean and Pacific (ACP) countries at a colloquium in April 2009 on the theme "Culture and creativity: vectors for development", resulting in the Brussels Declaration by Artists and Cultural Professionals and Entrepreneurs.

The Euro-African Campus for Cultural Cooperation took place in Maputo in May 2009 with Interarts, the Observatory for Cultural Policies in Africa (OCPA), the Spanish Agency for International Cooperation towards Development, Mozambique's ministry of education and culture, and the Maputo town council as key partners in a discussion of cooperation in the field of culture and development.

In October, UNESCO hosted a symposium on "Culture and development: a response to the challenges of the future". The Commonwealth Group on Culture and Development – initiated by the Commonwealth Foundation – prepared the Commonwealth Statement on Culture and Development presented to the Commonwealth Heads of Government Meeting in Trinidad and Tobago in November 2009.

Yet more than a decade earlier, in 1998, UNESCO had published "Our Creative Diversity: Report of the World Commission on Culture and Development" under the leadership of Javier Perez de Cuellar. This report was the culmination of six years' work by a group of "independent economists, social scientists, artists and thinkers … who were asked to explore the interactions between culture and development and put forward proposals to help the international community deal with them better".

This report was regarded as a definitive statement at the time, and yet, in 2009, the theme was once again under discussion in international forums, not so much to reflect on the progress made since the publication of the report in 1998, but almost to start afresh.

But even the 1998 World Commission Report on Culture and Development came at the end of the UNESCO's World Decade for Cultural Development.

The former director-general of the Swedish International Development Agency (Sida), Dr Carl Thamm, opened an international seminar on culture and development in 1991 saying:

> "Material growth alone does not compose the evolution and transformation of a society. It is also this conviction which constitutes the foundation for … Sida's work in the field of culture. In a world characterised by enormous chasms between rich and poor countries, by mass poverty and desperation emanating from misery and injustice, by enormous environmental problems … it might appear extravagant and esoteric for a development agency to deal with cultural issues. I believe – I am convinced – that this is an error of judgment. It was no coincidence that in 1987, the General Assembly of the United Nations proclaimed the period 1988-1997 as the World Decade for Cultural Development, thereby acknowledging and promoting what was called the 'cultural dimension of development'."

Explaining the World Decade for Cultural Development, UNESCO's "Practical Guide to the World Decade for Cultural Development", published in 1987 (little more than a decade before the World Commission Report of 1998), says:

> "Despite the progress achieved, the results of the first two international development decades revealed the limitations of a development concept based primarily on quantitative and material growth. From 1970 onwards, critical reflection gave rise to the intergovernmental conferences on cultural policies … in all parts of the world, and finally led the Mexico City conference of 1982 to put forward with great conviction the idea that 'culture constitutes a fundamental part of the life of each individual and of each community … and development … whose ultimate aims should be focused on man (sic)… must therefore have a cultural dimension'. The two principal objectives of the World Decade for Cultural Development – greater emphasis on the cultural dimension in the developmental process and

the stimulation of creative skills and cultural life in general – reflect an awareness of the need to respond to the major challenges which shape the horizon of the 21st Century."

A decade into the 21st Century, though, it seems that not much progress has been made since the early 1970s, when the theme of the cultural dimension of development was globally embraced.

In February 1998, the year that the World Commission published its report, a Pan-African Consultation on Cultural Policies for Africa was held in Togo, organised by UNESCO and the Organisation of African Unity in collaboration with the Togolese government, the Rockefeller Foundation, the Ford Foundation and Sida. About 170 participants from 28 African countries met to debate and adopt recommendations regarding the challenges of cultural diversity, the redefinition of cultural policies to take account of culture and development, and regional strategies for the next millennium.

These recommendations fed into the Stockholm Intergovernmental Conference on Cultural Policies for Development in March 1998, which agreed, among other things, that "cultural policy, as one of the main components of endogenous and sustainable development policy, should be implemented in co-ordination with policy in other social areas, on the basis of an integrated approach. Any policy for development must be profoundly sensitive to culture itself."

Yet as far back as 1976 – 22 years before the Togo consultation and the Stockholm conference – heads of state and of governments in the OAU adopted the African Cultural Charter, which committed African countries "to work out a national cultural policy" and "integrate the cultural development plan in the overall programme for economic and social development".

It may be concluded that for at least 40 years, the "cultural dimension of development" – the idea that culture is integral to development, and that cultural development and planning must be incorporated into and cut across other sectors, such as economic, social and human development – has been recognised internationally and within Africa.

Why did this recognition of the "cultural dimension of development" occur in the first place? What was the practice of development before then?

In *Tradition, Culture and Development in Africa*, Dr Ambe J Njoh writes:

"On the eve of independence for most African countries in the 1950s, development economists and international development agencies were beginning to seriously contemplate the necessary strategies for facilitating development in the emerging nations … As the 1960s drew to a close, some dissenting voices could be heard in the development economic community. These voices … began to question the sagacity of defining the concept of development in strictly economic terms."

The view of Sida's Thamm that "material growth alone does not compose the evolution and transformation of a society" resonates with this and with UNESCO's assessment that "the results of the first two (United Nations) International Development Decades (1960-1970 and

1971-1980) revealed the limitations of a development concept based primarily on quantitative and material growth".

The shift from emphasising the material and economic aspects of development to the cultural dimension of development was an interesting one given Njoh's criticism of leading development economists in the late 1950s and 1960s "who considered the cultural transformation of Africa and other developing regions as a … *sine qua non* for economic development. For these economists … the customs and traditional practices of non-western societies constitute a hurdle to so-called modern development aspirations."

Njoh refers to the work of a leading developmental theorist, Sorenson, who summarised the "popular theory that underdevelopment in Third World societies such as Africa is due to internal as opposed to external factors":

"Basically, the theory holds that so-called traditional societies … are underdeveloped because of a lack of important propellants of development, including a work ethic, morals, innovative and entrepreneurial capacity, free market mechanisms, a propensity for taking risks and organisational acumen. The absence of these factors, according to the theory, is itself a function of flaws in the culture, customs and social mores of traditional societies. Particularly noteworthy in this latter respect is the fact that the theory considers the leading cause of underdevelopment in so-called traditional societies as the fact that such societies tend to place a lot of emphasis on kinship and family rather than on individual success and little or no emphasis on sophisticated technology and the acquisition of material wealth."

Those subscribing to this theory, says Njoh, suggested that it was impossible for Africa to develop without abandoning its traditional practices and assuming Eurocentric cultural values, beliefs and ideology.

Njoh concedes that "certain aspects of cultural and traditional practices in Africa … and other parts of the world in general encourage behaviour that constitutes impediments to development, however it is defined. The question is: which are these aspects?"

This, indeed, is the key question. Who decides – and on what basis – which cultural aspects to abandon as impediments to development?

Yet rather than urge the wholesale abandonment of traditional cultural values and the embracing of cultural values and beliefs of the global North in order for development to be effective, proponents of the "cultural dimension of development" appear to propose that development strategies need to be understood, planned, designed and executed in the context of the cultures of the supposed beneficiaries of those strategies.

## Reinventing the 'culture and development' wheel

That there was so much activity in 2009 around the theme of the "cultural dimension of development" reflects how little progress has been made at a practical, concrete level in this regard over the past four decades.

The signatories of the 2009 Brussels Declaration by Artists and Cultural Professionals and Entrepreneurs state in the preamble:

> "After so many conferences where clear diagnoses were established and specific recommendations were made but not pursued, after so many resolutions, programmes and action plans rarely put into practice, it is with a mixture of scepticism and hope that we have come to participate in this colloquium. The European Union has developed, over many years, important cultural cooperation programmes with all ACP countries. However, these programmes have not really been able to deliver national cultural policies nor helped to build more structured and professional cultural sectors at a national or regional level. Moreover, they remained limited to the cultural sector, with no real influence on development policies."

If it seems that the culture and development wheel is being reinvented rather than moving forward. It is important to ascertain the reasons for this, so that the theory is translated into concrete reality and programmes on a sustained and critical mass basis, or is finally dismissed as just that, a theory, without practical value.

The following are possible reasons for the legitimate scepticism expressed in the Brussels Declaration preamble:

- The "cultural dimension of development" is a vague concept, good in theory but hard to sell by pointing to concrete examples of success. Proponents of the concept have failed to articulate, market and persuade those in authority of the concept. Culture in its broad anthropological sense and in the sense of the arts and the creative industries have become infused into the concept, compounding confusion and vagueness. There is a need for greater clarity and examples of what is meant by the concept in practice.

- Where there has been some success in convincing those in political authority of the validity of the concept, they tend to be ministers responsible for culture, who generally are at the bottom of the political food chain, rather than ministers with real power. This was the case in Brussels in April 2009. There is a need to persuade politicians with real power about the "cultural dimension of development".

- The politicians in the developing world who need to be convinced of the cultural dimension of development are often part of new elites whose values, aspirations and beliefs are aligned with those of the global north and are out of touch with, or sceptical about, the culture of the masses whom they represent and who would be the primary beneficiaries of development rooted in culture. This is recognised even by the OAU's Cultural Charter of 1976, which states that "colonisation has encouraged the formation of an elite which is too often alienated from its culture and susceptible to assimilation and … a serious gap has been opened between the said elite and the African popular masses". It is not only colonisation that has led to this, but also the changing tastes and aspirations of those who, having been liberators from colonisation or apartheid, come to taste the fruits and perks of power and have become alienated from the masses.

- Developmental strategies, policies and renewing strategies – such as the New Partnership

for Africa's Development (Nepad) – are often top-down initiatives that tend to genuflect more to the global north than to the experience of the supposed beneficiaries of development.

- Development strategies rooted in and sensitive to culture are by definition localised in their effect, and are difficult to document, quantify and market politically. It is easier and more politically strategic for governments in developing countries to embark on traditional, highly visible development strategies that win short-term votes.

- While EU governments and European development agencies advocate the cultural dimension of development, in Africa, the real drivers of development have been the World Bank and the International Monetary Fund which – with their harsh structural adjustment programmes – have paid scant regard to the "soft" aspects of the development agenda. More recently, a key driver of development in Africa has been China, whose development strategies (with the support of African governments) are of the traditional material and economic kind, with little respect for culture or the environment.

- While governments in the developing world may pay lip service to the cultural dimension of development in order to gain access the aid attached to it, there is an absence of vision, political will and local resources to implement the concept in practice.

- Even though the theory of the cultural dimension of development may be sound – at least when it refers to culture in the anthropological sense – in practice, there is very little training of development practitioners in local culture and indigenous knowledge systems. This means that there is an absence of local and international expertise to implement culturally integrated developmental programmes on the scale required for the concept to be validated.

- . Development is not driven primarily by the needs and interests of its supposed beneficiaries, but takes place in the context of a world order with huge and structural wealth divides. The primary interests of the global north are increased profits in order to improve and sustain their levels of comfort and security. The intention and nature of development strategies will be subjugated to these western interests and the interests of global players seeking economic, geopolitical and strategic advantage in Africa. The cultural dimension of development is a relative luxury in the context of these drivers.

- African civil society has not been sufficiently engaged in the discourse of the cultural dimension of development, and has not been empowered – or empowered itself – to act in terms of this discourse. It has also not taken sufficient ownership, responsibility or initiative in understanding, applying and driving the concept at national, regional and continental levels. Through its relative passivity, the African cultural sector is complicit in the international growth of the "culture and development" discourse industry.

## Towards an understanding of development

Development is a much-used word that appears to have two implicit assumptions: that it is always "a good thing", and that everyone understands it to mean the same thing.

Nothing could be further from the truth. Yet outside academic circles perhaps, the term is seldom interrogated with rigour, and within the creative sector – certainly the African civil society creative sector – there is no single understanding of development. There are so many competing definitions, understandings, assumptions and contradictions relating to the term, that one must unpack them in order to understand the relationship between development and culture.

For example, what does "cultural development", as in "World Decade for Cultural Development", mean? Does it mean the development of cultural infrastructure, expertise, resources, theory and practice, so that the cultural sector can contribute to general social, economic and human development? Does it mean the pursuit of development goals by insert-ing and aligning these with the cultural practices, values, beliefs and traditions of the intended beneficiaries of "development"? Or does it mean that the "backward" elements of traditional cultures – or any cultures – need to be eliminated, that the cultures of people need to be evolved rapidly for them to experience the full benefits of development?

The point is that the creative sector could be called on to support the notion of a World Decade for Cultural Development, but this could have quite different – and even contradictory – meanings.

The World Commission Report states that culture and development have become "protean concepts, with an elusive and sometimes bewildering variety of meanings".

The report concentrates on two views of development: as a process of economic growth, "a rapid and sustained expansion of production, productivity and income per head", and as "a process that enhances the effective freedom of the people involved to pursue whatever they have reason to value", as per the United Nations Development Programme's Human Development Report.

Yet neither definition is satisfactory. Post-apartheid South Africa experienced its most sustained period of economic growth, after the government chose the "trickle-down" model of development. Yet the primary beneficiaries have been an elite, with unemployment and poverty rising to record levels in a period that also saw a falling educational and public health standards and life expectancy, and a rise in violent crime.

As for the second definition, the UNDP is a better advocate of the human development concept than the vague, tenuous definition assigned to it by the World Commission Report. It says:

> "Human development is a development paradigm that is much more than the rise and fall of national incomes. It is about creating an environment in which people can develop their full potential and lead productive, creative lives in accord with their needs and interests. People are the real wealth of nations. Development is thus about expanding the choices people have to lead lives that they value. And it is thus about much more than economic growth, which is only a means – if a very important one – of enlarging people's choices."

Mahbub ul Haq, co-founder of the Human Development Report with Indian economist

Amartya Sen, writes that "the basic purpose of development is to enlarge people's choices … to create an enabling environment for people to enjoy long, healthy and creative lives".

The introduction to the 2009 Human Development Report goes on to say:

"This way of looking at development, often forgotten in the immediate concern with accumulating commodities and financial wealth, is not new. Philosophers, economists and political leaders have long emphasised human wellbeing as the purpose, the end of development. As Aristotle said in ancient Greece, 'wealth is evidently not the good we are seeking, for it is merely useful for the sake of something else'. In seeking that something else, human development shares a common vision with human rights. The goal is human freedom. And in pursuing capabilities and realising rights, this freedom is vital. People must be free to exercise their choices and to participate in decision-making that affects their lives. Human development and human rights are mutually reinforcing, helping to secure the well-being and dignity of all people, building self-respect and the respect of others."

From this, it may be possible to arrive at a progressive, working definition of development as "the ongoing generation and application of resources to create and sustain the optimal conditions in which human beings may enjoy all the rights and freedoms enshrined in the Universal Declaration of Human Rights".

The Universal Declaration of Human Rights was adopted on 10 December 1948 by the General Assembly of the United Nations without dissent. But while members of the UN are party to it, there are clearly vast differences within and between states in the pursuit and practice of these rights and freedoms.

Most of the 38 countries ranked in the Very High Human Development category of the Human Development Index that measures life expectancy, literacy, education and standards of living in 182 countries, are western democracies. No African countries feature in this category.

Of the 44 countries ranked in the High Human Development category, Libya is the only African state. However, it is not a democracy and does not have a proud human rights record. Of the 75 countries in the Medium Human Development category, 25 are African, while 22 of the 24 states in the Low Human Development category are African.

South Africa – boasting the continent's largest economy, a sound democracy which has featured four elections since 1994 and a free market system – is ranked 129 on the list. Of the 50 countries ranked at the bottom in terms of human development indices such as literacy, education, life expectancy and quality of life, 39 are on the African continent. The situation is even worse if one considers that Zimbabwe and Somalia are not included in the list because of a lack of data.

In 2010, no less than 17 African countries – nearly a third of those on the continent – will celebrate 50 years of independence. Sadly, in many of those, life expectancy and the quality of life have deteriorated significantly over that time.

Moeletsi Mbeki, brother of the former South African president Thabo Mbeki, writes in his book, *Architects of Poverty*:

> "Half a century after its liberation from colonialism, Africa has dropped so far down the development scale that experts refer to Africans as mankind's Bottom Billion, who can only come out of the black hole they have dug for themselves through intervention by the rest of the world … what has gone wrong has been the massive mismanagement by Africa's ruling political elites, with the help of Western powers, of the economic surplus generated in Africa in the past 40 years."

Leaders of 170 countries have agreed on a set of eight Millennium Development Goals (MDGs) to be achieved by 2015, including major steps towards eradicating poverty and hunger, achieving universal primary education, reducing child mortality and empowering women. Given the position of most African countries at the lower end of the Human Development Index, the MDGs have particular relevance to Africa.

In recent times, given the environmental destruction wreaked in the name of development, it has become fashionable to talk of sustainable development, which is defined as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs".

## Understanding culture and the 'cultural dimension of development'

The Ugandan National Culture Policy, adopted in December 2006, defines culture as "the sum total of the ways in which a society preserves, identifies, organises, sustains and expresses itself". Njoh defines African culture as "the knowledge, beliefs, customs, morals, tradition and habits of African people". In this anthropological, all-embracing sense, culture is an abstract concept, referring to the ideas, moral values, beliefs and aesthetic tastes that emerge from and evolve and inform a particular community in its attempts to make meaning of, and shape, its material reality. This reality is determined by climatic, environmental and geographical factors, human-made economic, political and social structures, and the social forces operating in society.

At a concrete level, culture also refers to the visible expression of these ideas, values, beliefs and aesthetic tastes in the lifestyle of communites; their social forms of interaction; their political, economic and social forms of organisation; their religious rituals and their art. The abstract and the concrete co-exist in a dynamic, dialectical relationship, with each constantly informing, challenging, reshaping and giving rise to new elements in the other as the community lives out its life in conditions affected by internal developments and external forces and influences.

Understanding culture in this way makes it easy to understand the "cultural dimension of

development", as development – however it is defined or pursued – that will affect and be affected by culture.

Development itself is an act of culture. Whatever interests it serves and however it is defined, it is based on values, world-views, ideas and ideological assumptions implying that a community, a country or a region stands in need of "development". Through the development process, the values, beliefs and ideas of the intended beneficiaries of development are acted on and change. These values, beliefs and ideas can also obstruct developmental measures, so that development and culture co-exist in a dynamic and creative tension, with each informing and sometimes giving rise to new aspects of the other.

Development, if it is to achieve its ends, may rupture a community's culture or may align with the community's culture more organically, subtly shifting values, beliefs and ideas.

However, the links between culture and development are almost always considered in terms of the culture of the supposed beneficiaries of development, and the extent to which their values, ideas, beliefs, customs and traditions may facilitate or hinder development. It is perhaps equally important to turn the looking glass the other way to consider the extent to which the values, ideology, beliefs, customs, ideas and morals of the west or global north, and their economic and security interests, pose obstacles to real development, and/or dictate, define or exert pressure for certain kinds of development to take place.

It is to be expected that those who provide resources for development will seek to have their interests reflected in how these resources are used. But the point is that one must inter-rogate more rigorously the underlying or implicit values, beliefs, ideas and world-views that inform particular development interventions from the global north to determine whether these – rather than the cultures of Africans – are the main impediments of development.

While the anthropological understanding of culture may resonate and interface clearly with development – however it is defined, and whether development practitioners recognise it or not – it is far more difficult to make a case for the arts and the creative sector generally within the cultural dimension of development.

If it is difficult for proponents of the cultural dimension of development and the creative sector to articulate a clear case for the arts within development – and frankly, many of the attempts to do so sound superficial, evangelical and vague – so that it is far harder for those who need to be convinced to see the links. In recent times, the creative sector and proponents of the cultural dimension of development have emphasised the creative industries and their potential contribution to development. But the much-vaunted contributions of the creative industries – job creation, income-generation, product development for export markets, and the like – are framed in the most narrow, conservative and traditional definition of development, which emphasises economic growth as the key indicator of development.

According to Unctad's 2008 Creative Economy Report, Africa contributes less than 1% to world trade in cultural goods and services. Many would urge African governments to invest in the creative industries because of the success of these industries in the so-called developed world in the past 25 years, with the key motivation being the creative industries as a poten-tially significant economic driver.

However, to survive and flourish, creative industries require significant local, regional and international markets. On the one hand, Africa represents a huge market of just under a billion people; on the other, as emphasised by the Human Development Index, it is a market with very limited disposable income to spend on luxury goods such as CDs, films, theatre and dance performances, fine art and literature. Even in South Africa, the continent's largest economy, an average literary best-seller accounts for about 5 000 sales, hardly sufficient to sustain writers and a publishing industry. How possible and sustainable are creative industries in countries and a region where most people live on less than a dollar a day?

At the same time, notwithstanding the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, it is extremely difficult for African artists to export their creative products to the markets of the global north, and with rising security concerns and increasing nationalism in Europe, the United States and elsewhere, artists from the south are finding it far more difficult to move across the world.

Furthermore, to emphasise the creative industries as the best contribution that the creative sector can make to "development", in the hope of convincing sceptical politicians of the value of the arts, ironically runs the risk of undermining the arts by reducing their economic value and to "what the market wants" and compromising their broader value to society, as investments and subsidies are made mainly to those disciplines and cultural activities that show the best economic return.

There are three broad categories of artistic practice that are relevant to the cultural dimension of development:

- Arts practised for their own sake and as the creative means by which a society or community reflects on itself, and is challenged to move on or affirmed in where it is;

- Arts utilised for overt developmental purposes, such as the use of theatre to spread health messages, or the appropriation of photographs or visual art to counter negative images of women; and

- Creative industries where the primary drivers are the generation of profit and other economic benefits through the arts.

The latter two are much easier to justify and relate to the cultural dimension of development. But both have the potential to undermine the practice of the arts in their own right and in terms of helping communities come to terms with their existence and challenges, which is probably more important.

Article 27 of the Universal Declaration of Human Rights affirms the right of everyone freely to participate in the cultural life of the community and to enjoy the arts – not because of their economic or instrumental value, but because they have value in their own right and for the psychological, emotional and spiritual well-being of members of the community.

The arts are integral to the culture of a community. Music, dance, theatre, visual arts, literature and film are creative means through which members of a community explore, interpret, challenge and celebrate the human condition within particular material and cultural realities. In doing so, the arts reflect certain ways of looking at, thinking about, and understanding the

world, and the ideas, beliefs, ideological assumptions and values that shape it.

For this reason, their role in a society's development is far more important than the utilitarian or economic values generally assigned to them when affirming their relevance to the "cultural dimension of development". Yet it is extremely difficult to convince decision-makers of the need to support the arts, which are deemed to be luxuries rather than as being integral to culture, and thus to development.

# References

Bond, Patrick (editor), *Fanon's Warning: A Civil Society Reader on the New Partnership for Africa's Development*, Africa World Press Inc, 2005.

"Brussels Declaration by Artists and Cultural Professionals and Entrepreneurs", available at www.culture-dev.eu, 2009.

Commonwealth Statement on Culture and Development, Commonwealth Foundation, Creative Economy Report: "The challenge of assessing the creative economy: towards informed policy-making", United Nations, Unctad, UNDP, 2008.

De Cuellar, Javier Perez (and others), "Our Creative Diversity: Report of the World Commission on Culture and Development", UNESCO, 1998.

"Human Development Report", United Nations Development Programme, 2009.

Mbeki, Moeletsi, *Architects of Poverty: Why African Capitalism Needs Changing*, Picador Africa, 2009.

Millennium Project, available at www.unmillenniumproject.org, 2006.

Njoh, Ambe J, *Tradition, Culture and Development in Africa: Historical Lessons for Modern Development*, Ashgate Publishing, 2006.

Organisation of African Unity, "Cultural Charter for Africa", 1976.

Pan-African Consultation on Cultural Policies for Development, Republic of Togo, February 10-13 1998, UNESCO, Gamsberg MacMillan, 2000.

Southall, Roger and Melber, Henning (editors), *A New Scramble for Africa? Imperialism, Investment and Development*, University of KwaZulu-Natal Press, 2009.

"Statement by the Intergovernmental Conference on Cultural Policies for Development", UNESCO, Stockholm, 1998.

"Uganda National Culture Policy: a culturally vibrant, cohesive and progressive nation", Ministry of Gender, Labour and Social Development, Uganda, 2006.

Universal Declaration of Human Rights, available at www.udhr.org

World Bank Development Indicators, available at www.worldbank.org, September 2009.

**ART**ERIAL
NETWORK

# CULTURAL AND CREATIVE INDUSTRIES IN AFRICA: Suggestions for civil society response

MULENGA KAPWEPWE

## Introduction

This chapter offers a critique of the 2008 Nairobi Plan of Action on Cultural and Creative Industries in Africa. It begins by briefly exploring the background to the development of the Nairobi plan. It then analyses whether the plan can be used by civil society.

The exploration of the concept of cultural development is too large and complex for this chapter, which does not intend to provide a list of definitions of culture and development. However, because the Nairobi plan is a plan for the cultural and creative industries in Africa, it is important to define and explore the concept of cultural industries.

# Background and definitions of cultural industries

In Europe, systems of sponsorship of creative products gave way in the 19th century to the organisation of production and distribution of such products around a market system. It was at this point that cultural industries began to emerge. From the 20th century onwards, the organisation of the market for creativity and creative products began to take a new and complex form. The increasing convergence in modern society between the economic order and the system of cultural expression (Lash and Urry, 1994) has resulted in the idea of a "new economy" in the 21st century, in which communication technologies, branding, information and culture have taken centre stage in job and wealth creation, giving birth to the concept of the "creative economy" (Hesmondhalgh, 2007: 4).

In Africa, the concept of cultural industries as an economic force has begun to take root during the past two decades, underpinned by the Dakar Plan of Action of 1992.

What are cultural industries? According to one definition, "cultural industry is a system … through which necessarily (though through other means) a social order is communicated, reproduced, experienced and explored" (Williams 1981:13). Another definition is that cultural industries are "those institutions (mainly profit-making, but also state organisations, non-profit organisations) that are most directly involved in the production of social meaning" (Hesmondhalgh 2007: 12).

The 2005 Nairobi plan of action defines cultural industry as "the mass production and distribution of products, which convey ideas, messages, symbols and opinions, information and moral and aesthetic values" (2005:5).

The plan uses the UNESCO definition, which states that cultural industries "produce tangible or intangible artistic and creative outputs, and … have a potential for wealth creation and income-generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary)".

The UNESCO definition also points out that the term "cultural industries" is almost interchangeable with the concept of "creative industries", the difference being that the former emphasises industries whose inspiration derives from heritage, traditional knowledge and the artistic elements of creativity, while the latter emphasises the individual and his or her creativity, innovation, skill and talent in the exploitation of intellectual property.

Despite the difference in focus, nearly all definitions of cultural industries include advertising; architecture; crafts; designer furniture; fashion clothing; film, video and other audio-visual production; graphic design; educational and leisure software; live and recorded music; performing arts and entertainment; television, radio and internet broadcasting; visual arts and antiques; and writing and publishing.

Some argue against the very concept of cultural industries, contending that the way such industries organise and circulate symbols of creativity reflects extreme inequalities and injustices – along class, gender, ethnic and other lines – apparent in capitalist societies

(Hesmondhalgh 2007: 4). These are compounded by vast inequalities in access to cultural industries, both in consuming what they produce and in creating them.

Other schools of thought insist that cultural industries are becoming more and more like other industries and are losing their distinctiveness as an economic sector (Padilieu, 1987). In future, they may become just another industry producing and distributing commodities, so that cultural products will lose their intrinsic value.

Most perspectives agree that cultural industries are becoming increasingly significant sources of wealth and employment in many economies. This, I presume, is the argument that led African heads of state to adopt the Dakar Plan of Action on Cultural industries in 1992.

# Instruments of development: why the Nairobi Plan of Action?

It is generally accepted that every state's sovereign right to direct and implement development is assured by policies, treaties, charters, legislation and recommendations made on a global, regional, national and local level. Such policies, plans of action and conventions are now established instruments of development, and national states create, adopt, approve and sign them to implement their vision and strategies.

The Nairobi Plan of Action signals a new dimension in the development sector. The linking of development with the cultural basis of economic production and wealth creation began to gain purchase in the thinking of some nations and institutions in the 1950s, and global efforts became increasingly focused on recognising the numerous connections between culture and development. This led to the adoption of agreements such as the 1954 Convention on the Protection of Cultural Property in the Event of Armed Conflict and its protocols.

In the decade that followed, the Universal Declaration of Principles of International Cultural Co-operation was adopted by the 14th session of the general conference of UNESCO in 1966; this was followed by the adoption of the Pan-African Cultural Manifesto of Algiers of 1969. This developmental approach became firmly entrenched through the landmark statement by UNESCO director-general Rene Maheu in 1970 that "in the concept of development the centre of gravity has thus shifted from the economic to the social, and we have reached a point where this shift begins to approach the cultural".

To further meet the objective of making cultural factors the focal point of all strategies for development, the World Decade for Cultural Development was initiated. Spanning the period 1988-1997, this earmarked four key objectives:

- acknowledging the cultural dimension of development;

- affirming and enriching cultural identities;

- broadening participation in cultural life; and

- promoting international cultural co-operation.

In that decade, more than 1 200 projects were launched in almost every country. The outcome was that a number of new agreements, conventions, treaties and charters were developed and endorsed by nations across the world. They included the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property of 1970; the Convention Concerning the Protection of World Cultural and Natural Heritage of 1972; the Inter-Governmental Conference on Cultural Policies in Africa, organised by UNESCO in Accra in 1975; the Cultural Charter for Africa, adopted on July 5 1976 in Mauritius; the African Charter on Human and Peoples' Rights of 1981; UNESCO's recommendation concerning the status of the artist, which took effect on September 19 1990; UNESCO's Universal Declaration on Cultural Diversity of 2001; the Convention for the Safeguarding of the Intangible Cultural Heritage of 2003; the Convention on the Protection and Promotion of Diversity of Cultural Expressions of 2005; the Nairobi Plan of Action, adopted by African Union ministers of culture in Algiers in October 2008, which inspired the signing of the Charter for African Cultural Renaissance in 2006; and the International Convention on Economic, Social and Cultural Rights.

## Background to the Nairobi Plan of Action

Two important agreements, prepared in the spirit of the World Decade for Cultural Development, were the June 1991 Treaty of Abuja, which established the African Economic Community (protocol on culture and African cultural common market: article 70, chapter 12: education, training and culture) and the Dakar Plan of Action of 1992.

In January 1992, a meeting of experts was called to make recommendations and devise a plan of action. The meeting, in Nairobi, was sponsored by UNESCO and the Organisation of African Unity (OAU), with the support of the United Nations Development Programme and the Social and Cultural Foundation of EECIACP. Participants included regional bodies such as the Economic Community of West African States (Ecowas) and civil society organisations. The meeting brought together 50 experts from 16 countries, including businessmen in diverse sectors of the cultural industry; officials of state corporations and parastatals; and representatives of professional associations of cottage industries, the arts, music, cinema, literature, publishing, the press, the audio-visual field, information and communication fields, traditional African healing, technology and tourism.

The plan recommended the establishment of regional frameworks, policies and legislation for the promotion and protection of cultures, cultural heritage, cultural cooperation, Information and Communication Technology (ICT) for cultural development and cultural industries, and that such action should be supported by the building of capacity and the organisation of a festival for the African, Caribbean and Pacific (ACP) region.

In June 1992, the OAU summit of the heads of state and government in Dakar, Senegal,

adopted the Cultural Industries for Development in Africa – Dakar Plan of Action, a five-page document that merely outlined points of action and agreement. Eleven years later, in June 2003, a plan of action was drafted by ACP ministers of culture in Dakar.

In 2005, in preparation for the first edition of the Pan-African Congress and fifth session of the Conference of African Ministers of Culture, a review of the Dakar Plan of Action was undertaken. The Dakar Plan of Action for Cultural Industries in Africa was adopted at the first ordinary session of AU conference of ministers of culture in Nairobi, Kenya, in December 2005 and renamed the Nairobi Plan of Action of 2005.

In 2008, representatives of different creative sectors in Africa attended a round table that preceded the second conference of AU ministers of culture in Algiers. Sectors covered included film, radio and TV, festivals and live events, music, traditional dance, theatre, poetry and literature, and fashion design. It also incorporated the full range of activities that support creative industry value chains, such as copyright commissions, anti-piracy activism, trade unions, universities, cultural magazines and newsletters, archives, capacity development, audience development, cultural entrepreneurship training, cultural funds for artists, and African creative industry research.

The participants noted that the Plan of Action contained many useful and practical recommendations and expressed support for them. However, they noted that the pace of implementation was too slow and should be accelerated.

They also recommended that governments party to the document should take the report's recommendations seriously, and aim to implement them ahead of the timetable outlined in the report. They proposed that governments should put in place budgets for the implementation of the Plan of Action and recommended that support should not end with the adoption of the policy document, but should take the form of funding for the implementation of the Plan of Action. The participants were of the view that that it was fruitless for African governments to adopt a plan which they expected governments from other continents – for example, Europe – to support financially.

The Nairobi Plan of Action, a 25-page document, was subsequently readopted at the second conference of African ministers of culture in Algiers in 2008. It is important to note that it took 11 years for the plan to emerge and be adopted in its current form

This raises many questions. Why have there been such long periods of inaction in propelling the adoption and implementation of the plan? How can such processes be accelerated? Who should be held accountable for the slow pace of implementation? And do cultural actors have a role to play in the speedy adoption and implementation of such instruments?

## Structure of the Plan of Action

Structurally, the 2008 plan of action is a vast improvement on the 2005 plan, and the various sections and content have been ordered in a more coherent manner. The structure of the

two plans is quite different – in particular, the 2008 document contains no situation analysis, while the preamble has a different focus. Also, it contains no section that outlines the antecedents of the document.

The 2008 plan begins with a preamble, which dwells mainly on the background to the document. This is followed by an introduction which defines cultural industries, articulates the purpose of the document and urges member states to use it in their planning.

The third section spells out the fundamental objectives of the Plan of Action:

- to tap into the vast economic and social potential of African cultural and creative resources in the African global development process;

- to bring about tangible improvements in the living standards of African artists and creators and their families and communities, while contributing to sustainable and equitable development and to the attainment of the Millennium Development Goals through job creation and community empowerment;

- to facilitate and safeguard the organisation, production, marketing, distribution, exhibition and preservation of the African cultural and creative industries; and

- to position Africa in the perspectives where it can fully benefit from future development strategies, technologies and markets, both in the field of culture and in other sectors.

The next section lists the Plan of Action's specific objectives, classifying them as economic, social and political development.

In the section titled "Overall Strategy and Key Priority Areas", the strategic thrust of the Plan of Action is described as building on existing frameworks and encouraging the development of new approaches by tapping available and potential resources, both internal and external; by improving information flow, organisation and management; and by developing cooperative networks, strengthening partnerships and enhancing the role of public and private sectors at the national, sub-regional, regional, pan-African and international levels.

The following are listed as the 11 key priority areas of the plan:

- reinforcing African ownership and leadership of the processes and strategies to be developed as the frameworks of the Plan of Action;

- addressing the need for statistical data on cultural and creative industries;

- institutional and legislative capacity-building at the national, regional and continental levels;

- building the capacity of stakeholders;

- facilitating access to markets and audience;

- improving the infrastructure of the cultural and creative industries;

- improving the working conditions of artists, creators, actors and operators in Africa;

- targeting and empowering women, vulnerable groups, including artists and creators with disabilities, refugees and poor communities;

- protecting African intellectual property rights and labels;

- preserving African tangible and intangible cultural heritage and indigenous knowledge; and

- mobilising resources for sustainable implementation of the Plan of Action for the development of cultural and creative industries in Africa.

Each key priority area is supported by objectives, strategies and recommended actions.

The next section covers inter-African cooperation, international co-operation, and African and international financing agencies.

To guide concrete actions within a specified time-frame, a phased approach is an important component of any action plan. The plan is, therefore, divided into three phases:

## Phase 1: Advocacy, sensitisation and laying foundations.

The following steps are considered necessary in this phase:

- to create awareness and advocate for the implementation of the plan at national, sub-regional and continental levels;

- to establish the necessary institutional structures as well as infrastructures for the promotion of cultural and creative industries;

- to assess the level of implementation of the Dakar Plan of Action with an emphasis on the lessons learnt and best practices to be shared;

- to identify centres of excellence within the continent and strengthen their capacity for continued better performance;

- to create an enabling environment to strengthen collaboration with various actors and stakeholders;

- to establish and build the capacity of pan-African cultural industries, as mentioned above;

- to create a network of producers of cultural goods and services, and establish a regular consultative forum through which they can exchange ideas, experiences and address common challenges together; and

- to strengthen the stewardship role of the African Union Commission, regional economic communities (RECs) and other organs of the African Union, including the Pan African Parliament, in promoting and protecting the cultural industries and advocating for fair access to international markets for goods and services.

## Phase 2: Promoting cultural industries as key contributors to sustainable development of African countries.

In this phase, the following steps are recommended:

- to identify existing cultural and creative industries and their potential and constraints;
- to address the manpower, financial and other resource needs of local producers;
- to identify market opportunities and provide information and tax incentives to local investors in the cultural industries;
- to establish databases and means of information-sharing, particularly using the new information and communication technologies; and
- to build the capacity of producers/creators of cultural goods and services through training, regular workshops and other mechanisms.

## Phase 3: Ensuring the competitiveness of African cultural industries.

This phase is seen as involving the following steps:

- developing standardisation tools and instruments to ensure the competitiveness and marketability of cultural goods and services;
- elaborating codes of conduct for the manufacturing, transaction and consumption of cultural goods and services; and
- ensuring transparency and accountability at all levels.

The next section urges stakeholders at all levels to put in place appropriate mechanisms for monitoring and evaluation, which should be adapted to the needs and problems of a particular cultural industry and be an ongoing process with a flexible approach. Each sector of the cultural industry and each individual or group actor should set targets.

The plan's stakeholders are listed as the African Union, RECs, member states and pan-African cultural institutions.

The plan concludes by stating that the success of the Plan of Action requires a clear repositioning of the AU's leadership role and the building of broad partnerships at all levels, including pan-African, national, regional and international institutions; professional federations, associations and guilds; non-governmental organisations (NGOs) and civil society organisations (CSOs) and the private sector. It urges member states to identify their priorities according to their national conditions and specificities, their development status, human, financial and national resources, and institutional capacities.

# Relevance of the Nairobi Plan of Action

The Nairobi Plan of Action is relevant as a tool for the realisation of Africa's efforts to restructure its economies through the agency of national, regional and sub-regional bodies, and the adoption of conventions, plans and treaties.

African developmental efforts cannot be accomplished in isolation, and the Nairobi plan is rooted in global and continental dynamics that need to be taken into account. This means that other programmes and efforts embedded in other agreements can speed up or strengthen the plan's implementation.

Measuring the contribution of cultural industries to national economies is difficult, and how best to do it is the subject of controversy. Much depends on how nation states define cultural industries and the priorities they choose to act on. The monitoring and evaluation section wisely leaves such measures flexible and provides for deeper reflection in coming up with ways of measuring impact and progress.

But the usefulness of any plan lies in its capacity to identify real issues, articulate attainable objectives and propose concrete measures and time-frames for their implementation. It should also provide a means of monitoring progress and evaluating impact.

The plan is quite comprehensive in regard to sectoral measures and covers quite ably those aspects of the cultural industry that need urgent attention. If implemented, it could create a viable and vibrant African cultural industry. But some weaknesses need to be noted.

Although the section "Timeframes and Phases" clearly states that the "periodicity or phase-by-phase approach is an important component of any action plan in order to guide concrete actions within specified time-frames", the plan articulates no time-frame for the achievement of results. Some indication of targets would have been helpful in pushing for action and measuring progress. This major weakness may help explain the plan's lengthy implementation delays.

In addition, the 2008 Plan of Action adopts a far more "top-down" approach than its 2005 predecessor. It leaves much of the responsibility for building capacity, strengthening networks and creating platforms for sharing ideas in the hands of pan-African, regional and member state "authorities". This is another weakness, as CSOs can succeed where more political, less flexible and generally larger public sector agencies fail to move urgently.

In Africa, the concept of development has stimulated the formation of a broad range of CSOs at national and regional levels, and the 2008 plan does not engage fully with the opportunity for civil society participation. One hopes that this does not indicate that the participation of civil society will be largely confined to "round-tables" and reviews, rather than as partners and stakeholders in implementation.

Arterial Network, a pan-African civil society organisation, has very ably put into action many of the plan's recommendations. The plan calls for a phased implementation which includes advocacy, sensitisation and the laying of foundations, as well as "the promotion of

cultural industries as key contributors to sustainable development" in Africa. Arterial Network is implementing aspects of this in its work and current programmes.

In this regard, the 2005 Plan of Action was far more inclusive by directing all stakeholders to take action and responsibility for implementation.

# Civil society and the Nairobi Plan of Action

The concept of development has stimulated the formation of a broad range of African CSOs at national and regional levels working in sectors such as education, health, social welfare, agriculture and the environment. The hope is that these organisations will succeed where more political, less flexible and generally larger public sector agencies have failed. Some CSOs have been extremely successful in pursuing positive outcomes in public policy and the equitable allocation of public resources, and in influencing decisions in the political, economic and social spheres. They have made their presence felt in major decision-making forums.

CSOs in the cultural sector have engaged in various activities at national and international level. For example, they were involved in drafting the Dakar Plan of Action of 1992 and in reviewing the Nairobi Plan of Action of 2008. In fact, civil society was quite vocal in criticising the slow pace of implementation of the plan, and the lack of financial support for its implementation.

In March 2007, civil society bodies in the arts and culture fields gathered for a three-day conference on the theme "Vitalising African Cultural Assets" on Gorée Island, Senegal. The conference was hosted by Hivos, the Danish Centre for Culture and Development, the Stromme Foundation, the International Network for Cultural Diversity and the Gorée Institute. The 61 delegates, including delegates from 14 African countries, included donors, artists in various disciplines, arts administrators, consultants, journalists, embassy personnel, publishers and policy-makers. The aims of the conference were:

- to reflect on the current situation of the cultural sector in Africa;

- to investigate possible new strategies for networking, coordination, capacity-building and funding; and

- to overcome the obstacles that hinder the setting up of sustainable initiatives in the African cultural sector.

Arterial Network was established to ensure that the themes, ideas and suggestions of the conference were followed up and implemented.

The Plan of Action adopted by the AU ministers of culture in Algiers in October 2008 is more than adequate to lay the basis for a vibrant African cultural sector, and the document is an opportunity for advocacy and to lobby governments to commit themselves to the development of cultural industries.

The Nairobi Plan of Action resonates with the same sentiments and recommendations expressed at the meeting in Senegal and by artists who gathered in Nairobi and Dakar. But experience shows that it could go the way of other plans and treaties in Africa. The continent, and indeed the globe, is strewn with agreements and treaties that have not been implemented and the "cultural development" dynamic seems to be caught up in the wheel of reinvention rather than forward motion. Every conference discovers and proclaims afresh that these plans, treaties and recommendations are not working or being implemented.

What can be done to rescue the Nairobi plan of 2008 from a similar fate? Is there an opportunity to direct it towards our common goals? Should we merely join the familiar litany that nothing works in Africa? How can we ensure that the plan makes an impact and changes outsiders' perception of Africans and Africans' perceptions of themselves?

Documents such as the Nairobi Plan of Action will only be implemented when civil society and cultural practitioners and promoters start using them and act to ensure their implementation. And this can be done at a number of levels.

The Nairobi plan can be used to promote collaboration and create partnerships; it is a source of information on the key sub-regional, regional and continental players.

The document is comprehensive enough to be used by organisations and cultural players to develop projects and programmes that are aligned with the numerous conventions that the plan is rooted in. The plan can be also used to create programmes and projects that align themselves with the overall African vision.

The Nairobi plan presents an opportunity for sharing information with political decision-makers and local, national and international social actors. It can also elevate the discourse between government, local and international agencies and cultural communities in Africa on broad issues which straddle the continent and which are espoused by African governments and the global community.

It is not necessary to engage governments and policy-makers with new arguments – the Nairobi plan's priority areas and recommended actions are so broad that they make it possible to engage governments on a range of steps that they have already committed themselves to, and then advocate and lobby them to take action.

We can only effectively use this document if we raise awareness in the public and private arena, creating opportunities for the African creative sector and cultural practitioners to participate and engage proactively in local, regional and international affairs that promote the sector. If awareness of the document is raised in creative and innovative ways, perhaps policy-makers and governments can be persuaded to take notice and actively support and promote arts and culture in Africa.

# Recommendations and questions to consider

The following steps are recommended to take African cultural industries forward:

- Civil society must engage with their governments in implementing the Plan of Action. Given the growing recognition that our governments have not seriously addressed the commitments they have made, artists and cultural workers can actualise treaties and plans by actively engaging them on implementation. We must not allow the Nairobi Plan of Action to lie outside the consciousness of artists; it must become a tool that enhances what they do.

- If we are to implement the plan, we must rethink and generate more resourcefulness from within Africa for African arts and culture. The Plan of Action is in line with the sentiments of the artists who gathered on Gorée Island, and in Dakar and Nairobi – that we must rethink and generate more resourcefulness from within Africa for the benefit of African arts and culture. Using the Nairobi plan, can we identify measures that can help us attain this goal? Civil society must commit to engagement and advocacy with national, regional, continental and international institutions and agencies.

- There are many things that we cannot change, but that should not be an excuse for not committing ourselves to engagement and advocacy with our national, regional, continental and international institutions and agencies. What points of advocacy can be found in the plan that would help your cause? How can we popularise the policies, treaties, conventions and charters that relate to arts and culture, and use them to support the development of the cultural sector through this African-initiated plan?

- Civil society must think creatively about getting governments to allow more input and speed up the implementation of their commitments. We know that it is extremely difficult to get private sector funding bodies, let alone governments, to see the importance of culture in the context of national planning and development. How can we think creatively about getting our governments to give us more input and speed up the implementation of such commitments? What kind of activities can we engage in to ensure our participation? CSOs must raise awareness of governments' commitments and the rights of artists and cultural workers.

- Africa's potential will remain untapped if we remain ignorant of our rights and obligations as key players in the cultural industry. Rights can only be enjoyed if they are known. How can we raise awareness of our governments' commitments in regard to our rights? How can we cultivate a more sophisticated awareness of the systems, agreements and conventions that our own government has signed, such as those contained in the plan?

- Civil society must find ways of periodically assessing the performance of pan-African plans and commitments. Monitoring and evaluation are a key component of the Nairobi plan. How can we periodically assess performance in order to overcome recurrent challenges and reverse recurrent problems in implementing such plans? How can we participate in charting a new development agenda by disseminating information, and through discus-

sion and participation in different forums? Do we know of any structures or mechanisms that we can use in our own countries to do this?

- Cultural industries have a profound impact on social and cultural life, and this plan proposes fundamental changes in cultural production and consumption in Africa. Will they turn out to be merely superficial? What impact will they have on African culture and social life? It is imperative that civil society continuously explores the ambivalent nature of cultural industries so that we continuously re-evaluate the Plan of Action from an African perspective, through honest self-appraisal.

- The promotion of cultural industries has been held out as a means of addressing poverty in Africa. Yet some believe that the way cultural industries organise and circulate symbols of creativity reflects extreme inequalities and injustices along class, gender, ethnic and other lines and that there are – as seen in the experience of Western capitalist countries – vast inequalities in access to cultural industries. In the African context, will we exacerbate imbalances and injustices by promoting cultural industries according to the capitalist model? Should we be thinking about the principles according to which cultural industries in Africa should be structured, governed, organised and regulated?

- Information and communications technologies are now the core of creative industries. To what extent will these alter the power relations in the social, cultural and political arena in Africa? How will they impede or assist cultural workers? What of the change in the way cultural products are experienced? Will new technologies provide another rural-urban divide or help to bridge it?

- In general, cultural products are subject to the Engels's law: disposable income expands so that consumption of non-essential or luxury products rises at a disproportionately higher rate. Hence the richer the country, the higher the expenditure on cultural products will be as a fraction of families' budgets (Power and Scott: 4). One of the measures in the plan is the creation of markets and market opportunities for African cultural products. Will we be creating products for the richer countries while the populations of poorer nations remain unable to access their own cultural goods?

- Cultural institutions help to facilitate international flows of culture. How will Africa separate the potential threat of cultural imperialism implicit in globalisation from the global connectedness embedded in the Nairobi plan?

These questions must be continuously explored to ensure that the Nairobi Plan of Action results in a viable and vibrant African economy.

The Plan of Action has been widely accepted by artists, as was evident at the Dakar round-table in 2008; it is, therefore, a tool that we can and must use. If each of us and our organisations can ensure the implementation of even a small part of the plan, we can translate awareness and information into action.

# References

African Union division of communication and information, Press Release No 122/2008, available from www.africa-union.org.

"Dakar Plan of Action on the Promotion of ACP Cultures and Cultural Industries", Dakar, Senegal, 2003.

Hesmondhalgh, D, *The Cultural Industries*, Sage, 2007.

"Nairobi Plan of Action for Cultural Industries in Africa", 1st Ordinary Session on the Conference of Ministers of Culture, Nairobi, Kenya, 2005.

"Plan of Action on Cultural and Creative Industries in Africa", 2nd Session of Conference of African Union Ministers of Culture, Algiers, 2008.

Power, Dominic, Scott, AJ (editors), *Cultural Industries and the Production of Culture,* Routledge, Taylor, and Francis Group, 2004.

"UNESCO's Intergovernmental Conference on Cultural Policies for Development", available at http://portal.unesco.org/culture/en/ev.php-URL_ID=35397&URL_DO=DO_TOPIC&URL_SECTION=201.html

Ward, Haskell G, *African Development Reconsidered, New Perspectives from the Continent*, Phelps-Stokes Institute, New York, 1989.

**ART**ERIAL
NETWORK

# UNESCO CONVENTION ON CULTURAL EXPRESSION: A creative response from Ghana

## KORKOR AMARTEIFIO

Article 15 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression (2005) provides that "parties will develop new and innovative partnerships between the public and private sectors and NGOs to develop the capacity of developing countries, particularly in the areas of infrastructure, human resources and policies".

   This chapter is about the attempt of civil society in Ghana to work with national and international artists, development partners and government to establish activities and advocate for policies that will put culture and development on the country's agenda and enhance its creative industries.

# Introduction

For centuries, cultural diversity has been the basis for discrimination and conflict. But it has also been an important tool for promoting development and peace and supporting regional integration.

It is widely recognised that globalisation has brought many positives to the world. The world has become a global village, as can be seen by the fluid migration of people and the nature of cultural exchanges and trade relations. An American film that took 10 years to reach Africa 60 years ago can now be viewed on the continent hours after its premiere.

However, globalisation also has its negative side. Majority cultures tend to overwhelm minority cultures, sapping their creativity. In recognition of this loss, civil society and governments came together to press for an international treaty on cultural diversity.

The International Network for Cultural Diversity (INCD) was one of the leading networks involved in developing an international cultural diversity treaty, which became a reality when UNESCO approved the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in October 2005. The convention was negotiated, ratified and implemented very rapidly, in part because of a collaborative campaign involving a number of governments and key civil society organisations.

On its own, the convention was not able to bring about more balanced exchanges between cultures, nor unleash the power of cultural creativity as a force for economic development, poverty alleviation, democratic empowerment and increased human security.

However, the INCD succeeded in raising awareness of the challenges and opportunities presented by globalisation, and of the enormous social and economic potential of developing cultural capacity and creative industries in the global south. The network's members and staff also succeeded in kick-starting Arterial Network, an African network of artists, cultural workers, producers and their associations, to deal with cultural diversity issues. The key building blocks of Arterial Network are a national network of artists, arts organisations, festivals and training institutions, representing the interests of civil society in the African creative sector.

Although African governments have been slow to ratify the convention, civil society, including the Observatory of Cultural Policies (OCPA) in Mozambique and Arterial Network, are bringing about massive changes in the cultural sector in Africa, encouraging artists and art institutions to take responsibility for their own futures and actively engage in projects that promote cultural development and cultural exchange.

Arterial Network empowers the cultural community to forge relationships and partnerships around the world and within Africa itself through training, monthly seminars on the international cultural discourse, reading groups to deepen understanding of these and other issues, regular blogs to promote debate, as well as a cultural policy task group to devise an arts, culture and heritage policy that can be applied and adapted in different African countries and a cultural development index to monitor and evaluate cultural development in those states.

OCPA held the first Euro-African Campus for Cultural Cooperation in Maputo in June 2009. This provided a meeting, training and exchange point for cultural agents in Africa and Europe to reflect, transfer knowledge, exchange experiences and discuss possible joint initiatives in the field of cultural cooperation, in the broader context of the contribution of culture and cultural dialogue to sustainable development, human rights, democracy and poverty reduction.

It was the beginning of a process that sought to bring about tangible results in exchanging experiences in a range of fields, including local, regional and national cultural policies and new initiatives in the fields of information and research.

# Ghana – a case study

There is a growing recognition in Africa of the importance of the cultural sector and the creative industries as new complementary avenues for promoting social and economic development. In response, countries such as Ghana, Mali, Nigeria and Senegal have integrated culture into their poverty reduction strategies. Through the work of civil society, Ghana has emphasised the development of the creative industries as a potential source of employment generation, wealth creation and skills development. In the Ghana Poverty Reduction Strategy II, and its successor, provision was made for a legislative framework, human and institutional resource capacity-building and production and gainful employment.

These provided entry points for the private sector and other stakeholders to initiate programmes to realise the broader objectives of promoting development in these areas. Civil society and other interested local and foreign institutions have taken up the challenge and designed and implemented programmes.

A review of progress shows that the cultural sector attracted substantial donor support between 2008 and 2010 for the various activities identified under the poverty reduction strategy. The European Union supported the creative industries with a fund of two million Euro for the establishment of a cultural initiative support programme for artists over a five-year period. The Ministry of Trade, with the support of the International Development Association (IDA) and the International Finance Corporation (IFC), decided in its mid-term review of the IDA/IFC Ghana micro-, small- and medium-enterprises project, to develop and strengthen Ghana's creative economy. A specialist is being recruited to supervise activities that will generate data on the prospects and growth of the creative industries and identify areas where the ministry can promote their growth. These activities will include a national forum at which a national strategy for the creative industries will be agreed.

To enhance the implementation of the poverty reduction strategy and an African music network, the Institute for Music and Development (IMD) and the Danish Centre for Culture and Development (DCCD) signed an agreement in 2006 to address issues facing Ghana's music industry. This is part of a larger Africa south-south culture programme funded by the Danish Ministry of Foreign Affairs and implemented by DCCD in collaboration with five African host organisations. The project aims to strengthen capacity in the music industry through

micro-credit, management training for musicians and producers and by creating rehearsal facilities.

The Ghana Cultural Fund (GCF), which seeks to promote and develop culture in the country, is the result of further collaboration between civil society and government in Europe and Africa, the IMD, the DCCD and the Danish embassy in Ghana. It was the first attempt in the country to set up a fund specifically managed and directed by Ghanaian artists and art professionals. It aims to support artists in the creative value chain and foster cultural exchange between Ghana and the country where the development assistance originated.

In the three years of its existence, the fund has supported 46 projects including documentation and preservation of historical records, the promotion of artistic and cultural knowledge, improving the library capacity of schools, research, the acquisition of equipment and instruments, performances and the staging of productions, the promotion and showing of films, music and the visual arts, and the use of waste materials to create art.

The GCF has made an impact on the work of the individual artists and given a new dimension to cultural development in Ghana. On a broader community or national level, the fund has enabled artists to articulate their work and helped raise awareness of the direct links between art and fundamental environmental and existential questions confronting communities. Nearly all projects make a direct or long-term contribution to the advancement of knowledge.

The critical questions now facing the fund are whether it can be sustained if the current ambassador leaves Ghana, its expansion and ensuring its ongoing development and promotion of the creative sector.

New Music Ghana is a national competition that invites and empowers young musicians to compose, create, play and promote contemporary African music, using styles and instruments rooted in their traditions. The project, a collaboration between the IMD and the DCCD, enables musicians between 15 and 25 years of age to develop skills and creates avenues for personal development.

New Music Ghana has formed a partnership with the Music Crossroads International festival. Through this partnership, the winning group of the Ghanaian organisation is invited to the Music Crossroads International festival in Southern Africa, which broadens the scope of the young musicians and enhances their careers by enabling them to interact with young artists from other parts of Africa and Europe. Important contacts are also forged with producers and music professionals from other countries, which could result in touring possibilities.

The aim now is to widen the network and strengthen African music by finding partners in Nigeria, Togo, Benin and Ivory Coast, which are geographically close to Ghana. This will have a major impact on the New Music Ghana project and create a new dimension in Ghana's popular music industry, as it will enable francophone and anglophone countries to interact through music. It will also provide a tremendous avenue for learning and great networking opportunities for the young musicians.

The African cultural capital project was initiated in the wake of a Franco-German workshop

entitled "Accra on the way to becoming a cultural city". A movement sprang up whose aim was to turn Accra into a cultural capital that belonged to the networks of African and international creative cities.

AccraCan successfully organised a forum on African cultural capitals on March 12 and 13 this year in partnership with the Goethe-Institut Ghana, UNESCO Ghana, the Accra Metropolitan Assembly and the French embassy in Ghana. It brought together 15 delegates from Benin, Côte d'Ivoire, Mozambique, Algeria, Cameroon, Nigeria and South Africa and a large number of Ghanaian artists and art professionals, who agreed on the criteria needed for African cities to become cultural capitals and looked at ways of involving regional, continental and global institutions in facilitating this goal. The project was supported by the Goethe Institute and the Arterial Network in South Africa, Alliance Française Accra, Ghana's Ministry of Foreign Affairs, Silverbird Cinema Accra, the Artist Alliance Gallery and the Foundation for the Creative Industries in Ghana.

The mayor of Accra lent his support to the project, saying that he believed it would transform the city economically and socially and improve the lives of its people. The participants decided to work closely with the African Union in implementing the concept. They agreed that African cities should set up their own structures for a creative cities network, set standards relevant to their context and assess whether the African concept of cultural city is congruent with UNESCO's idea of a creative city network.

In Accra, programmes to develop and promote traditional and contemporary art forms that reflect the people and their culture at the international level has started in collaboration with the French embassy, the city of Accra and the AccraCan Network. A two-day workshop was held on Urban Spaces in Accra. June 21 saw a series of musical performances across the city to celebrate Music Day, while an exhibition of contemporary Ghanaian visual arts titled "Pause the Pulse – Images of Accra" was held at the Autonomous Cultural Centre (ACC) Gallery in Weimar, Germany, in July-August this year. The exhibition will be seen by Ghanaian audiences in 2011.

Proposals have also been forwarded to UNESCO to fund a cultural mapping project. This will provide information needed for an accurate and sensitive analysis of the people and environments of Accra, in turn preparing the ground for effective cultural planning and a cultural policy as Accra becomes a cultural capital.

**ART**ERIAL
NETWORK

# THE SEARCH FOR LANGUAGE TO TELL OUR OWN STORIES

## KORKOR AMARTEIFIO

Let me begin with a quotation from Kenyan writer Ngugi Wa Thiong'o:

> "Language is the living repository of the experiences of the people from many origins and stations who gave tongue to it over the ages. It is the tool we have for transforming our understanding of the world we live in, by shaping its expressions. It is more than just a means of communication. When you erase a people's language you obliterate their memory and they become unconnected to their own histories and culture. They move away from their own responsibility for history and lose the capacity to access the true dimension of events."

This is about the search for language to tell our own stories.

# Canada

My career started in Canada as a rabble-rouser; one of my major projects was organising domestic workers in Quebec, among the most marginalised groups in that society. They came from the Third World on work permits with the aim of sending money home to take care of those left behind. They were not covered by legislation, and employers could pay them pretty much what they wanted. They worked long hours, had neither holidays nor medical coverage and were sometimes sexually abused – but dared not complain. Employers had absolute power over them and could refuse to renew their work permits. That meant one thing – a return to poverty.

By educating themselves, they were able to come up with strategies and targets for change. These included persistently bringing their plight to the attention of the public, and forming alliances with groups and individuals who could assist in reaching the legislators and those with the power to change their situation. In the end, they were able to convince the powers that be to give them minimum wage protection and treat them as workers. By continually sensitising their employers and people whose opinions mattered to employers, they were able to gain respect.

I was fascinated by the cultures I encountered during my work in Canada and the many ways in which they were expressed artistically. The experience convinced me that cultural awareness could be promoted among different groups through music, and I helped created a festival called World Rhythms/Rythme du Monde. In Canada during the 1970s and early 1980s, Third World art was promoted mainly by Canadians of European origin. The efforts of Third World artists and promoters to gain access to mainstream culture were largely ignored, and they were forced to organise events in church basements, community centres and school auditoriums. Promoters, curators and artists from minority communities who were determined to bring works to mainstream venues had a major hurdle to cross. The funding institutions that supported such ventures were not readily accessible to them, as they did not operate in a way that made artists from these communities aware of their existence and modus operandi. The processes required to gain access to them were complex and many applicants were routinely pushed into the artistic ghetto of "multiculturalism", which at the time was equated with folk or amateur art. This allowed the dominant culture to segregate minority artists and disregard the fact that they had been moved into areas where their work had minimal impact. Conferences or art markets where people could network, create new audiences and learn from each other were inaccessible because of the cost involved. I used to sneak uninvited into these conferences, running the risk of being caught. I consoled myself that I would learn something and meet people in the business.

By the early 1990s the immigrant and aboriginal artistic communities were no longer content to operate in this way. They were contributing to the Canadian economy and the cultural fabric of Canadian society, but their contribution was not recognised. The Canada Council, the federal government's instrument for fostering public enjoyment of the arts and expanding and creating new audiences, came under strong criticism from minority communities. They

complained that their cultural traditions, artistic forms and practices and aesthetic concerns were systematically excluded from the council's policies and programmes. They pointed out that the growth and development of art institutions and groups in the aboriginal and culturally diverse communities were seriously curtailed by lack of funding, while programme and assessment criteria did not take into consideration their unique cultural traditions. They also cited language issues, lack of representation on boards and advisory and assessment committees, and the fact that the council's staff did not reflect the cultural and racial diversity of the artistic community.

The persistent efforts of the artistic communities to ensure that cultural diversity remained on the agenda of the funding bodies bore fruit – the council recognised the need to change its policies and programmes to provide broader access. The artists demanded that cultural diversity should become a guaranteed part of institutional structures. They made sure that artists and their audiences were aware of the issues and engaged with them on a continuous basis.

The Department of Canadian Heritage responded to the advocacy of the communities as a transformative force. Partnerships were built between the culturally diverse communities and the staff, senior management and the board of directors of the Canada Council.

Because of these endeavours, the council's policies, programmes and practices became appropriately responsive to the reality of the Canadian artistic scene, and cultural diversity is now a priority within its structures. Communication and outreach strategies were developed to sensitise the council and the communities about the issues and the progress made in various initiatives. In addition, there was dialogue among council, arts institutions and artists from the culturally diverse communities, while employment equity and internship programmes brought people of colour into the various sections of the council.

The federal government's approach to fostering culturally diverse communities has been extended to the international community, and Canada is at the forefront of promoting the International Instrument on Cultural Diversity.

## Africa

I relocated to Africa in 1993, eager to be in a situation where cultural policies would reflect my country in all its diversity and richness. As programme director of the National Theatre, I was thrust into the heart of the cultural establishment. However, an enabling environment for the creative value chain, including funding, research and analysis to enhance the public enjoyment of contemporary art, art education and industry-related laws, was weak or lacking. Emphasis was laid on the preservation and promotion of traditional African culture, with the government supporting regional festivals of traditional art. Little attention was paid to Africa's evolving culture and how Africans relate and translate our contemporary culture to the rest of the world. Ironically, a new ghetto has been formed where traditional culture is supported in a country which is increasingly urbanised and whose cities have become the crucibles of dynamic, evolving cultural practice. The most vibrant artistic creators have become the new

minority and suffer from marginalisation and a lack of official support. Institutions appear to be insensitive to the new culture and there are few practising artists and art professionals on advisory committees and groups set up to plan major events or policies.

Expo 2005 in Japan, for example, featured international pavilions that used innovative artistic creations to represent model communities of the future where humans can live in harmony with nature. The African pavilion sold copies of traditional masks and statuettes. This event and many others like it were missed opportunities to showcase our creativity to the world.

In the face of this discouraging situation, artists formed structures to network and present their works. In Ghana, two examples of this are the Artist Alliance and the Nubuke Foundation. Visual artists were creating fine works from very little, while actors formed guilds and were creating and presenting theatrical works. The copyright administration advocated for the rights of the music sector and formed the Copyright Society of Ghana (COSGA), the collecting society. The National Theatre created a network of institutions and theatres around the world and presented programmes for people of all ages and backgrounds.

If creators of contemporary art were feeling ignored in their own country, they were equally ignorant of international treaties and national policies that could become tools for them. The Nairobi Plan of Action on the Cultural and Creative Industries in Africa of 2008, and the United Nations Recommendation Concerning the Status of the Artist are two such tools.

The UN recommendation obliges the member states to grow artists from an early age through measures that will strengthen respect for artistic creation and the discovery and development of artistic vocations, by providing the necessary professional training of talent to produce works of outstanding quality; and to consider artistic activity, including innovation and research, as a service to the community.

The recommendation sees a pressing need for member states to improve the social recognition of artists through funding, employment opportunities and the provision of facilities such as museums and audience development; to ensure that the population as a whole has access to art; to provide artists with legal protection and pension rights; and to encourage international travel and exchanges. It also stresses the need for the views of artists to be heard in the formulation and implementation of local and national cultural policies.

The African Union also has a plan of action for the cultural and creative industries in Africa, which is intended as a vehicle for implementation of various declarations, charters, international conventions and agreements adopted in Africa and internationally by heads of state and governments. It aims to foster economic, social and political development across different sectors by tapping into the vast economic and social potential of African cultural and creative resources and bringing about tangible improvements in the life of African artists, their families and their communities.

As priority areas, the plan calls for:

- a development strategy designed by Africans to meet the needs and interest of Africa, with the collaboration of local, national and international partners and the political commitment to create the enabling environment;

- evidence-based and informed policies, strategies and plans of action through reliable, up-to-date and comprehensive statistical data on cultural and creative industries;

- institutional and legislative capacity-building at the national, sub-regional and continental levels for the effective implementation of the plan of action;

- the empowerment of African artists and creators and the strengthening of their capacity to make them more productive and improve the quality of products and services;

- the promotion of investment in the African creative industry while protecting African values and heritage;

- the creation of a market within Africa and the facilitation of global access for African creative products and services;

- improved infrastructure for the development of the cultural and creative industries;

- the empowerment of women, youth and vulnerable groups with creative potential; and

- the protection of cultural heritage, knowledge and know-how.

The two documents recognise the rich contribution of the artistic community to global culture and the economy, and provide all the basic rights needed for the creative value chain, ranging from pre-production, through production and post-production activities, including exhibitions and distribution. However, they are not worth the paper they are written on if artists, art professionals and civil society fail, in their respective countries and on the continent, to use the plan of action and the UN recommendation to improve our conditions, creative practices and cultural industries. In this way, we can be globally competitive, engage with the world and assert our rightful place internationally.

We need to educate ourselves and sensitise our communities and the powers that be about the issues and the gains that we all stand to make if we work together. We need to create targets and strategies to achieve our collective goal to enhance the creative industries. We need to forge relationships and partnerships nationally and internationally that will strengthen our quest to take responsibility for our future.

In countries such as Ghana, Mali, Nigeria and Senegal, the process has already begun, and culture has been integrated into poverty reduction strategies. As a result of lobbying and advocacy by civil society and artists, Ghana has emphasised the development of creative industries as potential sources of employment, wealth creation and skills development. In the Ghana Poverty Reduction Strategy (GPRS 2) the government undertook to promote research on existing policies and the legislative framework to provide the right legal and regulatory framework to develop and promote the industry. For human and institutional resource capacity-building, the government agreed to expand opportunities for specialists and stakeholders in the creative industries to acquire industry-related knowledge and resources. As one of the indicators for production and gainful employment in the GPRS 2, the government agreed to create avenues for distribution, exhibitions, awards and live performances both nationally and internationally through embassies and other missions abroad.

In the successor strategy to the GPRS 2, the government agreed to develop and strengthen

Ghana's creative economy in ways that will enable the nation to actively engage in world trade in creative goods and services. It further agreed to strengthen the regulatory and institutional framework for the development of national culture, for example, through the national cultural policy, and to promote sustainable and responsible tourism to preserve historical, cultural and natural heritage.

These provisions provided entry points for the private sector and other stakeholders to initiate programmes that can help realise the broader objectives of promoting development in these areas. Civil society and other interested local and foreign institutions have taken up the challenge and have designed and implemented some programmes.

Through the European Union and the Danish Centre for Culture and Development, grants are now provided for artists and art institutions for capacity-building, professional develop-ment, the creation, production and exhibition of works, and exchange programmes with international artists.

Civil society is now lobbying to promote Accra as a cultural city. This involves infusing and promoting arts and cultural activities in the city that give exposure to, understanding of and respect for its multicultural heritages to wider audiences.

A Foundation for the Creative Industries has also been established. The foundation strongly believes that with its rich diversity of cultures and abundant creative talent, Ghana stands to benefit greatly from what is now globally recognised as one of the most dynamic engines for rapid growth and sustainable development. Trade in cultural goods and services worldwide was valued at $2.2-trillion in 2000 and is growing at 5% annually, according to Unctad.

The foundation sees its mission as bringing creative industries to the front burner of gov-ernment policy and pushing for an integrated approach in the implementation of strategies within the medium-term national policy framework. It believes that the creative industries have the potential to stimulate economic growth, create jobs, develop Ghana's creative assets for export, promote national cultural cohesion, support government initiatives for integrated public policies and improve Ghana's international image.

Recognising the need for effective partnerships to ensure success, the foundation has formed alliances with the National Development Planning Committee with a view to inserting the creative industries in the medium-term national policy framework. It also formed alliances with the World Bank, which recognises the importance of creative industries and agreed to incorporate it in its dialogue with the Ghanaian government and other institutions.

The bank agreed to back the creation of a Council for the Creative Industries in Ghana, and to support think-tanks that enhance the development of the country's creative indus-tries, including a round-table forum with stakeholders that could produce a national strategy. The committee has requested support from the Ministry of Trade and Industries to conduct research that will make it possible to analyse the potential of Ghana's creative industries for local economic growth and to maximise their international potential.

The creative industries are linked to a number of sectors in the overall economy. At the time of writing, the committee had requested a gathering of the ministers whose departments are

involved in order to sensitise them about the role of creative industries in stimulating growth. The meeting was to be held under the chairmanship of the vice-president, and ministers would have a chance to discuss the insertion of creative industries in their policies.

The committee has met the attorney general to discuss the formation of a Council for Creative Industries and other issues in the medium-term national policy framework with legal implications.

The road is a long and hard one. For far too long, those in the artistic and cultural sector have been content to let others make decisions. Making changes calls for collective action, and it is time to forge relationships and act. It is my fervent hope that the issues raised in this chapter will spark further discussions and recommendations that will enhance the future and development of the African creative sector.

# EGYPT: In search of a cultural policy

## BASMA EL HUSSEINY

As a starting point for this chapter, the writer contacted the Egyptian ministry of culture to request a copy of Egypt's official cultural policy. The responses of three different officials were: "What do you mean by cultural policy?", "There's no such thing!" and "We're not aware there is something called cultural policy!"

A quick survey of artists and intellectuals yielded similar results: although some knew what cultural policy was, they were sure Egypt does not have one.

Finally, in response to a question to the ministry of culture about the "philosophy of the ministry", I was guided to a ministry publication of 1997 entitled "Culture, a light that shines on the face of our homeland". This included an article by the minister that mentions the basic elements of Egypt's cultural policy. There were no figures on the ministry's annual budget, only a figure in the general state budget for the year 2005/2006 – $1.1 billion for youth, culture and religious affairs.

So although the country has had a central cultural infrastructure, in the form of a dedicated ministry and associated institutions and departments, since the late 1950s, it did not have a specific cultural policy until 1997. Cultural work in Egypt in the second half of the 20th century was guided by certain prevailing practices and followed unwritten rules.

The first formulation by the ministry of culture came in 1958, shortly after the Suez War, and was called the Ministry of Culture and National Guidance. Subsequently, the ministry adopted and implemented a highly political agenda of promoting and supporting the political regime. In the 1950s and 1960s this took on a strong nationalistic character, with the emphasis on promoting Egypt's political role in the Arab region and its association with the socialist bloc. During that period, significant resources were directed at promoting Egyptian culture in Arab countries and organising exchanges and joint projects with them.

Literature and music seemed the most effective vehicles for reaching out to countries that had no infrastructure, or a fragile infrastructure, for theatre and film. However, these exchanges were dominated by the Egyptian agenda and lacked reciprocity. On the other hand, the activities of western cultural centres such as the British Council and the French Cultural Centre were monitored and restricted.

In the 1970s, after the peace agreement with Israel and the Arab boycott of Egypt, the direction changed to highlight new cultural characteristics such as "Egyptianness" in an attempt to distance Egyptian culture from "Arab" culture. The economic "open door" policy introduced by President Anwar Sadat had some impact on the cultural scene in the form of closer cultural relations with western Europe and the US, and fewer restrictions on the entertainment industry.

However, the culture ministry's dominant influence over cultural production and distribution remained intact. Although the 1970s and 1980s witnessed the introduction of economic liberalisation policies in many sectors, including industry, agriculture, health and education, culture remained under tight state control. Individuals and private companies were not allowed to own or run independent cultural projects, except those that were totally commercial and for entertainment purposes only. Cultural NGOs were denied registration, while national and international festivals were closed to artists who did not conform to the dominant political agenda.

During both periods, the ministry's sectors and departments continued to grow. Large numbers of administrative employees were added to the staff complement and many individual artists and intellectuals were absorbed – although many more truly creative artists were alienated and deprived of resources. Formal censorship was (and still is) widely applied, and writers and artists who dared to criticise the regime explicitly were jailed.

The situation has not changed much since the late 1980s, although the public rhetoric of the current Minister of Culture, Farouk Hosni, who has held the post since 1987, often emphasises freedom of expression as one of the ministry's values.

To give an idea of the size and scope of Egypt's ministry of culture, its main sectors are the Supreme Council for Culture, comprising a general secretariat and sectors for external cultural relations, cultural production and the visual arts; the Supreme Council for Antiquities;

the General Egyptian Book Organisation; the General Egyptian Cultural Palaces Organisation; the General Organisation for Manuscripts and National Documents; the Cairo Opera House; the General Organisation for Urban Co-ordination; the Academy of Arts; and the Cultural Development Fund.

These sectors, each broken down into departments, centres and units, employ thousands of civil servants and professionals and occupy hundreds of buildings in the main cities and some towns. The design of the ministry's operations has been built up over time and there is no known evaluation of it or of any activities resulting from it.

Today, the Egyptian ministry of culture is arguably the largest in the region in terms of the size of its workforce and budget. Although the 1990s witnessed the emergence of many independent cultural groups in the country, certain fields of cultural work are mostly confined to the ministry and its institutions, such as regional and international exchanges and multi-cultural projects. Independent groups and creators are excluded from "official" cultural pro-grammes, such as national and international festivals and conferences, and have no access to public funds and very little access to public venues and facilities.

While the declared policies of other ministries, including the health and education ministries, state the need for collaboration with non-governmental organisations (NGOs) and other civic players, the ministry of culture ignores any cultural work that is not officially linked to it.

Against this backdrop, it is not surprising that most independent cultural workers are not aware of the existence of a cultural policy, nor that such policy is drafted by the minister himself, without discussion or consultation, even with the ministry's officials.

The five main elements of the policy, according to the minister, are innovation and creativity; decentralisation; finding new funding sources; upgrading cultural venues and adding new ones; and interaction with world cultures.

The article containing the policy does not detail these policies or explain how they are to be implemented and through which instruments. There is no mention of how the policies were developed or which other players took part in formulating and implementing them. Conceptually, the five elements do not seem to be clearly linked to each another to form an integral national policy, or at least give a feeling of direction. Also, there is no thematic focus or direct connection with a social or a political context. The first four elements seem to be patchy responses to the long-standing problems of cultural sterility, bureaucracy, lack of funding and deteriorating facilities.

An examination of the cultural scene in Egypt in 2006, nine years after the policy was published, showed that most of its elements had not been implemented.


## Innovation and creativity

Although some support in the form of awards, was available for young and new artists, the scale of such support was rather limited and marred by nepotism. Work produced directly by

the ministry was generally very conservative and adopted styles deemed out of date by the majority of audiences.

## Decentralisation

All the ministry's main departments were located in Cairo and all budget decisions were taken personally by the minister. Most high-ranking officials in cities and towns outside the capital were centrally appointed and came from Cairo.

## Finding new funding sources

Information on the ministry's funding was not available, but it had succeeded in attracting some sponsorship for one of its 12 major festivals, the Cairo International Film Festival. There were also reports about continued donor funding for archeological work implemented by the ministry, but no figures.

## Upgrading existing venues and adding new ones

Various venues had been upgraded in Cairo and Alexandria, but most of the venues in other cities and towns remained in very bad condition. Although a number of historical buildings had been renovated, in some cases beautifully, to be used as cultural venues, most were closed and out of use.

## Interaction with world cultures

No effort was made to define or conceptualise this element of the policy. It was unclear what "interaction" meant and which "world cultures" were referred to and their order of priority.

Over 20 years, the ministry's "external relations department" has worked only on implementing cultural agreements signed in the 1950s and 1960s, and on supporting large flagship events such as the Cairo International Film Festival, the Cairo Biennale, the Cairo Experimental Theatre Festival and the Cairo International Song Festival. Very little "interaction" takes place in these festivals, as they are all organised in a very ad hoc manner.

The emphasis is on sending "official" groups and artists abroad. No long- or medium-term multicultural projects are initiated or supported by the ministry. Independent centres and organisations attempting to organise multicultural projects receive no ministerial support and are often harassed by security authorities, who believe international exchanges should be handled only by government institutions.

An examination of the basic elements of Egypt's cultural policy exposes major weaknesses, including:

- **Fragmentation**. The policy does not constitute a coherent and integrated theoretical approach based on an analysis of the reality of cultural life in Egypt. It consists of rather disconnected principles whose application does not produce an overall impact.

- **Lack of legitimacy**. The policy is not the product of a public discussion at any level of society and does not include a justification of its elements. In addition, no effort is made to publicise it among cultural communities and attract support for it.

- **Lack of transparency**. The unavailability of adequate financial information prompts suspicions of corruption.

- **Absence of implementation and evaluation instruments**.

- **Exclusivity**. The policy positions the ministry as the sole player in the cultural field, ignoring the comprehensive nature of cultural work.

- **Neglect of the social context**. The policy fails to respond, or even to refer, to any of Egypt's major social and economic problems, including religious conservatism, unemployment, gender discrimination and urban decay.

This explains Egypt's inability to maintain its formerly central cultural position in the Arab region. Four decades of applying unwritten policies that maintained tight control over cultural production channels and deprived artists outside the direct supervision of the ministry of culture of financial resources and access to audiences, have led to a certain degree of cultural sterility. Many of the most talented artists and writers have stopped working, and many have left the country. For the reasons explained above, the introduction of a cultural policy did not help change this situation. There is a growing conviction in the region, and in international cultural arenas, that Egyptian contemporary culture is commercial, old-fashioned and conservative. Breaking away from this image requires honest self-assessment, open dialogue among all players in the cultural field, and knowledge-sharing with other countries. There is an immediate need for public reform in the field of culture, starting with an evaluation of the existing infrastructure and systems and culminating in a new cultural policy conceived and agreed by all concerned parties.

If and when such a process takes place, it will be possible to set up long-term cultural projects that involve diverse cultures and forms of expression. Since Egypt is to some extent a culturally homogenous country, an "intercultural" project could involve work across several countries in the Arab region, Africa or both. In Egypt itself, the various historical cultural segments (African, Arab, Coptic) are intertwined. However, there have been very few examples of "multicultural" projects successfully designed and organised in the country. It is worth noting that such projects have, for the most part, been organised outside the mandate of the ministry of culture and under the auspices of foreign organisations. An example is Fiesta del Mar, organised to mark the launch of the Anna Lindh Euro-Mediterranean Foundation for Dialogue between Cultures in April 2005.

The aim of Fiesta del Mar was to create a public event orientated towards youth that would

capture the spirit of cross-cultural dialogue. The festival centred around a main musical event involving Egyptian and Euro-Mediterranean musicians, and side-events that exposed Egyptian youth to unusual forms of cultural expression. The main musical event lasted six hours, with a programme that comprised a diverse mix of Euro-Mediterranean music with modern and traditional elements, performed on a large open-air stage at the main historical fort of Alexandria.

About 20 musicians and groups from West Africa, North Africa, Europe, Turkey, Sudan and Egypt took part in the concert. During the previous week, the musicians led 12 music workshops involving a wider circle of Egyptian musicians. As a result, many of the musicians developed joint compositions that were presented in mini-public concerts at the Fort before the final event. Fiesta del Mar included three side events: visual arts workshops that took place on NGO premises and in public areas; a kite-making workshop and a show of kites that aimed to attract young people and engage children's centres and NGOs; and a video art installation by young artists and filmmakers from Egypt and Euro-Mediterranean countries.

The festival was designed and produced by the Egyptian Centre for Culture and Art, a newly established independent cultural NGO that specialises in music. The Anna Lindh Foundation funded the event and gave it official coverage. Fiesta del Mar succeeded in attracting large numbers of young audiences, probably for the first time in Alexandria in many years. The event's popularity was not confined to the final concert; all workshops and work sessions were well attended.

The event also offered a rare opportunity for participating artists to spend time together discussing issues, experimenting with each another, or even just watching each other's work. The fact that all participating artists attended throughout the festival, and that ample information on their work and backgrounds was made available, made the exchange possible.

The success of the event is probably due to five factors. In the first place, it was driven by a clear concept: the focus was on music and musical interaction. This was clearly explained to all artists and every effort was made to facilitate this function. In addition, there was an open and balanced approach to the different musical traditions and artists in which all musical forms were welcomed and respected.

There was also a well-defined target audience – youth and children of the middle and poorer classes – and a clever marketing strategy that depended on engaging NGOs, schools and universities. Finally, the festival was organised by a small and efficient multinational administrative team

A video and audio compact disc was produced to commemorate the event, whose overall budget was in the region of 50 000 euros, a small amount when compared with the budget of any of the large official international festivals organised in Egypt.

What the event lacked was a plan for sustainability or continuation. The implementing team did not form a sustainable structure that could organise similar events in future. A further missed opportunity was the failure to capitalise on the success of the event to obtain sponsorship funding for a second round.

The real significance of an event such as Fiesta del Mar is that it reveals cultural potential that is not readily appreciated. These include young audiences' appreciation of cultural diversity; the desire to explore new forms of art such as experimental music; and interest in culture and commitment to cultural work among social development NGOs.

It is possible that an evaluation and discussion of the outcomes of such an event, and other similar events, would lead to the formulation of a cultural policy that combines cultural diversity with social integration. In a rather unusual equation, cultural diversity stimulates a degree of cohesion among social groups, especially youth. Involving social and economic development NGOs in formulating policy would ensure its relevance and wide reach. On the other hand, diversity and social integration offer new sources of creative inspiration for artists who have long suffered from isolation and monolithic cultural influences.

**ART**ERIAL
NETWORK

# CULTURE AND DEVELOPMENT DISCOURSE IN ZIMBABWE

### FARAI MPFUNYA

Zimbabwe has a unique history in the development of Southern Africa. Geographically central, it occupied a dominant role in forming the social, political and economic ideologies of the Southern African Development Community (SADC). With the support of all the region's former liberation war parties, its leader, Robert Mugabe, has had a significant influence on the culture of politics, one that resonates with the aspirations of the Pan-Africanist movement of the early Sixties. However, a growing young population on the continent, whose world view is increasingly influenced by dominant world cultures, appears to be acquiring different values and aspirations for a post-modern culture and development in the country.

At the end of the 1990s, Zimbabwe's then ruling party, Zanu-PF, embarked on a controversial agrarian reform programme termed the Third Chimurenga. In an attempt to place development within an African modernity, the country prepared to sacrifice the blood of some of its people in safeguarding its sovereignty. As Robert Mugabe, the party's secretary general,

led this revolution, untold economic hardships ensued and new cultures emerged within the country, posing a serious threat to Zimbabwe's identity and development.

The local discourse over the past decade has, therefore, centred on the conflict between two versions of events, one arguing that hard choices must be made to emancipate the majority of black Zimbabweans, the other bemoaning the retrogression in development as a result of the poor and corrupt management of the country's resources and the erosion of cultural values.

At the same time, the global discourse defining the development agenda began to acknowledge the need to consider countries' historical and cultural contexts in formulating strategies. Senior officials of the International Monetary Fund and World Bank acknowledged that the Bretton Woods institutions have largely failed in their primary mission of poverty alleviation in countries such as Zimbabwe and recommended that these institutions should be reformed.

Critics of the Bretton Woods institutions have argued that the role of culture in sustainable development has not been fully appreciated. They cite the following as evidence of failed policies:

• World Bank-funded infrastructure projects such as dams and road construction have been economically unviable and impinged on ecosystems that sustained large populations for hundreds of years. Some of these projects have resulted in the uprooting and resettlement of five million people since 1985.

• Structural adjustment policies designed to assist countries such as Zimbabwe in the 1990s failed to correct perennial balance of payments problems. The result was poor people become poorer, economically, environmentally and culturally.

According to reports of the Bretton Woods institutions themselves, developing countries owe the World Bank more than US$160-billion.

At issue are the cultural influences on the decisions of African leaders that have made us perpetual debtors. Ngugi wa Thiong'o argues that historically:

" … economic and political control have never been complete without cultural control … In my view, culture is the carrier of a people's values … Unfortunately, the colonial phase of imperialism did produce an African elite with the mentality that was in harmony with the needs of the ruling classes of the imperialist countries. And often it was this African elite, nurtured in the womb of imperialism, with the cultural eyeglasses from Europe, that came to power or who held the reins of power during the neo-colonial phase of imperialism. And it means that this class, because of the cultural-mental outlook it took from the imperialist ruling classes, does not see any contradiction between itself and the needs of the ruling classes of the imperialist nations. In fact that goes so far as to say that cultural control, as a means of economic and political control, is the most dominant factor during the neo-colonial phase of imperialism, and we as an African people must address ourselves to this if we are really serious about the liberation of the productive forces of African people."

In Zimbabwe, Mugabe is now working on what he views as his legacy as a revolutionary leader who fought to bring fundamental human rights denied black Zimbabweans by a minority "white settler community of British origin". Of interest, however, are the values that have been compromised in correcting historical injustice, and the impact this has had on the emerging culture of the newly economically empowered. Zimbabweans have the right to decide which story they want to believe. I demand the right to know what values my children will inherit.

The constitutional reform process currently under way in Zimbabwe is an opportunity to debate and revisit values – and therefore the culture that we desire. Most Zimbabweans agree that the injustices committed against black people were corrected through a justifiable liberation war, but are pragmatic enough to understand that achieving the redistribution of economic wealth would not be a rosy affair.

Civil society should do more to question how self-determination and the right to cultural diversity, as enunciated by UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions of 2005, of which Zimbabwe is a signatory, were constructed. Old beliefs and traditions were evoked in fighting the liberation war, while new ones have been used to justify agrarian and economic reform strategies. The emerging culture is shaping the country's future.

As a civil society activist, I believe that the role of civil society is more important than that of Zimbabwe's politicians. Civil society works within society, and is the sphere where values can be identified, tested and safeguarded. It is also capable of designing and implementing advocacy campaigns to promote and protect Zimbabwe's chosen way of life.

This is imperative for sustainable development under so-called African modernity. Zimbabwe has the opportunity to devise a model constitution that proclaims a new vision and guarantees the rights to cultural diversity and expression.

Unfortunately, the constitutional reform process has not produced vigorous public debate on the state of culture and values. Civil society in the cultural sphere was not sufficiently organised to anticipate and take advantage of this window of opportunity. While it could cite restrictive laws under the Zanu-PF regime, there was a lack of innovation, leadership and commitment to harnessing the creative poor in the sector to influence events.

There has, however, been some positive movement. In April this year, a group of concerned artists gathered in Harare and produced an Artists' Charter with the goal of contributing to the constitutional reform process. The business community launched the National Code on Corporate Governance Project, a self-regulatory initiative that acknowledges the responsibility of business in the corruption and decay of values over the past decade. I chair one of the ten thematic committees, on culture, values, ethics and development. While Arterial Network has a growing membership in Zimbabwe, its platforms for discussing topical cultural issues have been lacklustre. The absence of public debate and action reflects on the current state of culture in Zimbabwe.

As leaders in civil society begin to realise that we have left too many important issues in the hands of politicians, there is some momentum towards interrogating the culture that has

impeded development over the past decade, in business, politics, religion and agriculture, among other areas.

Until Zimbabwe has clearly defined its culture, values and ethics in the context of an African modernity – itself a concept that needs debate – developmental aspirations will not be sustainable.

For example, the recently discovered diamond fields in eastern Zimbabwe, potentially holding 25% of global reserves, will not produce an economic turnaround if the business culture involved in their extraction is unethical. Equally, it will take decades to restore Zimbabwe to its former position as southern Africa's breadbasket if the emerging cultures now occupying former white commercial farming areas do not support sustainable production.

It will be difficult to leverage Zimbabwe's human capital if individuals do not feel a sense of identity with the country. They must want to be part of the discourse and process of defining a Zimbabwean modernity that accepts its heritage. Zimbabwe is Africa's most literate nation, but this will be a missed opportunity if educated young people lose faith in their leaders' vision and cultural aspirations.

Civil society leaders have an important role to play in shaping a prosperous future. However, they must fully appreciate their responsibility – to lead the quest for ways of improving Africa's way of life, to influence the shaping of cultures, and to guide the discourse on the role of culture in human development.

There is a unique opportunity to shape the future because Zimbabwe, like many other African countries, is crying out for a new paradigm. Africans want to catch up with the rest of the world in terms of improved livelihoods. They can only do this by grooming ethical and transformative leaders who are proud of Africa's great heritage but responsible, astute and ethical in managing the richest natural and human resource base on earth. It is imperative that a new culture, based on a new vision of prosperity, emerges.

This vision has to start with individuals fully understanding their social and cultural context and desiring better for themselves. They have to define a set of values and guiding principles to use on this journey. I have been working on a few to improve my own life; they include a strong African spirituality, love for others, a culture of creative knowledge and ideas, healthy living and environmental awareness. This must be supported by a collective value system that will make modern African culture sufficiently attractive to slow down the perennial loss of intellectual capital to other parts of the world.

As Professor Mahmood Mamdani has put it:

> "I cannot take the design of a Swedish architect to build a house in Uganda. My design must reflect local conditions, use local resources in response to local problems. Anything from outside must be complementary to this. This is what we call sustainable development. Sustainable development requires research that leads to long-lasting solutions. Research means knowing the society you live in and knowing yourself."

**ART**ERIAL
NETWORK

# CULTURE, CULTURAL DIVERSITY AND CLIMATE CHANGE

## FLORENCE MUKANGA

## Introduction

In recent years there has been much debate on the question of culture and climate change. Unfortunately, this debate has been dominated by scientists and politicians. Artists and cultural activists have recently come to realise the importance of engaging in it because of the considerable impact that climate change has on culture, development and cultural diversity. There can be no doubt that the change in global climate will have an impact on the lives of people and communities, how people relate to each other and with their environment, and how we think about the preservation and celebration of our natural and cultural heritage.

## Definition of terms

It is important to examine the definitions of culture and climate change to understand how they are related. "Culture" is the way people live – it goes beyond appreciation of the arts, museums, art galleries and heritage sites. The World Conference on Cultural Policies, held in Mexico City in 1982, adopted the celebrated broad definition of culture as "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs."

In its diversity, culture recognises that people have distinct ways of life but must co-exist in mutual respect. UNESCO's Universal Declaration on Cultural Diversity, adopted in 2001, affirms that "diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature."

According to the Report of the World Commission on Culture and Development, "cultures cannot survive if the environment on which they depend is laid waste or impoverished". The implication is that culture is profoundly affected by the environment.

Climate change is defined in the United Nations Framework Convention on Climate Change as "change of climate which is attributed directly or indirectly to human activity that alters the composition of the global atmosphere, and which is in addition to natural climate variability observed over comparable time periods" (Article 1 [2]). The term is generally used to refer to changes in the Earth's climate identified since the early 1900s. A major cause of the phenomenon is the rising level of "greenhouse gases" emitted by humanity, which are already changing the world's climate and are expected to continue doing so throughout the 21st century and beyond. Of particular concern is carbon dioxide, which traps heat in the Earth's ozone layer. It is largely the product by human activities such as the burning of coal, oil and natural gas to generate energy used for transportation, manufacturing, heating, cooling, electricity generation and other applications.

According to Bill Hare, climate change policy director of Greenpeace International, "each year, the world releases approximately six billion tonnes of carbon … in the form of carbon dioxide from burning fossil fuels – coal, oil and gas". Fossil fuels currently account for up to 85% of the carbon dioxide being added to the atmosphere.

The fact of climate change is undisputed by all the world's leading scientists. What is really disturbing is the fact that the 11 of warmest years globally since 1856 have occurred in the past 15 years.

## Background to climate change debates

Climate change and global poverty have attracted much attention in recent years as key global justice challenges of our times. International bodies such as the United Nations are taking

part in climate change debates. Over a decade ago, most countries signed an international treaty, the UN Framework Convention on Climate Change, as a key move towards combating global warming. The long-term objective of the convention and its related legal instruments, as outlined in Article 2, is "to achieve … the stabilisation of greenhouse gas concentrations in the atmosphere at a level that would prevent dangerous anthropogenic interference with the climate system". The convention was adopted at the UN headquarters in New York on May 9 1992, and by June 1993 it had received 166 signatures.

More recently, a number of nations approved an addition to the treaty – the Kyoto Protocol, which embodies more powerful and legally binding measures on climate change. The protocol is an international agreement linked to the UN Framework Convention on Climate Change. Its major feature is that it sets binding targets for 37 industrialised countries and the European Community for reducing greenhouse gas emissions over the period 2008-2012, with targeted reductions averaging 5% of 1990 levels.

The major distinction between the protocol and the convention is that while the latter encourages industrialised countries to stabilise greenhouse gas emissions, the protocol commits them to doing so.

Recognising that developed countries are principally responsible for the current high greenhouse emissions as a result of more than 150 years of industrial activity, the protocol places a heavier burden on developed nations, in line with the principle of "common but differentiated responsibilities".

The Kyoto Protocol was adopted in Kyoto, Japan, on December 11 1997 and came into force on February 16 2005. The detailed rules for the implementation of the protocol were adopted in Marrakesh in 2001, and are called the "Marrakesh Accords."

In December 2007 the UN organised a climate change conference in Bali, Indonesia. Representatives from more than 180 countries attended, together with observers from intergovernmental and non-governmental organisations. Negotiations on a successor to the Kyoto Protocol dominated the conference. A meeting of environment ministers and experts called on the conference to agree on a road-map, timetable and "concrete steps for the negotiations" with a view to reaching an agreement by 2009. However, there has been debate about whether this global meeting achieved anything significant and this has been an ongoing process.

## The climate change problem

Climate change poses significant threats to the achievement of the Millennium Development Goals, especially those related to eliminating poverty and hunger and promoting environmental sustainability. An increasing body of evidence points to the disproportionately negative impact climate change will have on the poorest countries which, ironically, have contributed least to the problem. A statement by joint science academies on the global response to climate change noted that "many of the world's poorest people are likely to suffer the most from

climate change. Long-term global efforts to create a more healthy, prosperous and sustainable world may be severely hindered by changes in the climate".

Although Africa has not contributed in a significant way to the build-up of greenhouse gases in the atmosphere, it is expected to suffer more adverse socio-economic impacts from climate change than other parts of the world. This is because of the vulnerability of African society and the sensitivity of the continent's environment.

Climate change is expected to increase the frequency and intensity of severe weather events. Poor countries lack the storm walls, water storage facilities and other infrastructure needed to respond adequately to such events. Diseases such as malaria are likely to have wider ranges, affecting more people in the developing nations already worst affected by them.

Changing rainfall patterns could devastate the rain-fed agriculture on which so much of the population in developing countries depends for survival. In Africa, for example, only 4% of all cropped land is irrigated.

## Climate change debates in Africa

In Africa, climate change is being taken seriously. African heads of state and government adopted a decision and declaration on climate change and development in Africa at the 8th ordinary session of the assembly of the African Union in Addis Ababa in January 2007.

In November 2008, the agriculture and environment ministers of the Common Market for Eastern and Southern Africa (Comesa) adopted the Nairobi Declaration on Climate Change for the inclusion of all bio-carbons in the post-2012 climate change regime. This notes that the continent cannot afford to wait any longer on the issue, and demands that the rules for a post-Kyoto agreement must change.

Later, the Food, Agriculture and Natural Resources Policy Analysis Network was mandated to mobilise African civil society organisations under the Africa-wide Civil Society Climate Change Initiative for Policy Dialogues, and facilitate dialogue on the Africa bio-carbon proposal. The main objective of these dialogues is to ensure alignment between African governments and civil society organisations on Africa's approach to tackling the current climate change negotiations and beyond.

The 12th session of the African Ministerial Conference on the Environment, held in Johannesburg in June 2008, focused on climate change. A ministerial policy dialogue underscored the importance of the decision and outcomes of the UN climate change conference in Bali in 2007, in particular the agreement on the Bali Action Plan, which set 2009 as the end date for negotiations on strengthening the climate regime beyond 2012.

Representatives also noted that Africa had a shared vision on adaptation and mitigation, using the sustainable development policies and measures approach, supported and enabled by finance, technology and capacity-building. It was agreed that Africa must speak with one voice in advancing the continent's interests in negotiations for the climate regime beyond 2012.

# Climate change and culture

Climate change is already affecting the way people in various communities live, forcing them to adapt to the new conditions. Indeed, climate change is all about cultural change. If certain crops no longer do well in Africa because of shifting rainfall patterns, substitutes have to be found. Climatic disasters can also undermine cultural tourism.

Climate change has stimulated inter-cultural dialogue between nations and continents on how to work together closely and adapt to the new conditions. For instance, the Asia-Europe Dialogue on Arts, Culture and Climate Change that took place in Beijing, China in October 2008 investigated the role of culture and the arts in the cross-cultural dialogue on climate change between and within Asia and Europe. It brought together 50 Asian and European artists, designers, architects, cultural practitioners, environmentalists and scientists.

Organisations such as Cape Farewell, which is committed to the notion that artists can engage the public on the climate change issue through creative insight and vision, are also promoting intercultural dialogue. Working internationally, they bring together artists, scientists and communicators to stimulate the production of art founded on scientific research. Using creativity to innovate, they engage artists because of their ability to evolve and amplify a creative language and communicate on a human scale the urgency of the global climate challenge. Cape Farewell is widely acknowledged as the most significant sustained artistic response to climate change anywhere in the world.

# Climate change and the arts

According to Dr Jeffrey Sachs, "confronting climate change is a challenge for all humanity, and everybody can contribute personal and professional skills. The arts are one of the most important ways by which people connect to one another and to humanity as a whole. Scientists are artists in their own way, and interaction between these two fields is a marvellous way to expand the dialogue on climate change, enrich it and ultimately, empower it."[1]

Artists can engage the public on this issue through creative insight and vision. The voice of culture and arts in the dialogue on, and actions related to, climate change is indispensable. As Cape Farewell notes: "Climate change is a reality. Caused by us all, it is a cultural, social and economic problem and must move beyond scientific debate."

Franke James believes that by creating climate change art, artists can extend their influence "far beyond the boundaries of their personal circle … unlike the scientist; artists have the freedom to weave facts, opinions, thoughts, emotion and colour all together."[2]

# Case study one: Zambia

"Some said: how can women dancers tell us about climate change? Some said: how can dancers talk about planting trees? Others asked: how can women dancers build schools? But

now the government says a drum has managed to fill our granaries, a dancer has managed to build schools."

With these words, Kamoto Community Arts director Mary Manzole illuminated how a Zambian women's dance group used theatre for development to encourage villagers to plant more than 5 000 trees and erect three classroom blocks in three years in Zambia's Southern Province, as a response to climate change. Manzole was speaking during the Celebrating SADC Women in Theatre and Dance Festival in Johannesburg in March 2010. Organised by the Southern Africa Theatre Initiatives (Sati), the festival sought to highlight the role played by female artists in the SADC in uniting and transforming the region.

"Women artists are neglected despite the great work they are doing to unite and develop our communities. What they need is to be recognised and supported," Sati secretary Mpo Molepo told press agency Inter Press Service. "They must be given the same opportunity as their male counterparts." Manzole said her group spends time in the community doing "base-line research" to identify issues affecting them. The group then writes and performs plays to raise awareness of the issues.

In 2002, Kamoto Community Arts identified deforestation as a serious problem in Zambia's Southern Province. "With climate change, there was a lot of deforestation taking place and we used theatre to encourage people to plant trees. After our play, they started planting trees and this changed the rainfall pattern in the whole province. This changed the entire farming trend in this province that for years used to buy maize from other provinces and is now a seller," explained group member Jean Shamende.

## Case study two: 'Melting Ice, a Hot Topic'

Tackling climate change is the theme of an international touring exhibition that was on show at the Nobel Peace Centre in Oslo. Entitled "Melting Ice, a Hot Topic", the show highlights the effect of global warming on the planet and hopes to inspire people to change their ways. It featured work by 42 artists from across the world, including installations by British artists Gary Hume, a Turner Prize nominee; sculptor David Nash, choreographer Siobhan Davies and film-maker David Buckland.

The exhibition showed that artists can successfully tackle this subject, making their points succinctly and powerfully. For instance, Alfio Bonanno, the Italian Arte Povera artist, balanced the wooden frame of a boat on top of trees outside the museum building. The point is a simple one: if snow and ice melt, sea levels will rise and boats will soon be on the treetops.

Another interesting art work is a four-minute TV report set in 2056 describing how people in 2006 tackled the crisis. Made by the American Free Range Studios, the video has all the hallmarks of a historical documentary. "I remember when it all started, I was sitting in a cof-fee shop, it was called Starbucks," recalls the voice-over.

The installation then describes how a grassroots campaign called Renew US, developed through the internet, pushed millions of Americans to ask utility companies to provide clean

energy. The piece was simple and clear, giving the audience a practical pointer for change. It was also inspiring to think that climate change could one day be talked about as a problem of the past, such as apartheid or the Cold War.

In another section of the show, Buckland displayed photos showing messages such as "burning ice", "sadness melts" or "you stay here while I go on" projected on Arctic glacier walls that had not been exposed to the atmosphere for thousands of years.

Another favourite is a video composition entitled *Dynasty* by a trio of Icelandic artists, The Icelandic Love Corporation, which imagines what the rich and glamorous characters of the US TV drama would do if the planet becomes too hot. The answer: put on a fur coat and head to Iceland for an exclusive glacier break. The video then treats viewers to images of the socialites fishing, hunting and playing guitars around a campfire – without breaking a nail.

# References

Common Questions about Climate Change, United Nations Environment Programme – World Meteorological Organisation, www.gcrio.org/ipcc/qa/04.html, accessed on 08/04/2010, 1997.

Declaration on Climate Change and Development in Africa (Assembly/AU/Decl.4 (VIII)), adopted at the eighth ordinary session of the assembly of the African Union, www.sirtewaterandenergy.org/docs/DeclarationClimateChange-AddisAbaba.pdf, accessed on 07/04/2010.

Inter Press Service, "Women dancers can fill granaries", www.ipsnews.net/news.asp?idnews=50796, accessed on 30/03/2010.

Palisades, NY, Press Release, December 7 2009.

Sachs, Jeffrey, "Arts and science collaboration will empower climate change dialogue", conference on Tipping Point, Earth Institute, Columbia University, 2009.

United Nations Framework Convention on Climate Change, www.unfccc.int/resource/docs/convkp/conveng.pdf, accessed on 08/04/2010, 1994.

World Commission on Culture and Development, "Our Creative Diversity", UNESCO, 1998.

Websites:

http://www.capefarewell.com

http://www.guardian.co.uk/artanddesign/artblog/2007/jun/19/canarthelpclimatechange

http://www.ipsnews.net/news.asp?idnews=50796

http://portal.UNESCO.org/culture/en/ev.php-URL_ID=12762&URL_DO=DO_TOPIC&URL_SECTION=201.html

http://www.urbandictionary.com/define.php?term=climate%20change

http://unesdoc.UNESCO.org/images/0012/001271/127160m.pdf

# Endnotes

1    http://www.britishcouncil.org/usa-about-us-newsroom-press-releases-tippingpoint.htm
2    Ibid.

**ART**ERIAL
NETWORK

# UNDERSTANDING CREATIVE INDUSTRIES: Definitions, models, measurement and drivers

AVRIL JOFFE

## Conceptual framework for the creative industries

The concept of creative industries is relatively new and remains in flux. Leading organisations such as UNESCO define them as "those industries that combine the creation, production and commercialisation of products which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or services."

Some have argued that it is important to focus on creativity rather than culture. The British government, for instance, defines the creative industries as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property". What both definitions have in common is the emphasis on intellectual property or the copyright aspect of creative industries, the creative or cultural origin of the goods or services, and the commercialisation or wealth and job creation of the creative industries.

Increasingly, many studies and governments (South Africa, 1998; Colombia, 2002, Singapore, 2003; United Kingdom 2001, 2003) define the creative industries as those that have creativity – in content, service or product, as well as in the value chain associated with the industry – as the focus of their activities.

Over time, both the concepts and their definitions have changed. As Charles Landry argues:

> "Back in the late 1980s, when most of the constituent ideas were developed, the key terms discussed were culture, the arts, cultural planning, cultural resources, the cultural industries. Creativity as a broad-based attribute only came into common, as distinct from specialist, currency, in the mid-1990s. For example Australia's 'Creative Nation', instigated in 1992 by Paul Keating, spelt out the country's cultural policy. In the UK by contrast, it was the publication of Ken Robinson's national commission on creativity, education and the economy for the UK government, 'All our Futures: Creativity, Culture and Education', that put creativity onto the political agenda. Later some of the phraseology changed. The cultural industries became the creative industries and the creative economy, and the notion of the creative class then emerged in 2002. The publication of Richard Florida's book The Rise of the Creative Class gave the 'movement' a dramatic lift with the danger of hyping the concept out of favour." (Landry, 2005)

It is useful to have a model in assessing the strength of a country's creative industry, as it guides the collection of information; the analysis of data, trends and statistics; the conversation with key stakeholders; and the identification of recommendations and policy direction.

The government of the United Kingdom places creativity, skill and talent with the potential for wealth and job creation through the exploitation of intellectual property at the heart of its definition. In this conception, 13 sectors close to the UNESCO definition of the cultural sectors are included, as shown in Table 1 on page 59.
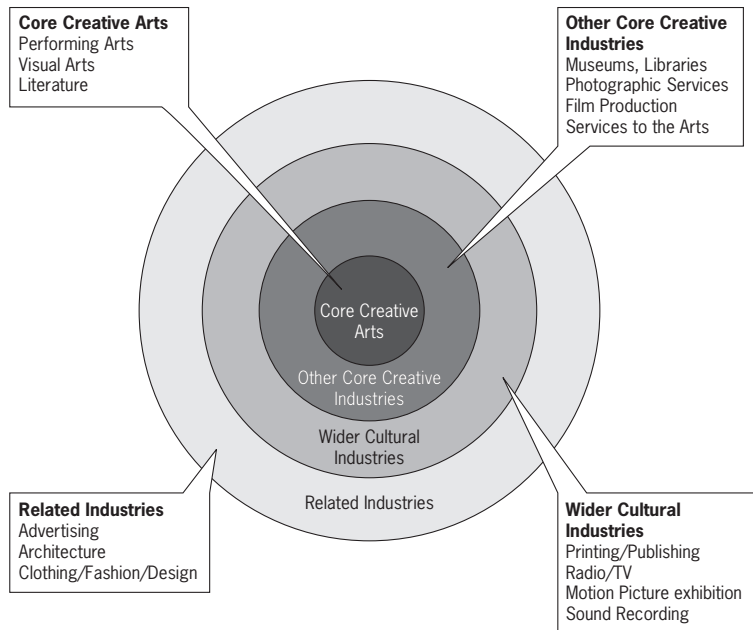
In contrast, the model of concentric circles used by Professor David Throsby (2001) is based on the proposition that the cultural value of cultural goods is the distinguishing characteristic of the creative industries. In this model, creative ideas originate in the core creative arts in the form of sound, text and image, and these ideas and influences diffuse outwards through a series of layers or "concentric circles". As activities, products and services move outwards from the centre, the proportion of commercial content to cultural content rises. Throsby introduced the term "expressive values" to enlarge cultural meaning and understanding by encompassing every dimension in the realm of ideas, including aesthetic value, spiritual value, social value, historical value, symbolic value and authenticity value of cultural goods and services (Throsby, 2001).

In a recent report prepared for the UK's Department for Culture, Media and Sport (DCMS), the Work Foundation developed a stylised typology of this model of the creative industries as represented in Figure 2, which was borrowed from the European Union's "Economy of Culture" (EU, 2006) and originally conceived by Throsby, as illustrated in Figure 1.

| Table 1: Creative industries models and associated sectors | | | |
|---|---|---|---|
| 1. DCMS model | 2. Symbolic texts model | 3. Concentric circles model | 4. WIPO copyright model |
| Advertising<br>Architecture<br>Art and antiques market<br>Crafts<br>Design<br>Fashion<br>Film and video<br>Music<br>Performing arts<br>Publishing<br>Software<br>Television and radio<br>Video and computer games | Core cultural industries<br>Advertising<br>Film<br>Internet<br>Music<br>Publishing<br>Television and radio<br>Video and computer games<br>Peripheral cultural industries<br>Creative arts<br>Borderline cultural Industries<br>consumer electronics<br>Fashion<br>Software<br>Sport | Core creative arts<br>Literature<br>Music<br>Performing arts<br>Visual arts<br>Other core cultural industries<br>Film<br>Museums and libraries<br>Wider cultural industries<br>Heritage services<br>Publishing<br>Sound recording<br>Television and radio<br>Video and computer games<br>Related industries<br>Advertising<br>Architecture<br>Design<br>Fashion | Core copyright industries<br>Advertising services<br>Copyright collection management societies<br>Motion picture and video<br>Music<br>Theatre and opera<br>Press and literature<br>Software and databases<br>Television and radio<br>Photography<br>Visual and graphic art<br>Interdependent copyright industries<br>Blank recording material<br>Consumer electronics<br>Musician instruments<br>Paper<br>Photocopiers, photographic equipment<br>Manufacture, wholesale and retail of TV sets<br>Radio<br>CD recorders<br>Computers and equipment<br>Cinematographic instruments<br>Partial copyright industries<br>Architecture<br>Clothing, footwear<br>Design<br>Fashion<br>Household goods<br>Toys |

Figure 1: Concentric circles (Throsby)

**Core Creative Arts**
Performing Arts
Visual Arts
Literature

**Other Core Creative Industries**
Museums, Libraries
Photographic Services
Film Production
Services to the Arts

**Related Industries**
Advertising
Architecture
Clothing/Fashion/Design

**Wider Cultural Industries**
Printing/Publishing
Radio/TV
Motion Picture exhibition
Sound Recording

Core Creative Arts

Other Core Creative Industries

Wider Cultural Industries

Related Industries

*Source: Throsby, 2007: 5*

The creative industries are mapped as a series of concentric circles radiating out from the "bull's eye" of core expressive value creation. This is the home of the artist – the musician, lyricist, dancer, choreographer, composer, writer, painter, sculptor, scriptwriter or designer. The stylised typology of the creative industries introduces into the diagram the relationship between the core creative fields, cultural industries, creative industries and the rest of the economy, as well as the notion of expressive value and outputs, which is unlike the original concentric circles model.

Figure 2: The creative industries – a stylised typology

The rest of the economy

Creative industries and activities

Cultural industries

Core Creative Fields
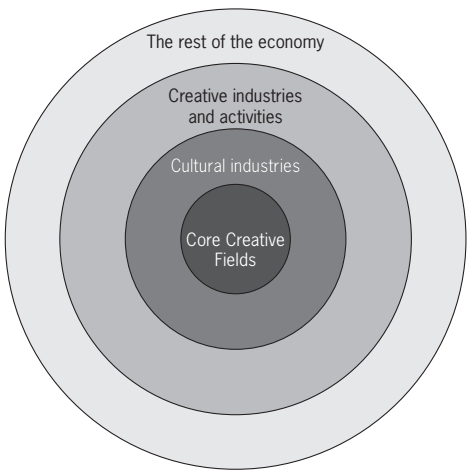
*Source: Staying Ahead, 2007*

The symbolic text model of Hesmondhalgh (2002) flows from the critical-cultural-studies tradition in Europe and the UK. It is an important addition, as it shifts attention from the "high" arts, focusing attention on popular culture and the media that convey it to consumers, such as film, broadcasting and the press.

The WIPO copyright model (WIPO, 2003) considers those industries involved in the creation, manufacture, production, broadcast and distribution and consumption of copyrighted works. Industries that produce the intellectual property – the embodiment of the creativity needed to produce the goods and services of the creative industries – are distinguished from those needed to convey the goods and services to the consumer.

Four groups of copyright-based industries are outlined in the table below:

- **Core**. These industries are wholly engaged in the activities listed above.

- **Interdependent**. This refers to products that are jointly consumed with the products of the core group of industries, or deal with facilitation equipment.

- **Partial**. These industries only have a part of the production output or process linked to copyright-protected material (design, architecture, furniture) with a significant part of the additional value not attributed to copyright components.

- **Non-dedicated support industries**. These rely only remotely on copyright material, but remain relevant, as copyright generates part of their business, for example through the internet and transportation.

The WIPO guide (WIPO, 2003) aims to provide a systematic way of isolating the effect produced by copyright in about 60 categories identified. WIPO's Dimiter Gantchev acknowledges that the structure of the industry and copyright markets may vary, as do the level of copyright protection and dependence on copyright. However, the recommended approach is not to add up all the identified activities mechanically, but rather "to focus on quantifiable and measurable direct and indirect impact. It is not suggested to study multiplier effects, tertiary or quaternary economic impact which are not tangible and often non-quantifiable." (Gantchev, 2004:8).

With the increasing use of the term "creative economy" (Unctad, 2006, Nesta 2008), it is useful to capture the relationship between the core creative fields, cultural industries, creative industries and the broader creative economy, as shown in Figure 3 below, with the added element of the upstream and downstream activities of the creative economy.

Figure 3: Composition of the creative economy
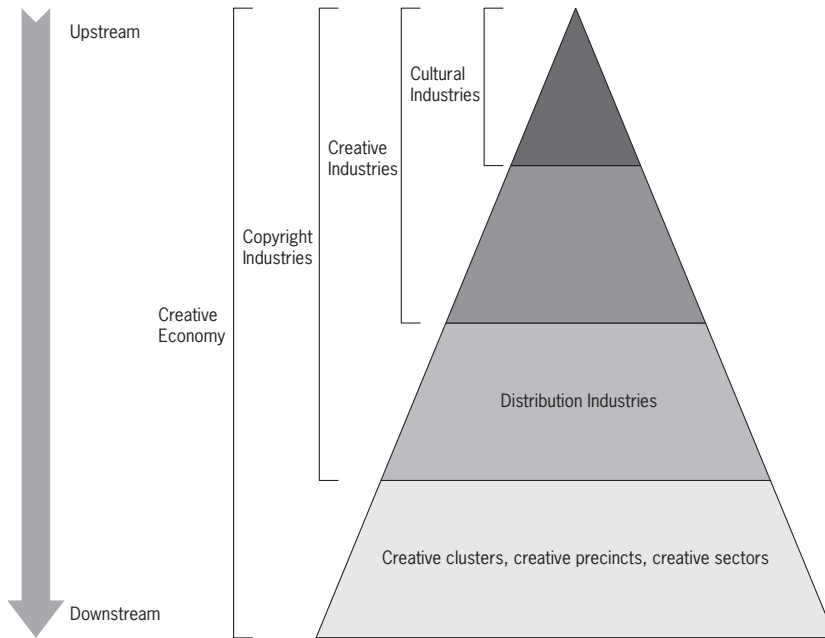


In this model, the term "upstream arts" refers to traditional art forms such as the performing, literary and visual arts, which may have commercial value in themselves, whereas "downstream arts" refer to applied arts such as advertising, design, publishing and media-related activities, which derive their commercial value principally from their applications in other activities. All activities – commercial and non-commercial – are incorporated in this model, with the symbiotic relationship between all the sectors of the creative industries emphasised. Importantly for the discussion of the relationship between arts and culture and the commercial exploitation of the arts, growth or decline in one area will have an effect on another.

The concept of the creative economy is an evolving one based on creative assets embracing economic, cultural, social and technological aspects. Crucially it has been identified as a feasible policy option for diversifying economies and improving trade and development gains in countries around the world (Brandford, 2004). The characteristics of all the industries that comprise the creative economy are premised on knowledge-based economic activities, the intensive use of creativity to add value to products and services, and their ability to generate income from trade and property rights.

The importance of thinking in terms of a creative economy, rather than a set of creative industries, is highlighted by two new pieces of research suggesting that creative industries play a significant role in the UK's innovation system.

One finding was that "firms that spend twice the average amount on creative inputs are 25% more likely to introduce product innovations" (Nesta1). Another is that creative workers are more integrated in the wider UK economy than previous mapping studies implied, with

more creative specialists working outside the creative industries than within them (Higgs, Cunningham and Bahkshi, 2008).

By focusing on creative occupations, the "creative trident" approach of Higgs and Cunningham shifts the focus from a sector-specific one to understanding the full economic contribution of creativity to the wider economy. In this way, creative occupations are tracked not only in traditional creative industries, but in manufacturing and the wider service industries, such as health, education, government and business services. This is particularly evident in design occupations, many of which are embedded in other industries, resulting in the design sector being undercounted by about 36% in Australia. As Cunningham explains:

> "People who are embedded – that is, employed in creative occupations – constitute almost two percent of the total Australian workforce. Of the total population with creative qualifications at the last census, our figures show almost 70% of those employed are working outside the specialist creative industries" (2006:3).

# Review of models and classification systems

A number of analytical approaches are used in assessing the contribution of the creative industries to the general economy and their impact on cities and regions.

## a) Industrial organisation analysis

Industrial organisation analysis involves the measurement of standard economic variables, such as gross value added, levels of employment of different categories of labour and levels of investment. In many ways, it is also the core of mapping studies. It allows researchers to speak the language of conventional economics in convincing the rest of government, principally departments of economics or trade and industry, that the creative industries are a significant contributor to GDP.

Where countries collect statistics beyond the three-digit SIC code levels, traditional industry organisation analysis can be used. However, even this case poses the challenging question of boundaries and definitions of the sectors of the creative industries. Unfortunately, in most African countries researchers cannot use official statistics, as they are not sufficiently detailed and there is no consistent view on the definition and boundaries of the creative industries.

## b) Economic impact analysis

Economic impact studies are typically conducted for cultural events such as festivals or institutions such as museums or heritage sites (Seaman, 1987; Johnson and Sack, 1996; Thompson et al, 1998; Antrobus, Webb and Mather, 1997). The key question in such studies is the effect on local communities and economies, and the benefits that flow to them. This is often done by comparing scenarios that include the event or institutions with those that do

not. Unfortunately, with many economic impacts being measured by the authority responsible for the event or institution, the economic impact is often exaggerated as part of advocacy. Independent economic impact studies, however, make a useful contribution to the understanding of the economic and cultural value of projects such as South Africa's Grahamstown Festival (Antrobus, Webb and Mather, 1997).

## c) Economy-wide contribution

Harry Hillman Chartrand (1984) lists four distinct levels of economic contribution by the creative sector – which he calls "impacts" – that make it possible to isolate the differing contribution of the creative industries to the general economy. The primary impact measures the direct and quantifiable contribution to the economy. This is the direct number of jobs and the direct value added by the sector. It extends through the value chain from the creative originators of the product or service, through the production, distribution and consumption of the product. The creative sector also contributes directly to the economy by increasing the capital stock of the economy. This includes physical capital, such as facilities and venues; knowledge or creative capital, such as scripts, scores and paintings; and human capital, the knowledge, skills and education of those involved in the sector.

The secondary impact measures the indirect and quantifiable contribution to the economy. This includes multiplier effects as those employed in the sector spend their wages in other sectors, or creative industries buy inputs from other sectors. It also includes the contribution to the design and marketing of consumer goods and services, the contribution to industrial location (industries and workers may choose to locate in certain areas because there may be a vibrant creative sector), and the contribution to the balance of trade. The export of products or services, directly or indirectly through tourism, generates foreign currency, which strengthens the balance of payments and provides revenue for the purchase of imports.

The tertiary impact measures the direct and non-quantifiable contribution to the economy. This impact involves the contribution to industrial invention, innovation and diffusion, productivity, and the contribution of the creative sectors to a diversified industrial structure. A vibrant creative environment can encourage an innovative institutional climate, particularly as the psychology of the creative process is shared by the arts and sciences (Meyer, 1974). The tertiary impact also includes volunteerism.

The quaternary impact measures the indirect and non-quantifiable contribution to the economy. The creative industries improve the quality of life, which is an end in itself but also an important factor in increased motivation and productivity, with implications for economic growth. They are also important in terms of cultural identity, both in preserving tradition and culture and in creating new cultural identities.

While mapping is clearly not an economic impact analysis, as described above in relation to theatres, festivals or museums, it is becoming increasingly important in assessing the broader economic contribution that the creative sector makes to the general economy, as in Chartrand's description.

## d) Value chain analysis

The cultural or creative industry production chain can be conceived as one in which the creator or artist begins with a creative idea which is then combined with other inputs to produce a cultural good or service that passes through stages in which value is added, until it reaches the consumer. Landry, in his work for Comedia on comparative analyses of cultural industry sectors in cities, modified the five elements of the value chain developed by Michael Porter: product development, manufacturing, distribution, marketing and sales, and after-sales services. He outlined the five-column model for cultural industries comprising beginnings, production, circulation, exhibition and audience feedback. In southern Africa, this analysis was used in the Cultural Industries Growth Strategy Project for the department of arts, culture, science and technology (Cultural Strategy Project, 1998) and for International Labour Organisation research in the Southern African Development Community (SADC) region (Joffe and Jacklin, 2003; Lebethe, 2003; Bolnick, 2003 and Ambert, 2003). As Joffe and Jacklin explain:

> "Beginnings refer to the 'cultural milieu' or context in which a television or film production is conceived. Production refers to the process by which cultural goods such as a film is produced. Circulation refers to the process of distributing and marketing the product in the market place and delivery refers to the means by which the audience accesses the production. Lastly, audience reception and feedback refers to the response from audiences to the television production or

**The Creatives Industries Value Chain:
where and how is wealth created**

**1. BEGINNINGS**
The idea, the context, the rich heritage, the project funds and finance for development, promotion, recording and exhibition.

Training and Development

**2. PRODUCTION**
The people, the processes, the sites of productions, the facilities, the equipment and suppliers, the designers.

**5. AUDIENCE RECEPTION**
Journalists, trade journals, festival commentary, awards, academies.

SME Support

Regulation and Policy

**3. CIRCULATION/ DISTRIBUTION**
Distributors, agents, marketers and intermediaries.

**4. DELIVERY MECHANISMS**
Exhibitors, broadcasters, retail outlets, live venues, performance spaces, gallery/exhibition spaces.

Core problems: Absence of **business savvy**, **poor integration** with other economic sectors (tourism), lack of **appropriate training** and **mentoring support** specifically for arts and culture managers, administrators and programming staff, **poor organisation**, lack of **clustering** and inadequate **networking**.

feature film, which feeds into the beginnings or cultural context for new ideas." (2003:12).

For the ILO research, this model was adapted and represented as a circular diagram to emphasise the importance of the feedback loop from "audience reception" to "beginnings".

The value chain approach has been useful in showing the relationship between the "pure" or traditional arts and commercial or industrialised arts and culture by seeing them as "stages" of the process in the production of economic and cultural value.

The Cultural Industry Development Framework of South Africa's Gauteng province (SRAC, 2005) used value-chain analysis to illustrate the range of role-players in the sector and the core functions, as illustrated in the figure on the previous page.

There have been recent developments in the use of the value-chain approach in Canada. In its assessment of how the digital economy is transforming the value networks of the Canadian arts and cultural industries, Connectus Consulting, acting for Canadian Heritage (2007), adapted standard value chains into "value networks", which are more fluid arrangements that reflect the non-linear base of value chains and begin to identify relationships between players. These value chains map the relationships between all the role-players from artist to consumer, government to industry, but also illustrate functions which do or do not add value or create new rights. The value chain is shown as three broad stages:

- creation/production, comprising the primary creators and producers who organise the resources required to create the product;

- aggregation, comprising a group of product aggregators such as record labels, book publishers, television stations or new media websites, whose role is to assemble and sell a large number of cultural products; and

- distribution/retail, which comprises the product distributors and the makers of media receivers (such as a radio signal) and finally the audience or consumer.

Key features of this value network are described and analysed from the viewpoints of risk management, gate-keeping and what is called "value network disconnects". The report describes how a product can flow to the consumer, while the revenue does not reach the primary creator, describing this as a "disconnect". An example in the music industry is where music and video is distributed to the consumer on the internet through distribution platforms such as Limewire. This is used as a marketing tool for internet service providers who sell connections while "the value perceived by consumers includes the content they receive" (2007:19). The authors explain:

> "In this sense, electronic download of music is generating revenue, but no revenue currently passes from the [internet service provider] to any of the producers of music in respect of this use. Since many music rights holders have not authorised the distribution of their content and this 'free' music is nonetheless distributed and its value perceived without being monetised through any revenue model, a disconnect is clearly present."

The figure below shows a generic value network:

## Generic Cultural Value Network – 6
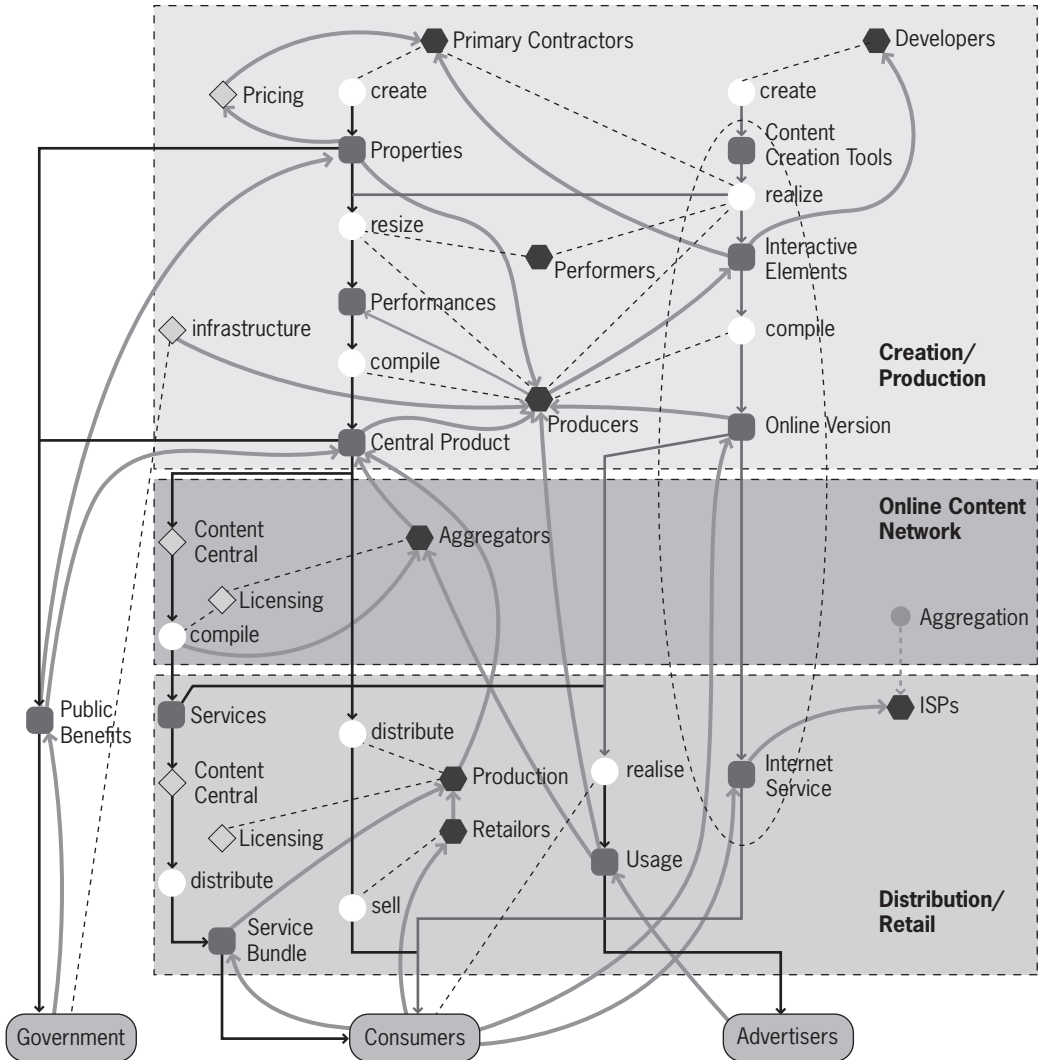


*Source: Connectus Consulting Inc. (2007:18)*

## e) Urban and regional growth

Creative industries and creative activities are found largely in urban areas, and it has become important to assess the contribution of the creative industries to urban and regional growth. Landry and his company, Comedia, have led this research and analysis with numerous publications on the creative city and in the seminal work *The Creative City: A Toolkit for Urban Innovators*. This includes the notions of the "creative cluster" (DTI, 2001), "cultural quarter" and "creative city" (Landry and Bianchini 1995; Landry 2000). The central argument is

that the creative industries have the potential to encourage regional economic growth and employment creation and, in particular, to regenerate depressed urban areas and make cities more liveable, contributing to urban development. The work influenced the identification of Newtown as a cultural quarter of the city of Johannesburg (Creative Strategy Group, 1999) and will be referenced in the discussions about a cultural capital in Africa.

The argument that creative industries can contribute to urban and regional economies and create conditions for inward investment is also central to the focus on the creative industries in the development of Gauteng's Global City Region programme in South Africa (Gauteng Government, 2007). The Gauteng creative mapping study shows the value of the creative industries for Gauteng, laying the foundation for further analyses on their impact on the broader Gauteng economy.

# Measurement of creative industries and the origins of mapping

More than 20 years after UNESCO released a framework for cultural statistics, in 1987, there is still no agreement on a methodology for measuring the creative industries. UNESCO's framework was the first formal international classification of cultural statistics, and the organisation now collects a number of cultural statistics globally. In addition to the collection of statistics across countries, data is also collected by individual countries. For example, Australia collects statistics by adding pertinent questions to existing surveys. There are also other surveys tailored to business and government organisations, and surveys of individuals, to establish the number of people attending cultural activities and involved in culture-related work. Statistics Canada gathers data through its culture statistics programme and is less concerned about its integration into the wider statistical system. It also measures participation in cultural activities and has a detailed culture labour force survey. Finland, France and Italy are other developed countries where the government statistical agency is the primary collector of statistics on the creative sector. In the Philippines, which faces similar challenges in the creative sector to Africa, such as the informality and micro-nature of creative enterprises and the fact that many creative workers have full-time jobs in other industries, cultural statistics can also be extracted from those collected by the national statistical agency. Statistical data for the Philippines is collected at the four-digit SIC code level, which allows for the disaggregation of a number of culture-related activities (CAJ, 2003).

This approach – using statistics collected by the national statistical agency as part of its "ordinary" surveying – has been successfully used in a number of other countries to identify trends in, and the size of, the creative sector. The UK's DCMS and the ministry of trade and industry in Singapore extract information from the data collected from businesses and published at the four- or five-digit SIC level. The benefits of this approach are that cultural statistics can be updated as soon as the official statistics are released. In both these countries there now are a number of publications, spanning a multi-year period, that provide a detailed insight into the creative sector.

Good official statistics that "prove" the contribution of creative sectors to the overall economy have in many cases resulted in processes that seek to investigate the contribution at regional or local level. The UK pioneered the concept of creative industries, and the term "mapping" refers to the characteristics of the sector following the publication of *The Economic Importance of the Arts in Great Britain in the late 1980s* (Myerscough, 1988). The subsequent document, "Mapping the Creative Industries, 1998", produced by a creative industries task force established by the Department for Culture, Media and Sport in 1997, was the first systematic attempt to define and measure the economic contribution of the creative industries and assess their opportunities and challenges. Mapping provides the economic data which shows the current value of the creative economy. It can also show the sector's economic potential and where it needs support to grow and realise its potential. Before the mapping study, the creative sector was not seen as a significant sector or important to the UK economy. Ten years on, the UK is a world leader in identifying creativity as a driver of job creation and economic growth. The government's creative industries task force defines the creative industries as those "which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property". These include advertising, architecture, the art and antiques market, crafts, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software, television and radio, heritage and tourism services.

In 1999 DCMS set up a regional issues working group which produced an important study highlighting the strength of the metropolitan regions and the considerable contribution of the creative industries to towns and smaller cities (DCMS 2000b). Numerous studies have since been conducted at the regional, sub-regional and local levels, including regions such as Yorkshire and towns such as Bristol, Leeds and Manchester, focusing on the special needs of the creative industries outside London. They have highlighted such measures as regional development strategies, linking creative businesses with wider networks of communication and exchange, improving business development agencies' appreciation and understanding of the creative industries. and investor knowledge of creative industry opportunities.

Creative mapping has also become a valuable tool in many other developed and developing countries. Canada, the United States, Singapore, Hong Kong, New Zealand and Australia have all engaged in such exercises. In the developing world, Colombia pioneered creative mapping with a 2002 study of the creative industries in Bogotá. The development of the "Guide to Producing Regional Mappings of the Creative Industries" (Ministry of Culture, Colombia, 2007), provides invaluable guidelines for creative mapping. Since 2002, DCMS has produced creative industries economic estimates every year, using comprehensive survey data collected by the Office for National Statistics.

The UK creative mapping documents include figures for gross value added, the number of businesses, exports and total creative employment – in creative industry firms and creative occupations outside the creative industries – for most sectors, Comments the DCMS:

> "Britain is a creative country and our creative industries are increasingly vital to the UK. Two million people are employed in creative jobs and the sector contributes £60bn a year – 7.3% – to the British economy. Over the past decade, the

creative sector has grown at twice the rate of the economy as a whole and is well placed for continued growth as demand for creative content – particularly in English – grows" (2008).

Four key questions framed a mammoth research effort by the Creative Economy Programme in the UK, which began in 2007. They are pertinent to any country's analysis of its creative industries:

- What is the direct contribution of the creative industries to the UK economy?

- Does the UK have a comparative advantage in the creative industries and how might this be eroded by other countries?

- Do the creative industries make an indirect contribution to the UK economy?

- Do the creative industries face barriers to growth and improved productivity and what is the government's role in overcoming these?

In 2001, the British Council began developing a new programme – Developing Creative Economies – to share the UK's experience and understanding of the creative industries and creative economy with developing countries, especially those where piracy is an issue. The council chose to use creative mapping as a way of helping other countries to recognise the importance of the sector. Speaking of the mapping documents produced by DCMS in 1998 and 2001, the organisation said:

"The need then was to raise awareness of the industries, the contribution they made to the economy and the issues they faced. Now the impact of creativity in regeneration and social inclusion is widely acknowledged. Every region of the UK has identified the creative economy as a priority area for economic growth. And the special needs of these industries are reflected in policy development at national, regional and sub-regional level. They are a real success story. The department of culture, media and sport (DCMS) helps the creative industries thrive by raising their profile and supporting their development. It believes that the most successful economies and societies in the 21st century will be creative ones. The British Council works with the DCMS to promote the vision of the UK as the world's creative hub; and to share expertise and experience with other countries worldwide."

This support extends to providing expertise and documentation from mapping studies elsewhere, although it leaves each country to interpret and define the creative industries themselves. Mapping studies supported by the British Council have been conducted in a range of countries from Asia to South America. The mapping study in South Africa, for example, drew extensively on the experiences of mapping in Colombia, largely thanks to the mapping toolkit (Ministry of Culture, Colombia, 2007).

Although the DCMS approach has won international recognition, the data is not without its limitations. Producing annual estimates of the size of the creative industries in the UK economy using data from the Office for National Statistics makes it possible to estimate the
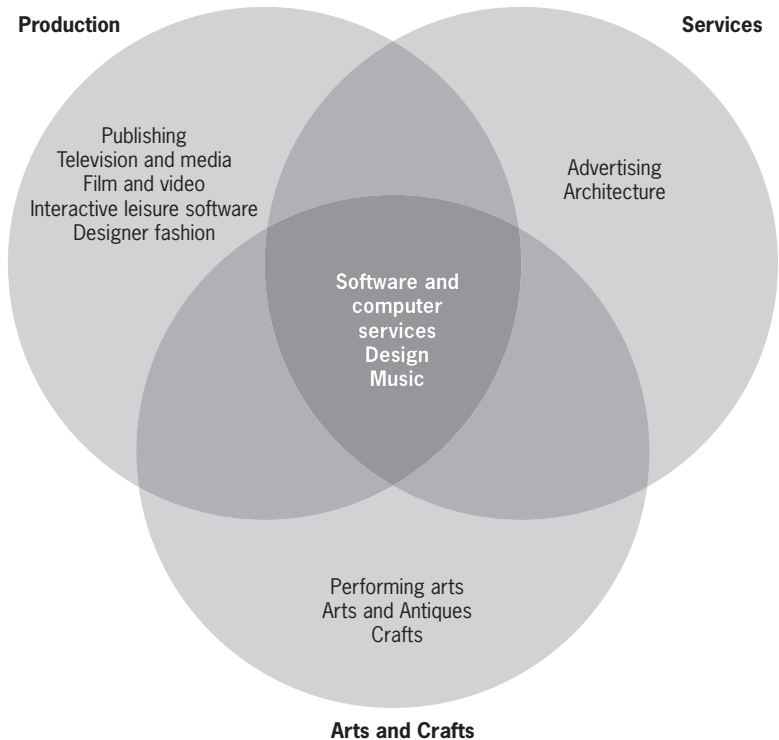
contribution to UK employment, gross value added and exports. The key challenge is the inability of official statistics to keep pace with the rapid change and consequent classification problems that occur in the creative industries. Other challenges relate to the scope of particular sectors, such as design, where statistics cannot identify all the constituent parts of the industry. A further limitation is that official statistics fail to capture the full extent of activity, as they do not accurately reflect the structure of industries. "Staying Ahead", a report produced by the Work Foundation, argues that the figures should be seen as estimates rather than definitive valuations. Their study references alternative data sources for particular sectors (Work Foundation, 2007).

In recent research commissioned by the DCMS, Frontier Economics was able to use a previously unavailable data set from ONS to develop a more detailed supply chain approach to analyse the statistics. New insights about the structure of the sectors and the types of firms driving growth emerged. Some of the key findings are documented below:

| Table 2: Findings from DCMS (Frontier Economics) | |
|---|---|
| Finding | Detail |
| Large firms are important for the creative industries. | The largest 200 firms account for 50% of turnover. |
| Growth in the creative industries is driven by start-up companies. | Start-up companies accounted for 48% of growth from 1995-2005, most of it in year one. Creative industry companies appear to grow slowly in the years after they start up. |
| Creative firms have survival rates that are similar to other sectors. | Three-year survival rates for firms within the creative industries are similar to the average across all industrial sectors, but there are variations between sectors. |
| Large international creative industry firms are important in the UK. | International firms may set up in the UK because of its supply of high-quality graduates, specialist "creative skills", unique infrastructure, and because the UK is an attractive place for executives to live and visit. |
| Creative industries perform well on a number of productivity measures compared to other UK sectors. | The creative industries are more likely to be innovative than the other sectors identified in the project, and they employ highly skilled workers and have a higher proportion of self-employed people than the economy as a whole. |

The report argues that while individually the creative industry sectors (such as music, performing arts, dance and fashion) may not be of strategic importance to the UK, there is no doubt that collectively, they are very important. Therefore, Frontier Economics developed a framework for cross-cutting policy-making suggesting three sub-groups which drew on the analysis of the individual sectors in terms of structure, key trends and issues. The figure below illustrates this framework:

Figure 4: Framework for developing cross-cutting policy, Frontier Economics (2007)



**Production**

Publishing
Television and media
Film and video
Interactive leisure software
Designer fashion

**Services**

Advertising
Architecture

**Software and computer services
Design
Music**

Performing arts
Arts and Antiques
Crafts

**Arts and Crafts**

## The impact of technology on the definition and measurement of the creative industries

Technological change in the creative industries, particularly the development of digital media, disrupts conventional value-chain analysis and conventional copyright regulation by bringing consumers closer to creators. It also raises significant questions for sectoral boundaries, definitions and measurement. While the sectors identified in the mapping documents retain a strong identity for measurement, economic value and organisation, there is a view that future data-gathering exercises on the creative economy may see sectoral boundaries changing due to incessant technology change (see Work Foundation, 2007).

## Mapping studies in the developing world

Colombia's mapping experience in partnership with the British Council produced a guide to designing, conducting and analysing creative industry mapping projects. The guide, now translated into English, provides an outline of mapping studies in the UK and Columbia, stages in the production of mapping, and technical considerations in the mapping process. The GCMP in South Africa used this guide as a reference, although the final process is quite

different to that of Colombia. The lack of official statistics has meant that the mapping has needed to rely almost solely on primary data collected through firm-level questionnaires, with contextualisation and interpretation provided by the technical advisers to the project. The document, "Guide to Producing Regional Mappings", explains that the purpose of mapping studies is:

- to diagnose a situation by identifying its constituent elements, the relations between them and the results of such interaction;

- to describe and interpret the data to contribute to solutions to the problems revealed by the diagnosis;

- to give greater visibility to the sector through the identification of the value of culture and creation, both as cultural expression and for its contribution to the economy or region.

- to provide information that allows national and regional agents to identify key dynamics of creative industries;

- to provide facts that improve decision-making in the design of policies to strengthen these industries;

- to stimulate the organisation of individuals and companies of the creative and cultural sectors so that they are perceived as a collective whole, facilitating their recognition, positioning and empowerment as an economically important sector;

- to identify the targets of the study – the institutions that are able to support the growth of the sector, the role-players within the creative sector, and the stakeholders in the creative community; and

- to stimulate organisation by building alliances and clusters of industries (Ministry of Culture, Colombia, 2007:6).

## The contribution of the creative industries to the economy – evidence from developed countries

Measurement and mapping of the creative industries help to "prove" the contribution of creative sectors to the overall economy and make the advocacy case for governments to support these industries. Some of the most recent studies (in the UK, Singapore, Canada and Australia) that assess the contribution outline how methodologies and concepts are changing.

Creative mapping studies attempt to measure the quantifiable contribution of the creative sector to the economy. This includes the primary, or direct, impact on jobs and value added, and the secondary, or indirect, impact through multiplier effects. The results of mapping studies in the UK, Singapore, Canada and Australia, while not directly comparable across countries because definitions of the creative sectors vary, illustrate the significant contribution that the sectors make to the economy as a whole. It is likely that this underestimates

the total contribution, given how difficult it is to quantify relationships between the creative industries and other aspects such innovation, general well-being and productivity. The 2006 study by the UK's DCMS argues that the creative industries in the UK contributed 7.3% of gross value added (GVA) in 2004, equivalent to £57-billion. Between 1997 to 2004, they increased their GVA at an average annual rate of 5% and grew employment at a significantly higher rate than the economy-wide rate of 3%. Furthermore, they exported £13-billion worth of goods and services and employed 1.8-million people.

In Singapore (2003) growth rates in creative sectors can be compared in five-yearly averages back to 1986. The creative industries directly created value of S$3-billion in 2000 (1.9% of GDP), employed 46 850 people (2.2% of employment) and exported goods and services worth S$536-million. The indirect impact of the creative sector, which includes associated downstream distribution firms, is similar, meaning that the total contribution of the creative industries is close to double the direct contribution. In addition to this contribution, Singapore's creative industries experienced higher rates of growth than the economy as a whole. Between 1987 and 2000, they grew by an average of 17.2% per annum, compared with average annual GDP growth of 10.5%.

Statistics Canada, which measures the contribution of Canada's creative industries, estimates that they directly employed 616 000 workers in 2003, with the real value-added output for cultural industries estimated at R46-billion in 2007, or about 3.8% of total real GDP. Using macro-economic models of the Canadian economy to assess the economic footprint of culture, the Conference Board of Canada estimates that the full contribution is $84.6-billion (7.4% of total real GDP) with the full contribution to employment, including direct, indirect and induced effects, being over 1.1 million people in 2007 (2008:7). The economic footprint of culture is defined as the combined direct impact (the value added on the economy of firms directly producing cultural goods and services); the indirect impact (the value added that the previous group of firms generates their demand for intermediate inputs other support services); and the induced impact (which is derived when employees of both groups spend their earnings and owners spend their profits).

Statistics Canada also conducts an annual survey of consumer expenditure from which household spending on cultural goods and services can be assessed. The Conference Board of Canada extracted the relevant data to show that the average household in Canada spent about $1 650 (current dollars) on cultural goods and services, which translated into $21-billion in 2007 (given an estimated 12.6-million households) (2008:34). Also highlighted was the increasing role interactive media is having on household spending, with spend on cable and satellite television displacing written media as the largest item. Total government spending, excluding intergovernmental transfers, reached $7.3-billion in the 2003/4 fiscal year, slightly down on the 1999 figures.

The most recent study in Australia, the creative industries mapping project conducted by the ARC Centre of Excellence for Creative Industries and Innovation, shows the full extent of the contribution of the creative industries by analysing not only jobs in the creative industries, but also creative occupations in all industries as opposed to other occupations in both creative industries and other industries. This model, the "creative trident" is a major innovation in assessing the contribution of the creative industries. Using the 2001 Australian census, the

study shows that while about 300 000 people were employed in the creative industries (half of which were creative occupations), representing 3.7% of the total Australian workforce, a further 137 000 people worked in creative occupations in other industries such as finance, government, education and manufacturing, resulting in a 437 000-strong creative work-force, accounting for 5.4% of the total workforce. This is illustrated in Figure 4 below. About 155 000 creative businesses were registered with the Australian Business Register in 2006, accounting for 6.6% of all businesses. Two segments account for 74% of creative businesses – software development and interactive content and architecture. Design and visual arts accounted for 39% and 35% respectively of all such businesses.

| Table 3: The number of people employed in specialist, embedded and support roles in the Australian creative workforce (2006) | | | | |
|---|---|---|---|---|
| Australian Employment 2006 (updated classifications) | Industry of Employment | | | |
| | Creative industries | Other industries | Total | Percent |
| Occupation of employed | Creative occupations | 141 849 | 171,539 | 313 388 | 55 |
| | Other occupations | 173 327 | | 173 327 | |
| | Total | 315 176 | 171,539 | 486 715 | 35 |
| | Percentage | 45 | | 64 | |
| Source: Australian Research Council Linkage Project, 2008 | | | | |

These figures illustrate the significant economic contribution that the creative sector can make to the economy as a whole. These examples also highlight the rapid growth of the sec-tor, with growth rates almost double overall GDP growth in these countries, indicating that the contribution of the creative sectors to the economy as a whole has been growing over a long period.

## Current drivers of the creative industries

This review has outlined the many ways in which the contribution of the creative industries to the economy and to urban and regional development is assessed. It is also important to review the factors driving the creative industries. This is particularly important because Arterial Network wishes to encourage and influence the growth and vibrancy of the African creative economy.

Traditionally, many of these drivers are seen as economic, but in terms of impact on the creative economy, the social aspect of creativity is paramount.

• The relationship between producers and consumers is becoming more direct as producers attempt to understand consumers better and involve them in the co-creation of the final product. Rapid changes in information and communication technologies "allow users to create their own content, gain access to creative content produced by others, and co-create with them" (The Conference Board of Canada, 2008). Quoting from a presentation by PricewaterhouseCoopers (2007-2011: slide 23), the Conference Board explains that

"ubiquitous participation" now characterises the consumer, with "ubiquitous" meaning "everywhere, anytime, omnipresent, unrestricted, flexible" and "participation" referring to "connecting, imagining, inventing, collaborating, contributing, managing, marketing, selling, locating, entertaining, exploring, purchasing, supplying, paying, investing" (The Conference Board, 2008:42). Apple's iPod and video-on-demand, for example, are a response to consumers who want to personalise their experience of consuming and contributing to creative content (DCMS, 2007:17), while the creation of social networks on sites such as MySpace.com by companies as different as Nike and Honda Motors is turning consumers into personal marketing agents for goods and services that firms sell (The Conference Board of Canada, 2008).

- Consumers are able to use the content differently because of the impact of the digital revolution (the internet and the diffusion of Web 2.0) on the products and services of the creative industry in the production process and in the new content distribution channels. This digital revolution, made possible by rates of connectivity and the availability of broadband, presents as "a range of on-line services that have facilitated the rise of the user-generate content, enabled file-sharing and supported more intensive forms of social networking and participatory forms of content co-creation". There is no doubt that creative people flourish in this new environment, as the internet "presents enormous possibilities for creative firms or entrepreneurs seeking to commoditise aspects of the creative experience so that they can 'pay the bills' – compete and grow – and continue to invest their energies in personally rewarding an socially enriching creative industries" (2008: 55).

- Increasingly the skills and talent needed to drive the creative economy are a combination of cross-disciplinary collaboration between industry-specific skills especially "artistic skills and competencies related to the use and adaptation of ICTs, and knowledge of how to commercialise creative ideas", business skills (management, entrepreneurship, marketing, financial skills and planning) and a range of "soft skills" such as problem-solving and interpersonal skills (The Conference Board of Canada, 2008). This skill base and talent is required throughout the value chain of creative industries to participate in and contribute to creation, production, distribution and consumer or audience feedback. These processes are neither fully artistic and creative nor mechanical and managerial. Much of the expertise that resides in established workers in these creative sector has been acquired through learning by doing and incremental innovation (The Work Foundation, 2007). It is not surprising, therefore, that education and training programmes need to be geared towards accessing both the students' creativity and to preparing them for this creative world of work. It is also possibly the key area for public policy, with firms in the creative economy already facing challenges from the differing perceptions of employees, and educational institutions with respect to competencies that new media content creators would like to develop; competencies that are in greatest demand, and perceived short supply by employers; how these competencies should be developed; and the priority (or lack of priority) employers and employees place on training to support competency development. (The Conference Board of Canada, 2008).

- Cultural and social diversity, tradition and heritage drive the creative economy. Traditions, rituals and heritage frame peoples' identify and how each person relates to others, as

well as the stories people want to write or sing and the stories or sounds people want to hear or see. The increasing demand for diverse content from both diverse audiences and diverse content aggregators such as broadcasters fuels the creative talent of diverse groups. A diverse creative workforce working collaboratively has, therefore, a great opportunity to make products to meet this demand. The increasing ability of diverse communities and voices to be heard and to share their experiences, through the convergence of multimedia and telecommunications technology – on social networking sites and other internet-related channels – in turn fuels the demand for more diverse content.

- The fifth driver is the agglomeration possibilities – clusters of creative activity – within cities. Connectivity, community and culture intersect in large urban centres in such a way that individuals, organisations and companies can take advantage of both competition and collaboration in their creative products and processes. Landry calls these clusters of creativity in cities that are rich in cultural resources the "new gold" of the creative economy, in that they are both magnets for creative talent across all sectors of the economy and economic wealth generators (2004:9).

- The sixth and final driver is capital investment, which gives rise to innovation and experimentation. In contrast with debt financing, which can make a creative business more precarious, equity financing remains in short supply even in the more developed creative economies such as Canada and Australia. Nevertheless, the Work Foundation estimates that there are 3 885 "business angels" – wealthy individuals who provide capital for start up businesses – financing creative firms in the UK, which typically focus not only on capital in exchange for equity, but on hands-on business management skills and mentoring support for creative enterprises.

Of particular concern is the limited capacity of creative firms, especially in the small and medium sector, to devise and implement business strategies to raise capital or create products from their creative offerings. Nevertheless, some extremely innovative business models are being devised. Examples include Prince's offer of his new album, Planet Earth, as a free cover mount in *The Mail on Sunday* in the UK in July 2007, to the rock band Radiohead's release of their seventh album, In Rainbows, on their own website as a digital download, with customers encouraged to choose their own price before it was released physically.

In the case of Prince, not only did the newspaper break its circulation record, set when Princess Diana died, but the musician earned £5-million (set at only 10% of the value) and received huge exposure for his performances at the O2 Dome. This translated into six times more money than if his album had reached the number one slot in the UK (Beaham-Powell, 2008). Radiohead's lead singer, Thom Yorke, reported that the album was downloaded 1.2-million times and that the band's profits exceeded the combined profits of digital downloads from their previous six albums.

# References

Australian Research Council Linkage Project, "Australia's Creative Economy Information Sheet", published by the Australian Research Council Linkage Project between the department of communications, information technology and the arts, the Australian Film Commission and Queensland University of Technology, 2008, available at eprints.qut.edu.au/archive/00011958/01/Creative_Workforce_Information_Sheet_2008.pdf

Bradford, N. *Creative Cities Structured Policy Dialogue Backgrounder*, 2004, available at: www.cprn.ca/en/doc.cfm?doc=1081

British Council (undated), "Creative Economy", available at http://origin-www.britishcouncil.org/ca/arts-creative-economy.htm.

CAJ, "Producing Creative Content: skills and economic challenges in the South African creative industries", a paper prepared for the HSRC, 2008.

Connectus Consulting Inc, "The Transformation of Value Chains in the Canadian Arts and Cultural Industries", submitted to Strategic Policy and Management Department of Canadian Heritage, December 3, 2007.

Florida, R. *The rise of the creative class – and how it is transforming leisure, community and everyday life*, New York: Basic Books, 2002.

Frontier Economics, "The Evidence Report", prepared for the DCMS, UK government, 2007, available at www.cep.culture.gov.uk/cepevidence2007.

Gantchev, D, "The WIPO guide on surveying the economic contribution of the Copyright Industries", *Review of Economic Research on Copyright Issues*, 2004, vol. (1), pp. 5-16

Heng TM, Choo, A, and Ho, T, "Economic Contribution of Singapore's Creative Industries", *Economic Survey of Singapore*, First Quarter, 2003.

Hesmondhalgh D, *The Cultural Industries,* Sage Publications, London, 2002.

Higgs P. Cunningham S. and Bakhshi H. *Beyond the Creative Industries: Mapping the Creative Economy in the United Kingdom*, Nesta Technical Report, Feb 2008.

Landry, C. *The Creative City,* Earthscan, London, 2008.

NESTA (undated), *Beyond Creative Industries,* available at www.nesta.org.uk/informing/policy_and_research/policy_briefings/beyond_creative_industries.aspx; accessed on February 12 2008.

The Conference Board of Canada, "Valuing Culture: Measuring and Understanding Canada's Creative Economy", Preliminary Research Report presented to the International Forum on the Creative Economy, March 17-18, Hilton Lac-Leamy, Gatineau, Quebec, 2008.

The Work Foundation, "Staying ahead: the economic performance of the UK's creative industries", prepared for the DCMS as part of the Creative Economy Programme (CEP), 2007.

Throsby, D, *Economics and Culture*, Cambridge University Press, 2001.

Throsby D, "A new moment for cultural policy?", Paper presented to the Researchers' and Practitioners' Forum, Perth WA, 21 September 2007, Institute of Public Administration Australia, national conference, available at www.wa.ipaa.org.au/download.php?id=290, accessed on January 8 2008.

UK Creative Industries Task Force, *Creative Industries Mapping Document 2001*, UK Department for Culture, Media and Sport.

Unctad *Creative Economy and Industries*, a Creative Industries Division pamphlet, 2006.

UNESCO, *Cultural Industries: a Challenge for the Future of Culture*, UNESCO, Paris, 1982.

United Nations Creative Economy Report: "The challenge of assessing the creative economy – towards informed policy-making", 2008.