



Proceedings of the ministerial meeting to promoting Youth employment within Africa's creative economy



Praia, Cabo Verde
28 to 30 November 2013

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Foreword

Dr Mario Lucio de Sousa
Minister of Culture, Cabo Verde

Having so many dignitaries, members of government and an audience of experts present in Cape Verde today to talk about culture and its potential for creating and developing new talents is undoubtedly a vowel, the first letter of an African and global dictionary that we are beginning to write. I wish that the sharing of our experience as leaders and administrators, that the audience of civil society and technicians, that the recommendations which will come out of this meeting can actually mark a new era in the way people understand the value of culture, and economic, social and human development.

The fact that this exchange is taking place here in the "so-called South" ("so called" because it is also the North, because every South is also the North of what is more in the South, and every North is still south of what is more in the North), I was saying that the fact that it is happening here, in Africa, is already a strong sign that we have endogenous solutions to our challenges that modernity imposes on us. For all this to happen, I give thanks most particularly to Ms Ann-Therese Ndong Jatta, Director of the UNESCO Regional Office in Dakar, who had the idea and the understanding, and also the generosity to launch such an exchange on the creative economies in Cape Verde with the African continent. I wish also to underline the joint efforts of the United Nations system in Cape Verde and the Government of Cape Verde for putting in place a coherent policy and the implementation of a practical and viable programme for creative economies.

On our side, the government, under the leadership of His Excellency the Prime Minister, committed itself, from the onset, to defining a strategy for the strengthening of Cape Verdean culture and its value chain.

At this precise moment, having come so far, I want to extend my appreciation and public thanks to Madam Finance Minister, because in 2011, when I began to talk about creative economies in Cape Verde, people always told me: "yes, nice speech, but, what did Madam Finance Minister say?" and I answered", she supports this idea. "Her presence here reinforces our commitment to culture. I must say that no one ever asks me such questions anymore. We have succeeded this time to show the transversality of creative economies. The old issue of "first the stomach, then culture", is no longer raised. Today, it is very clear that it is not possible for the stomach to feed something else, apart from the mind. In essence, we eat to nourish our mind.

I also want to say a special word of gratitude to the Minister of External Relations who, in 2011, during the meeting of Ambassadors in Cape Verde (ambassadors from various countries came to the meeting, as well residents of Senegal, Portugal), created space for me to talk about our vision of the creative economy. It was a pioneering moment in this understanding, which, today, is still in progress, and already, surely, marks an important step forward.

I am also thankful for the close cooperation and effective partnership with the Ministry of Youth, Employment and Human Resource Development, as well as the Ministry of Education and Sports - MED and the Ministry of Higher Education, Science and Innovation - MESCI.



This, in my view, is the victory half way into the journey of what has been an integrated vision of creative economies and team spirit and extraordinary complicity.

In short, creative economies usher in a new economic model based on intangible assets. We have already been through an era where the model was based on slavery, another where the model was based on land use, on industry and machines, and we went through a moment when the model was marked by virtual currency. The creative economies are the model that responds to all the services mentioned earlier. Basically, it is the model that transitions from virtual value to intangible value, which are not the same thing.

The intangible still has a tangible future. This is something that awaits us, so that our creation gives a value to everything that humans can do, even virtual reality. The virtual world will never be tangible, and we hope that it is always going to be that way. The intangible is the space where we are all powerful, because there is no strong or weak culture. Then appears in the history of mankind, this latent possibility, that any country in the world can be as competitive as the most powerful country in the world. All it takes is to have a culture. As we know, there is no Man without culture.

Let me end by welcoming everyone and wishing you a pleasant and fruitful day of work.



Honorable Ministers of Cabo Verde, Angola, Ghana, Cote d'Ivoire and Sao Tome
Dear Assistant Director General Africa Department, UNESCO
Ladies and Gentlemen members of the Cabo Verde Government
Members of the Diplomatic
Dear UN colleagues, journalists
Distinguished ladies and gentlemen

It is with great pleasure and satisfaction that I am here today as United Nations Resident Coordinator to open this ground breaking meeting organized by the Government of Cabo Verde jointly with UNESCO in partnership with several UN Agencies. This initiative bears witness of the strategic, transversal, and coordinated nature of the creative economy.

It is truly inspiring to see how experts, creative entrepreneurs and members of the of Cabo Verde Government but also from neighboring countries meet and share ideas and experiences on innovative policy options for promoting the creative economy. High level dialogue and engagement is essential to promote inclusive growth and decent jobs, particularly for young people

The original idea of a high level meeting to foster youth employment in the creative sector was born in June this year, when several Ministers from Cabo Verde met with heads of regional UN agencies to discuss the future of Cabo Verdian youth. Back in then, we thought that strengthening transversal approaches and cooperation between Ministers of Education, Culture, and Youth of eight countries in the Region was the way to go. Thus, my enthusiasm in taking part in this event today, which builds on the Memorandum of Understanding signed last week between the UN System and the Government of Cabo Verde. Creative economy has an important transversal function in this Memorandum which identifies specific interventions for young people during 2014-16.

Because the creative economy covers different economic sub-sectors ranging from employment, to tourism, education, training, culture, or sports, it is better tackled from an inter-ministerial perspective. And based in this transversal approach that the United Nations through agencies such as UNESCO, UNIDO UNDP or UNCTAD, just to mention a few, work together with countries to identify actions that aim to promote, develop and implement policies, that respond to national needs notably those related to the promotion of youth employment as well as the broader question of youth as a pillar for human development.

In this context, youth unemployment can be tackled not only as a latent crisis that could bring important benefits in development terms, but also as an investment in young generations and an opportunity to ensure economic growth in an equitable and sustainable manner.

Like Cabo Verde many countries of the sub-region go through a unique and critical period related to the demographic equation. Demographic projections in Cabo Verde forecast that youth will represent in 2033 nearly 33% of the total population. With diminishing fecundity levels and growing life expectancy rates, the ratio of dependency on the younger will increase. This opens new opportunities to take advantage of the productive capacity of active population, but this requires intervention now!!



Addressing this question of demographic dividend and youth employment Cabo Verde has moved forward in proposing a model of economic development which is based on the value and competitiveness of the “intangibles”.

Cultural and artistic expressions, “experience” or “morabeza” are some of the examples of intangibles that situate Cabo Verde, like other countries in the region, in a strong competitive position with respect to other economic giants.

The African continent is rich in creation and experience. Cabo Verde and others are showing that the development model is a fact, feasible and above all based on a principle of inclusiveness and the conviction of a more equitable future.

I could not end without congratulating the Government of Cabo Verde and UNESCO for having taken the initiative to organize this Meeting. It is my most sincere desire that the sea waves that embrace *“es dez graozinhos de terra ki Deus spaiá na mei d’mar”*, a verse so beautifully sung by many eminent voices, but also that composers like Jotamonte, poets and other creatives will have better futures thanks to this meeting. I hope the results of exchanges and conversations between decision makers, cultural entrepreneurs and experts will echoed across land and mountains of this vast and creative African continent and will contribute to build a promising future for African youth.



Lalla Aicha Ben Barka

Assistant Director General for UNESCO's Africa Department

For a long time, the world has been pursuing efforts, through ideas and various mechanisms, to find solutions to global, regional and local challenges in the economic, social and productive sectors. While commendable progress has been made, many challenges still have to be addressed.

In the case of Africa, demographically the world's youngest continent, the forecasts suggest that the population will grow faster than anywhere else in the world. However, such population growth reduces considerably employment opportunities for the youth, particularly in contexts where decent work opportunities are scarce, and where the results of education systems are poor and hardly matching labour market needs and requirements. Consequently, youth unemployment and poverty increase at alarming rates, despite the positive growth rates in most African countries, reminding us, in fact, that much still has to be done in order to translate this positive growth into increased and better job opportunities for the majority, especially for the youth.

As a result, youth education is, more than ever before, a matter of urgency and a major challenge facing the majority of policy makers and development actors on the continent. Several initiatives for youth employment have been developed across Africa, focusing often on the conventional productive fields. These different initiatives had better be deepened in order to build on what is probably the most evenly distributed natural resource: creativity! As we see in the recently published United Nations Report on the Creative Economy, co-produced by UNESCO and UNDP, the cultural and creative sector is developing rapidly, driven by growing demand and a radical change in the creation and consumption of culture.

Africa is full of talent and, whether it is with entertainment, gastronomy, fashion or health, the creative economy opens new pathways for development and economic diversification. The cultural sector, and the creative industries especially, offer real windows of opportunity: the demand for goods and services based on cultural resources is real. These resources, whether derived from heritage or creativity, are on a growing trend both in the developed countries and in the medium and low-income countries. By harnessing the potential of our youth, full of energy, creativity and talent, and able to influence our future prosperity, Africa's creative and cultural resources can contribute to address the challenges relating to youth unemployment, climate change, food security, peace and health.

Therefore, our approach to youth unemployment in Africa encompasses three development policies: the policies on education, those on youth and employment, and those on cultural and creative industries in order to provide innovative responses for sustainable development in the years ahead. This innovative approach focuses on exchanging the experiences and best practices of all the countries gathered around the Praia Manifesto in the field of education, cultural policy, youth and employment, with the support of experts in vocational and technical training, the creative economy and entrepreneurship.

This initiative for developing a Praia action plan and the technical aspects of national roadmaps has made it possible to discuss better integrated policies that we want to put in place so that in the next



five to ten years, the youth employment situation in Africa changes for the better. Our project builds on the African Youth Charter, the Charter for African Renaissance, the last two resolutions of the UN General Assembly on Culture and Development, adopted in 2010 and 2011, and the Decision of the African Union (2006) on the link between culture and education. Finding new ways for this creative and human capital to unleash all its potential for innovation requires us to find new paths and break with certain habits.

Culture transcends all we do. It informs and conditions our daily lives through our visions, knowledge and the skills we acquire. And with creativity, innovation and imagination, we invest in building our present and our future. Hence, we need to rethink and reposition culture in our education systems, and to develop new models that foster creativity and entrepreneurship, so that we can create opportunities for decent work and durable careers, and also improve the creation of wealth and cultural identity.





Introduction

Ann-Therese Ndong-Jatta

Director, Regional Office for West Africa (Sahel)
UNESCO

It is my honour to open this high-level ministerial meeting aimed at promoting a multi-sector response to the challenge of youth unemployment, and at doing so through the prism of culture.

This initiative would not have been possible without the strong commitment of the Prime Minister of Cape Verde, to whom I wish to express my sincere gratitude, and the committed efforts of the teams in Cape Verde's Ministry of Culture and the UNESCO office in Dakar.

The main objectives of this meeting are, in the first place, to identify the needs, challenges and policy responses for a multi-sector approach; and, in the second place, to seek pathways for achieving integrated youth employment policies in the cultural and creative industries in order to have a stronger creative economy.

Before anything else, the first objective requires us to understand the difficulties that may come our way, and to develop the capacity for taking action to address them. This entails initiating situational analyses that can show us where to position ourselves so that we respond sustainably to the employment needs of the youth. In other words, we must be clear on the orientation and results we want to achieve by setting out the objectives we want to achieve in the short, medium and long term.

An in-depth review of the solutions is also key. For, it gives us the possibility to assess our real capacities to take advantage of opportunities through culture, and the manner in which such an initiative could be achieved. In this regard, it is crucial to understand and work towards a policy environment that would facilitate the desired institutional change, while also finding ways to organise and articulate an innovative policy response. We need therefore to consider the endogenous resources at our disposal, and also the extent to which additional resources, both human and financial, could be mobilised to meet these goals.

The *in situ* analysis on sustainable ways to promote youth employment in the creative economy requires us to also pay particular attention to the type of jobs in the cultural sector we refer to. In doing this, we must aim at going beyond entertainment, which is usually in the limelight. We need to ask ourselves what can be done to develop the cultural and creative industries, as well as what we can do apart from using cultural expressions. Among other things, we have to explore new areas where we can invest in the cultural sector and identify the types of skills and training to promote, using both technology and modern science, such as skills in food processing, gastronomy and tourism, traditional medicine and health, environmental protection, peace and mediation, or material and architectural heritage.

We face an urgent need to conduct value added analysis in all these parallel sectors that nonetheless form part of the cultural and creative industries, and to identify the public policies that can actually bring about institutional change. This means we have to tailor the many faces of culture to fit into



our education systems, from the primary to the higher level, and into curriculum content, skill development, training for job creation and the objectives of social inclusion.

The task of considering possible approaches to integrated public policies on youth employment in culture and the cultural and creative industries for a creative economy has become an absolute necessity today. It calls for concrete actions and commitments on the way mechanisms can be proposed and established for a multi-sector response to the creation of jobs with the potential of culture in sustainable development processes. We need also to finance and develop partnership agreements within the African Union community and the regional economic communities, with the support of development partners and civil society organisations. The other crucial step in this regard would be to improve knowledge management and sharing on the continent by promoting research and development, and the sharing of best practices in research and development.

This meeting therefore reaffirms the importance and urgency of developing a multi-sector response by looking not only at what we have now, but also at what it is possible to do in order to really tackle youth unemployment in Africa through culture and creativity. To help us in our thinking, we prepared this high-level meeting with the commitment and participation of public authorities from the countries represented here, and around the experience and ideas of stakeholders who are involved in the issue and the experts in higher education and learning, the creative economy and youth entrepreneurship.

The interactive nature of the proceedings explains the quite unconventional format of this synthesis report, which captures the productive debates and constructive discussions during the proceedings to enable us to further review possible approaches to integrated public policies for youth employment in the cultural and creative economy. I believe that the action and commitment of all those gathered here will make it possible to think critically and innovatively, as well as to institute public policies which concretely and efficiently contribute in mainstreaming culture into the development process.



Plenary session 1

Culture and creativity for youth employability in Africa: Priorities and challenges



Youth employment

Lawrence Ndambuki Muli

African Observatory for Political Practices and
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Introduction

The figures illustrate that 70% of the population in sub-Saharan Africa is under the age of 35, which means that there is consequently an increase of young people entering the work force. Between 2000 and 2008, Africa's working age population (15-64 years) grew from 443 million to 550 million. The projections suggest that if this trend continues, the continent's labour force will be 1 billion strong by 2040, making it the largest in the world, surpassing both China and India (McKinsey Global Institute, 2010).

With regard to the labour force, 91 million people were added to the African labour force and 37 million of these were in wage paying sectors. While 46% of the labour force earns less than \$1.25 a day, this is more pronounced among the youth. On average 72% of the youth population in Africa live with less than \$2 per day. A case study of the incidence of poverty among young people in Nigeria, Ethiopia, Uganda, Zambia and Burundi stated that the incidence of poverty is over 80% (World Bank, 2009). The highest rates of poverty can be observed among young women and young people living in rural areas. Consequently, the gender, income and rural-to-urban inequalities tamper with the nexus between growth and poverty reduction.

Furthermore, there are high levels of youth unemployment and a higher proportion of young people working in the informal sector than that of adults. In 2009 in North Africa for example, youth unemployment was at 23.4%, and the ratio of youth-to-adult unemployment rates was estimated to be 3:8. In Southern Africa, youth unemployment was 48% and the ratio of youth-to-adult unemployment rates was estimated to be 2:5. In addition, the ILO estimates that between 2000 and 2008, 73 million jobs were created in Africa. However, only 16 million of these were for young people between the ages of 15-24. This has serious ramifications for the future earnings and prospects of young people in Africa, and suggests that what is lacking for many countries in Africa is a politically inclusive process and employment creation that has a sustainable growth strategy and trajectory.

Why is this important?

There is an increasing evidence base which suggests that long spells of unemployment or underemployment in informal work can permanently impair future productive potential and therefore tamper with future employment opportunities. In addition, for the few that manage to obtain a formal sector job, which offers increasing wages, initial unemployment can have significant negative effects on lifetime earnings (OECD, 2010). The World Bank (2011b) emphasised the gravity of this, by sharing that one in two people who joined a rebel movement in an African country cited unemployment as their main motivation for doing so. Unemployment is also seen as a seriously major risk for stability in a few countries, including Liberia, which has suffered two civil wars since 1989.

Efforts towards promoting youth empowerment and what is needed

The 2011 Malabo AU Summit on Youth empowerment and development set targets for 2% annual reduction of youth unemployment. However, the African Development Bank (AfDB) suggests that a



13% Member State economic growth rate is needed for this to happen. In May 2013, the first African Youth Expert meeting on Youth Employment was held in Addis Ababa, Ethiopia, bringing together non-State actors on a platform to synergise efforts and reinforce the multi-sectoral multi-stakeholder approach towards employment creation.

In relation to progress to date, the African Peer Review Mechanism (APRM) includes youth indicators as part of its criteria and indicative objectives. In addition, the African Youth Charter (AYC) has now been ratified by 33 member states. There are still delays in ratification in some countries, however, due to reservations about the definitions on age and gender dynamics, which is the current situation in Tanzania and Ethiopia, for example. Capacity needs assessments are also being carried out including a Country Technical Assessment Mechanism on Youth which will incorporate a Participation and Public Life Index. The priority for those countries which have ratified the AYC is now to develop a tailored implementation toolkit and ensure the promotion of a rights-based approach in creative employment for young people in Africa.

There is no doubt that the youth are a heterogeneous group and a structured approach is needed rather than *ad hoc* initiatives. Democratisation of Youth Participation mechanisms however is very central for improving the landscape of employment opportunities in Africa, given the rapid increase in educated young people in Africa. This may consist of sensitisation campaigns for political inclusion and inter-generational dialogues. Electoral laws should protect and ensure infrastructures to increase the youth registering for electoral processes, voting and being voted for, and must be underpinned from a rights perspective. Youth participation in democratic governance will increase the trust of youth in public institutions by reinforcing the principles of equality, fairness and justice.

Recommendations:

There is no doubt that a priority need is to build an evidence base on employment, public life and youth, including on political analysis and employment and entrepreneurship policies. Further recommendations are provided below, as follows:

Recommendations on Frameworks

Constitutional and institutional frameworks:

- The Social contract between State and Youth as citizens must be accountable, justifiable and enforceable.
- The link between constitutional regimes in Africa and the enforcement and accountability of the African Youth Charter needs to be established to further strengthen domestication at National level.
- Legislation and Law enforcement reforms are needed to improve the citizenship agency and status of youth.
- National Youth Policies should be transformed into costed programmes and plans. In addition, they must be multi-sectoral and inter-disciplinary.

Further recommendations

- Promotion of Public Private Partnerships that are aligned to African Transformational Priorities.
- Pedagogic Overhaul including education infrastructure for courses that may not have high employability rates.
- Social protection programmes to address gender based cultural practices.
- Equal pay laws and affirmative action programmes to ensure qualified young women are treated fairly in recruitment.
- Invest in climate smart appealing agriculture; promote policy effectiveness and youth inclusion within national planning frameworks.



- Maximising the impact of a stronger private sector that is independent, competitive and integrated into global markets and economic growth on youth employment requires intelligent policies based on a sound understanding of the issues that the young face in finding, and holding on to decent employment opportunities.
- Combination of initiatives that require direct state involvement, private sector partnerships, as well as the mobilisation of civil society.
- An outcomes-based approach that has been adopted by government identifies the need to develop a multi-pronged strategy to tackle youth unemployment.
- Reforms in both short- and medium-term employment policies, growth and modernisation in agriculture and other industries, increased technical and vocational training, as well as informal sector investments to ensure good wages, develop skills and youth employment in the agribusiness sector; contribute to provide job security, create good quality jobs and business opportunities to address Africa's increasing youth unemployment.



Integrating culture with economy to dynamise youth employment within creative economy and to foster the development of African countries

Francisco d'Almeida

Director, Association Culture & Development

Introduction

African countries that want to reduce unemployment among their youth using a sustainable and integrated development policy, can now envisage new pathways for action by including the cultural sector and the cultural economy through a stronger emphasis on the cultural industries. In the current international context, marked by the overhaul of development strategies, there is a growing consensus that culture is the condition for success and sustainability in all processes for economic growth and social transformation.

Culture is the dimension whereby a society expresses its originality and relation to the world. It is the bedrock and the foundation for social organisation, and the aspect that shapes the society's style of development. Culture encompasses a society's way of living, value systems and traditions, as well as the arts and the industries that produce, reproduce, distribute and sell cultural goods. In this regard, our discussion shall focus only on the cultural industries.

Why do we need to improve the way we consider cultural industries in the framework of development policies? What is the rationale for elaborating strategies and allocating public resources to a sector of activity which some consider, unfortunately, as one that does not correspond to the fundamental needs of African countries?

There are several reasons why the cultural sector deserves to be taken into consideration, not only in cultural and communication policies, but also in other sector-based policies for development. First of all, the arts and cultural goods express the creativity of a people and engender the self-confidence that is so necessary for the changes a people must make for its development. Therefore, providing access to the arts and the creative industries is a way of offering everyone, including the young and disadvantaged, the possibility of developing their creativity. This challenge is one to be handled by the Ministries of Youth, Employment, Trade and Private Sector.

Let us not forget also that the cultural industries can increase a country's influence worldwide. Artistic creation showcases a people's creativity. Artistic creation and the industries distributing artistic creations reveal the dynamism of a people, and its ability to engage in exchanges with other peoples, especially through trade in its cultural goods.

The cultural industries are vehicles of a people's cultural identity. They generate capital and contribute thereby to enrich the global economy. The cultural industries represent a resource for economic development through the impact they have on the economy as a whole, the production of cultural goods and services tailored to the transformations in society, and the creation of new markets for cultural goods, as we have seen with the video productions from *Nollywood* or the musical industries in Abidjan or Brazzaville and Kinshasa, which are exported worldwide and especially to the African diaspora and the markets they have created.

The global economic crisis and escalating youth unemployment rate have aggravated the conditions of African populations. But in the less industrialised economies, the cultural sector and the cultural



economy, through the goods they produce and the jobs they create in the service sector, can make a substantial contribution to the economic diversification of African countries, which continue to seek higher economic growth to reduce poverty and youth unemployment.

The global economy has been experiencing diversification since the 1990s, and the percentage of economic sectors relating to knowledge, imagination and creativity is on the rise. We are living in an era where the cultural industries, particularly the communication and entertainment industries, are undergoing exponential growth. Unfortunately, only a small number of African countries have comprehensive and coherent policies or strategies dedicated to this sector, which is an indication that there is still a low level of knowledge on the cultural industries.

By cultural industries we mean the industries that produce, manufacture and commercialize products expressing the cultural identity of a country such as the publishing, recording, motion picture, television or radio industries, to name just a few. These are termed industries because they manufacture, reproduce and distribute these goods using industrial procedures. And they are cultural industries specifically because the fruit of their activities and their products relate to cultural identity, the particular values of a society, its values, its sensitivity, its imagination and its creativity in the field of arts and lifestyle.

These industries and their productions are conquering a growing share of the modern economy. And for several decades now, the increase and transformation in the models and patterns for consuming entertainment have enhanced international trade in films and television programmes, music and books, as well as in handicraft items. These trends make this sector one of the most vigorous in the global economy.

Economic importance of creative handicrafts

Creative handicrafts reflect the culture of a country. They represent an important economic activity tied to the percentage of craftsmen in the workforce of African countries. In Mali, for example, this socio-professional group made up 5.4% of the workforce in 1999.

For African countries that have a rich cultural base tied to their history and environment, the creative handicrafts sector is particularly interesting because it uses local resources. It consumes less hard currency, since it is less subjected to the importation of costly technologies than the industrial sectors of culture. It creates opportunities for African countries to offer original and innovative expressions and productions of cultural identity.

Furthermore, the creative handicrafts sector depends less on foreign resources because it uses a high proportion of local raw materials in manufacturing these products. And lastly, it constitutes a particularly interesting export sector for cultural tourism, considering the linkages between the two.

Role of youth in the cultural economy

The development of education in Africa and the entry of more young people in the school and university education system have contributed to improve youth access to cultural expressions, on one hand through arts education, and on the other through the systems for cultural initiatives provided first by States, and then by the local authorities. Coupled with this, there have been transformations in the use of leisure time and consumption models with more and more time given to artistic practices, games and knowledge.

Various studies report that the youth occupy a dominant position in the cultural economy, not only as consumers but also as producers of cultural goods. They are big consumers of media, music, films and the Internet, and form an extensive base of active economic players in this sector.



Consequently, this structural trend must be taken into account, especially by considering youth entrepreneurship in the production, distribution and marketing of cultural goods as an asset for economic diversification in African countries and the reduction of youth unemployment, which poses a severe threat to social cohesion in many African countries.

Characteristics of cultural industries

The cultural and creative industries such as the music, publishing, motion picture – video and film – and creative handicraft industries, to name but a few, are at the intersection between culture and economics. Because of their cultural and economic nature,¹ and the articulation of content with a material medium², these industries are amenable to merchandising.

The “cultural industries” refer to activities for cultural production and exchanges subject to the rules of merchandising where industrial production techniques are more or less developed.

In the cultural economy sector, merchandising and industrialisation are evolving constantly and undergoing transformations as technological innovations progress. In addition, work there is organised increasingly on two separate levels between the producer and his product, and between the tasks for creation and execution. These cultural industry sectors are characterised by the significance of creative work, by serial reproduction of an original piece of work, by the unpredictable nature of demand which makes it necessary to constantly renew products. Another major feature is the combination of content with a medium, which paves the way for collaboration between the content industry and the medium industry.

Therefore innovation, that is to say creativity, is at the centre of their activities to produce artistic content, be it new content, unpublished content or content inspired by works of the past. They are supply-side industries that must constantly offer new products to meet demand that is difficult to figure out properly in all its forms. To produce in large quantities, they use significant technological resources to produce and reproduce the original piece of work.

In terms of remuneration for the work done, these are industries where the wage payment system is hardly used and where the creator who produces the raw material as well as the entrepreneurs around him must be protected by intellectual property law and more precisely by copyrights and neighbouring rights.

This is why intellectual property is vital to the cultural economy and indispensable for the development of cultural industries. Like blood that is vital to the human body, intellectual property protects creators and their partners against the abusive ownership of their works. The protection from intellectual property also impacts the economy through the redistribution of patents, copyrights or royalties. It contributes also to social cohesion by making it possible to improve the material conditions of creators and enterprises with the royalties they receive.

Culture and creation as resources for growth and development

Artistic creation is not only the vehicle for a people’s cultural identity. It also generates and adds capital to the global economy. Through the production of cultural goods and services adapted to social transformations, the opening of new markets, and their impact on the economy as a whole, the cultural industries are another mobilisable resource for economic development in African countries.

¹ The cultural industries have two sides, because they produce symbolic content that has an economic identity, and they manufacture material goods that are mediums for cultural content such as paper for books which gives the novelist, for example, the possibility to present fictional stories.

² For example, the story or philosophical essay crafted by a novelist or philosopher ends up as a book.



In the less industrialised economies particularly, the cultural sector can contribute in a significant manner to the economic diversification of African countries through the creation of service sector jobs.

A sector in sustainable growth

According to the UNESCO “Policies for Creativity” guide, the economic weight of the cultural and creative industries is approximately 1600 billion dollars³. Their contribution to GDP is estimated at about 3.4% of average global GDP. It is worth noting however that the development of international trade in cultural goods is tied mainly to the motion picture, radio, television and video games, and creative handicrafts industries. These goods contribute to the increase in cultural consumption and to its transformation into a model for social identification across the world.

Share of African cultural goods in international trade

For African countries, the development of trade in cultural goods is tied also to the significant share of creative handicrafts in exports. As a general trend, the contribution of cultural goods to GDP is hardly known in Africa because it is rarely taken into account in budget statistics and frameworks. However, a few works show it could average about 2.38% of GDP in Mali, and 3% in South Africa.

However, Africa’s share of cultural goods and services on the world market is slightly under 10% of international trade. The reasons for this low figure are the narrowness of domestic markets, the lack of productive resources and distribution networks, the inadequate quantity and quality of production, and the almost total absence of strategies for exporting cultural goods.

And yet, when public policies are passed and development strategies are implemented, the cultural sector is an important contributor to employment and to the production of resources especially with the exports and resources generated by the most important artists.

In South Africa, the publishing sector generates income worth USD 200 million annually⁴ and 3000 often highly qualified jobs. The motion picture sector generates USD 550 million and employs 30,000 persons⁵. The music sector represents USD 200 million, and employs 12,000 persons⁶. As for handicrafts, it represents USD 220 million and provides 38,000 jobs⁷. Put together, the four sectors of publishing, motion picture, music and handicrafts generate USD 1 billion 200,000 and create 83000 jobs for South Africa (2002).

In Zimbabwe, the stone-sculpting sector generates at least 360,000 direct and indirect jobs, if one considers assistants and intermediaries. In addition, the visual arts sector as a whole generated between USD 91 million and 127 million⁸ in 2007.

In Nigeria, it is the video industry that recently recorded the highest contribution to growth and employment. Since the 1990s, this sector has been experiencing skyrocketing growth to the point where it created about 300,000⁹ jobs and generated turnover of USD 75 million in 2003. This is why the Government of Nigeria recently did an assessment of the benefits for employment and growth that would accrue from structuring public policy in this sector and has, accordingly, added the video industry to the priorities for cultural development and to the most recent cooperation agreement with the European Union.

³ “Policies for Creativity, Guide for the development of cultural and creative industries” UNESCO-OIF-AECID, 2012

⁴ South African Cultural Observatory

⁵ Department of Trade and Industry, South Africa

⁶ The South African Music Industry; “The Cultural Industries Growth Strategy”, DACST, 1998.

⁷ Department of Trade and Industry, South Africa

⁸ Cultural Fund Baseline Survey 2008, Study on Stone Sculpting in Zimbabwe, Maria Imbrova, February 2009

⁹ Barrot P. (edited by), *Nollywood. The Video Phenomenon in Nigeria*, L’Harmattan, 2005



In Mali, a study conducted in 2007¹⁰ estimates that all the cultural sectors, except fashion and design, contributed approximately 76 billion CFA Francs or 2.38% of GDP in 2006. According to this study, these sectors provide about 115 000 cultural jobs, corresponding to nearly 5.85% of the workforce. On the whole, Africa's cultural economy has a mass of activities and resources that go largely unnoticed.

The multiplier effect

To produce a good or provide a service in the cultural sector, supplies and equipment produced in other sectors are required. Hence, growth in the cultural sector induces growth in other sectors through increased demand for intermediate goods. To produce a film, for example, several communication, transportation and financial services need to be used.

Impact on sectors that use cultural goods and services

By building on the link between cultural heritage and development, tourism, for example, is one of the sectors that benefits immensely from the cultural resources available to the people. It is the same for the transport, hotel and catering sectors. Let us not forget that "invisible exports" such as artistic expressions and lifestyles are all factors of attractiveness that add to the influence of a society, the image of a country and enable it to dialogue with other cultures. If these examples interest us, it is because they show the importance of having public policies and strategies in order to support the development of the cultural sector. Unfortunately, this is not the case in most African countries where the development of the cultural sector is undermined by a series of disabling factors.

Barriers and obstacles encountered by cultural enterprises in ACP countries

A review of the causes of Africa's small share of cultural services and goods in international trade and in domestic markets shows that there are a number of disabling factors, which include:

- Ignorance of, or failure to recognise the economic and social potential of the cultural sector;
- The lack of support strategies, leading to an absence or a lack of vocational training. This is barely addressed by technical and vocational education and training.
- Poor access to financing and investment.
- Insufficient and inadequate networks for distribution and sale of cultural goods on the domestic market.
- High customs duty adding to production costs and the cost price of cultural goods in low-income markets.
- High cost of factors of production such as electricity.
- The lack of infrastructure for production, commercialisation and information on markets.
- A precarious status for creators and a poor copyright culture.
- And especially piracy.

Nevertheless, this potential identified in the cultural industries in some African countries can be further reinforced by implementing well-targeted public support policies in each sector.

The cultural strategy and policy imperative

Due to poor knowledge of the impact of cultural industries, the absence of cultural strategies and policies deprives African countries of opportunities to take action for the development of their culture and their economy. Apart from South Africa that has developed a comprehensive strategy on the cultural and creative industries, there are few other African countries which have a cultural

¹⁰IBF feasibility study on support to Mali's cultural sector in the framework of the 10th FED / Étude IBF sur la faisabilité d'un appui au secteur de la culture au Mali dans le cadre du 10^e FED, Jeretic - Héau- Cissé, January, 2008



strategy and policy aligned to policies for employment, vocational training, trade, education and the economy.

Policies and strategies for developing the cultural economy and youth employment

In Africa, the development of cultural industries, more than other sectors of development, requires programmes to structure the legal and institutional framework, mentor and support cultural entrepreneurs, and to integrate them in the existing mechanisms.

Recognition of a legal and social status for artists

In countries where a socially degrading image is associated with artists, there is a need to recognise their contribution to the expression and influence of their country, as well as to its economic strength. Such recognition should be coupled with social protection measures, for example, a fund that will be financed with the tax revenue collected from entrepreneurs like the telecommunications companies that use cultural content in their promotional offers.

Freedom of expression and information pluralism

The creativity of artists and the quality of their creation require freedom of expression to ensure they can express their ideas and aesthetic choices. Guaranteeing such liberty is a *sine qua non* for their exchanges with other creators in the world and for their access to other audiences and markets. It is also a key factor of democratic life.

Legal environment and protection of intellectual property

Considering the increasingly important role of copyrights in trade on cultural goods, its protection is a key condition for the economic viability of cultural enterprises, which are often small and fragile entities relying heavily on this source of income.

However, such protection can be fully effective only if it is not reduced to a law on paper without enforcement. Apart from this, an intense training initiative for the professional milieu and the wider public must be conducted for some time to change the practices and behaviours that plunder artists. In the same vein, a harmonisation of rules and concentration of preventive and repressive measures at the sub-regional or regional level are crucial.

Vocational training

Vocational training has a decisive role in building the team of professionals - technical, artistic, administrative and commercial workers - that is going to sustain this sector. It is essential to the vitality and the technical, artistic and economic performance of cultural enterprises, as attested – some say negatively - by the state of African television and film products. Indeed, several middle and upper class consumers, to justify their preference for foreign programmes and films, cite the production quality of national programmes, which they consider to be below standard, as well as the disastrous technical conditions for receiving works. Vocational training is a vital component in the strategies for developing cultural industries, all sectors, all trades and all levels of responsibility.

Financial capacities of businesses

The enterprises in the creative and cultural industries sector are impaired by weaknesses in the management, marketing and distribution of their goods. They are small fragile entities which lack resources and face a banking environment reluctant to take the risk of investing in cultural production. And yet, their activities require financial resources to help them develop in national and regional markets.

Considering the invisible cost of a skill drain on artists disgruntled with the generally poor technical, financial and social conditions for plying their trade, we deem it important to address the issue of providing aid to cultural businesses and considering modes of financing them. The public authorities



may provide either direct or indirect support and aim to facilitate access to funding from public and private, international and national sources. A particular measure, such as the provision of partially refundable loans or tax credits, could be devoted to helping artists and cultural entrepreneurs, who so desire, to acquire the technical resources for their artistic and business activities, including: material, instruments, work premises and training. Generally, public private partnerships seem to be the most suitable arrangement for mobilising financial resources and inciting local entrepreneurs to support the development of their culture through initiatives with the potential to generate a return on investment.

South Africa and Brazil, among others, have developed financial support mechanisms such as tax deductions granted to businesses and banking institutions that invest in cultural projects, the creation of funds resourced with compulsory contributions from companies in the sector concerned, and tax credits for employment.

Accompanying and structural measures for an enabling environment

Particularly in African countries where the general lack of specialised professionals is a barrier to the competitiveness of cultural enterprises, these need general support and specialised technical assistance to be competitive. Political will at all levels is required to address this challenge by building on a crosscutting initiative based on the coordinated and converging intervention of the ministries in charge of culture, industry and handicrafts, finance and territorial administration.

Developing the cultural industries of African countries is a vital issue for their identity and that of their youth, and also for the cultural diversity of our common humanity. The youth, by virtue of their dynamism and creativity, are already key players and can become the drivers in this process. And providing the conditions for them to succeed is a priority for the public authorities, which must create an enabling environment that suits their dynamism with a crosscutting strategy bringing together the ministries of culture, education, technical and vocational education and training, trade, communication and justice.

Therefore, the key issue is to synergise, in an inter-ministerial approach, all the departments concerned by the development of the cultural sector and its industries. It is also to have the necessary financing that could be allocated in the national budget or as part of development aid.

In short, the achievement of these targets depends on the capacity of all the stakeholders – the State through the government and its various ministries, the private sector and civil society - to synergise their efforts, their programmes and their resources for the mainstreaming of culture and youth in the development of their country.



Parallel sessions

A series of panels were held in the afternoon on day one of the meeting. These panels created an opportunity for experts in vocational and technical training, creative economy as well as entrepreneurship to provide detailed information for an action plan on the Praia Declaration and the technical components of national road maps. Apart from the representatives of the political institutions present, other key discussants on a multi-sector approach to youth employment in Africa's creative economies, as well as those involved in the processes for designing the development policies of the participating countries, were asked to give input during this meeting. The reason for this approach was the capital importance of this meeting, because youth employment is a major challenge we must and can only address together. Each panel session included a keynote presentation, three participants, a moderator, a reporter and a voluntary audience. The recommendations formulated in each of the thematic panels are included in this report.



Panel 1

Links between policies to develop professional technical education and youth employment for the creative economy

Moderator :	Ousseina Alidou
Presentation :	Ayéle Léa Adubra
Remarks :	Kwaku Boafo Kissiedu Lassiné Diomande Olavo Delgado e Vargas Mello
Report from :	Wumi Oluwudare

TVET/TVSD supporting the development of cultural industries: How to promote the acquisition of skills critical for employment

Ayele Lea Adubra
Consultant in Education and Training

Introduction

The expression “Africa must *run while others walk*” is in fact a quote from Julius Nyerere that is used often in academic and economic circles to underline Africa’s knowledge and technology gap for economic growth. *My question is: Run to go where?*

I would like to invite you to think, within the framework of this high-level meeting, on this need to “close the gap” by placing the emphasis rather on the notion of skills useful or critical for employment in Africa in general, and more particularly, on the skills for developing the cultural industries. The defining premise of this paper is: for the youths to be able to acquire the skills critical for developing Africa’s creative economy there must be a paradigm shift at several levels.

Critical issues in TVET

Today in Africa, the major challenge in technical and vocational education and training is the need to have a holistic and coherent vision of training systems. For several years now, and in many different forums such as the ADEA 2012 Triennale or the UNESCO Third International Congress on TVET, there have been discussions about shifting to a new paradigm and renovating technical and vocational education and training systems. Why?

Three basic challenges/findings:

- **The importance of the informal sector in African economies:** the sector employs over 80% of the workforce in African countries. This predominance is increasingly recognised, and actions are now being taken to better mainstream the realities in the sector and to turn it into a real engine for growth.



- **Marginal inclusion of informal and non-formal training and apprenticeship systems in State policy to reform human resource development.** Yet, it is recognised that the informal system (renovated and traditional apprenticeship) trains over 80% of the young and the not so young in a trade. This sector has non-negligible assets: a more familiar environment, use of national languages for training, and more affordable cost. The non-formal apprenticeship system is also important. In Morocco, 80% of workers say they acquired their skills in the work setting. In Ghana, the rate is about 85% and in Ethiopia about 68%.

- **Inadequacy of the skills acquired from technical and vocational education in the formal system.** The predominance of the informal system in our economies, highlighted earlier, has one major consequence: the inadequacy of training provided in the formal training system (lower and upper secondary schools, training centres, and even polytechnics). The other factor is the difficulty for training to respond to the needs of the market (non-existence of labour market information systems, LMIS), and to identify promising sectors. The poor quality of training (trainers not always skilled, outdated training curricula and inadequate equipment) is also a challenge. Moreover, there are few mechanisms to facilitate the transition from school to work.

To overcome these challenges, the paradigm shift recommended is to go from the notion of technical and vocational education and training (TVET) to the notion of technical and vocational skills development (TVSD). The TVSD concept encompasses and recognises the diversity in the supply and sectors of learning, and the existence of formal, informal and non-formal systems. Implicitly, this recognition of diversity in learning also validates and recognises all the skills acquired in various learning environments. The TVSD concept additionally includes the management of problems tied to the transition from school to work and the development of human resources for lifelong learning. TVSD does not discriminate in any way against the age and social status of the learner, or against their type or level of education/training.

What lessons from the paradigm shift can improve employability in the cultural industries?

The establishment of a TVSD system that services the creative economy must meet the following criteria:

- A coherent, integrated and multi-stakeholder governance and leadership system
- Identification of promising sectors to improve economic inclusion
- Strong skills acquired in basic education, with further training, if necessary
- Technical skills as well as basic skills to enable the exercise of a trade in a social setting
- Versatility and diversity in the acquisition of skills to permit social and economic inclusion and vertical mobility
- A multi-stakeholder mechanism to ensure the quality of training (management, coordination at the decentralised level)
- Adapted equipment and infrastructure
- Diversified, sustained financing and affordable training costs
- A mechanism for assessing the various forms of learning that respond to the modes of skill acquisition (formal, non-formal and informal) and certification that identifies skills, rather than the qualification obtained (development of national certification frameworks, NCFs)
- The existence of pathways between formal, informal and non-formal modes of acquiring technical and vocational skills (measures to include in NCFs)
- A mechanism for monitoring graduates
- A mechanism for supporting employment and self-employment



The review of reforms being made in the TVSD domain (the ADEA Triennale and the AfDB comprehensive review and assessment of policies and practices for technical and vocational skills development¹¹, the presentations at the OIF-CONFEMEN meeting in 2012) has identified no country initiative that deals with the cultural industries. This shows the extent to which the sector is still unknown. However, the policy choices in the following areas, valid for all the sectors in African economies, are expected to attract attention in this meeting on youth employment in the creative economies:

Making impactful policy choices in TVSD

Promoting a relevant TVSD system; Training for entrepreneurship

The modern work environment requires that the worker should, in addition to technical skills, also possess “basic skills” such as skills for communication and teamwork, problem solving and critical thinking, and especially entrepreneurial skills. In the domain of cultural industries, one of the key aspects of entrepreneurship is the ability to anticipate public demand for goods.

Additionally, in order to facilitate the creation of businesses by young people, governments should make much more effort to simplify the administrative procedures for starting businesses, so as to create an enabling environment where SMEs can thrive and to encourage micro-finance initiatives.

Modernising the informal system for TVSD

Renovating the provision of skills in the informal sector will include concrete efforts at the national level to upgrade the skills of master craftsmen on a regular basis and to improve their pedagogical skills, introduce reforms in master-apprentice contracts and agreements, and facilitate the injection of new technologies in the traditional system of apprenticeship. In African countries, training in the cultural industries is done in response to the above finding that there is a predominance of informal and non-formal systems. Artisanal training centres should be reformed and the trainers, who are often artisans themselves, should be trained as well.

Adapting lifelong learning to sustainable development practices

Lifelong learning in the context of sustainable development can take the form of refresher courses, retraining, and workforce versatility. In this regard, the development of versatile learning sectors and national certification frameworks is a priority.

Investing in a high-level TVSD system

Many of the programmes funded by the technical and financial partners of African countries often target the development of skills in the informal sector as a strategy to reduce poverty in professional areas such as sewing, hairdressing and craftsmanship. The areas and levels targeted for training cannot produce human resources that are competitive at the global level, and that master the high-level competencies necessary for technological innovation, the transformation of national production systems and the industrialisation of the economy. The policies and strategies for TVSD should consequently also target the development of technical and technological skills at the highest level. Often, the formal training system for cultural industries in our countries ends at the CAP (2 to 4 years at the secondary level), or at most at the BTS (2 years after high school). There are hardly any training courses in polytechnics or universities. It would therefore be important to establish training systems at the higher level to nurture innovation and enable the transformation of the creative economy.

¹¹Afeti, G et Adubra, A. (2012). Comprehensive review of the practices for developing technical and vocational skills in Africa, AfDB Study, AfDB



Cultural industries and skills critical for employment

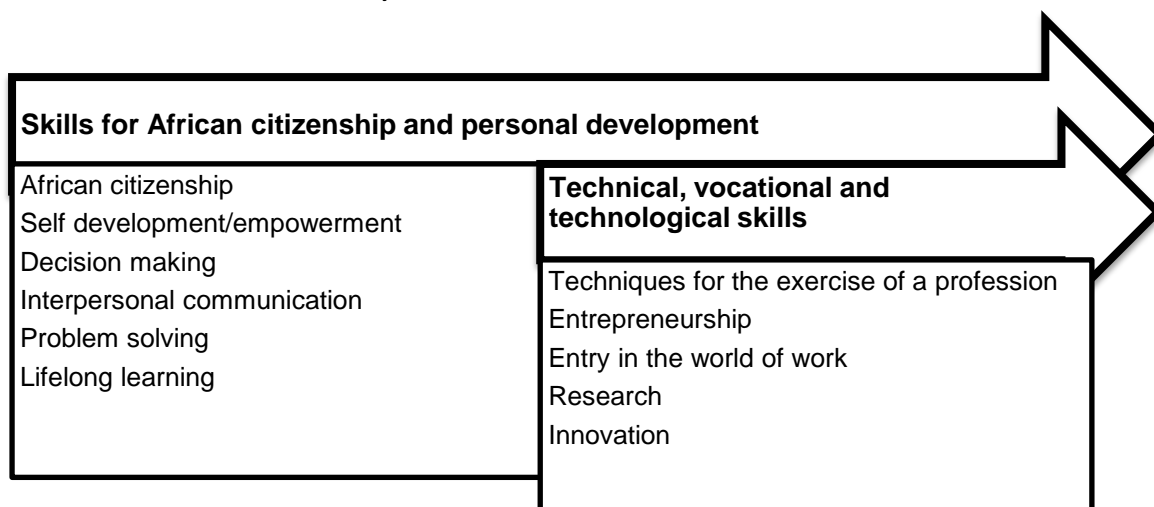
This takes me back to my question: Run to go where?

In fact, the question I am asking implies that even if Africa has to run, it should be able to choose its course. I am going to propose two elements to take into account when charting the course by which skills critical for employment in the cultural industries can be developed. The first is drawn from the synthetic questionnaire on education and training, which was sent to young people before the ADEA Triennale in 2012.

"We need to know where we are coming from, to be able to know where we are going" and "we want African culture, history and languages to be at the heart of efforts to develop education and training (...), so that skills are acquired in line with our specific heritage."

The second element comes from the finding that for Africa to “develop”, it needs **knowledge** and **expertise** to do innovation and transformation. It cannot continue to consume what others produce. The cultural industries thrive on creativity, and therefore on innovation. This requires us to implement TVSD systems that promote the acquisition of skills which are innovation friendly and can transform African economies. The two groups of skill recommended are: **skills for African citizenship and personal development** and **purely technical, vocational and technological skills**.

Skills useful for employment in the cultural industries (*diagram adapted from the Synthesis Report on the ADEA Triennale in 2012¹²*)



The table shows that a chain cluster of skills is required to boost employment in Africa’s cultural industries. Working on one area of skills would not only deny an individual all the chances of obtaining and holding on to a job or getting self-employment, but it would also undermine employment creation that can enable the economic growth which international literature talks about in certain African countries (Rwanda, Ghana, etc.) to become a real engine for development. To conclude, the development of skills critical for employment in the cultural industries in Africa requires a shift in paradigm to better address the realities in the training systems in countries. The actions for developing a TVSD system should:

¹² Ndoye, M et Walther, R. (2012). Synthesis Report. ADEA 2012



- Recognise the predominant role of the informal sector in economies, and those of the informal and non-formal systems of apprenticeship.
- Integrate the particularity and added value of the notion of African citizenship in African values. And ask the question: what can and must Africa do for itself and offer to the world?

In terms of implementing policies:

- Ensure consistent work between the ministries of training, employment, culture and youth
- Involve the private sector throughout the training process and the transition from school to work
- Take bold steps to encourage employment creation.



Remarks

Kwaku Boafo Kissiedu

Lecturer, Department of Painting and Sculpture
Kwame Nkrumah University, Ghana

It still remains important and relevant to develop education systems which pay attention to the cultural heritage of Africa, with a view to improving what defines Africans as a people, as well as an identification of relevant cultural heritage and the Afrocentric scientific and academic traditions that exist today. We need also to develop linkages between schools and the world of work, for example, through internships in business enterprises for students, whose lecturers are in a position to monitor and assess their progress. This will make it possible to create a dialogue friendly environment, and to upgrade the capacities of the graduates who are going to be recruited.

It would be appropriate that the financial resources for research get rechanneled towards areas and sectors such as the creative industries, which offer concrete prospects for improving the lives of people, and more precisely the lives of the youths. African universities should do more to share knowledge and skills through the creation of regional research centres in the creative industry, so that the findings and ideas generated by research activities on the cultural industries are available for sharing as best practices.

There are challenges but also solutions in the creative industry in Ghana. The lack of innovation in product design and the poor finishing of goods are the major problems affecting the cultural industries in Africa. The visual and creative arts departments in our universities could organise workshops for artisans in the industry on ways of making new products, and also to improve the finishing of existing ones. Some activities in this regard have already been done in Ghana as well as in other countries. Aid to Artisans Ghana (ATAG), a non-governmental organisation in Ghana, has been involved in such an initiative for some time now. It seeks to expand the handicrafts sector with key actors (artisans, producers, raw material suppliers, export agents, buyers, etc...), recognising their respective roles, and thereby creates several employment opportunities for the youths in Africa.

Some examples of academic programmes in the university directly involved in Ghana's cultural industries include:

- Integrated rural arts and industry: this programme aims to develop and support creative enterprises in the fields of visual arts, crafts and public art. The department offers a variety of specialised training courses, mentorships, expertise, information and marketing services using a set of resources in the visual arts.
- Tourism and culture. This programme aims also to train individuals to develop, maintain and promote our cultural heritage in all its forms.



Lassine Diomande

Ministry of Youth, Sports and Entertainment, Ivory Coast

The presentation on "Links between education policies and youth employability" was full of lessons. But questions and concerns remain. In relation to prosperity, it was said that "Africa runs while others walk". I am asking myself: run by what means?

Talking about training, we seem to still package skills in culture within education. Seen in this light, it is as if the cultural industry can develop only in the education/training system. Does this vision not exclude the weaver in Waragnégné (a village of weavers located in northern Côte d'Ivoire), or the young rural Ghanaian?

It is good to promote the cultural industry. But with which consumers when one knows the low consumption capacity of local communities in terms of culture, for various reasons, particularly financial reasons?

In order to promote the creative industries, I propose that the "Fête de la Musique", or Worldwide Celebration of Music, should be transformed to a day dedicated to culture in general. Furthermore, to improve understanding of the notion of culture, it is necessary to conduct an extensive education and awareness campaign among decision makers as well as the wider public.



Key points of the discussion

The training systems identified are informal, formal and non-formal with training on the job or apprenticeship in the work setting. Among these sub-sectors of training, it is important to develop education systems that can promote the values of African civilisation. The elements required for such development are competitiveness and a paradigm shift - a holistic approach and response to the current challenges of industrialisation and development.

Current situation and challenges

The current education system in the region is inadequate and not adapted to industrialisation or economic growth, creating a situation of jobless growth. In other words, we are producing an unemployable work force. It is necessary therefore to establish more operational partnerships with the private sector at all levels, both in policy development and the management of training.

Training programmes are not designed to help students find jobs, and the quality of trainers as well as the equipment and training materials used presently, is poor and outdated. As regards the tertiary level, the equipment and teaching materials are outdated. Therefore, we reaffirm the need to train for versatility in the creative industries.

In addition, improvements are still necessary in the administrative procedures for implementing agreements and policies for youth development and gender. More precisely, we underline the need for reforms to target skills that can contribute to increase competitiveness at the global level, and that make it possible to find a way of labelling African products.

Lastly, we want to highlight that there are some cultural practices which turn out to be real barriers and obstacles for the youth and for gender parity. Moreover, the infrastructure required for innovation and for designing and developing products is either poor or inexistent. And, although the creative sector's access to funding continues to be poor or inexistent, it is still imperative and urgent to develop skills for critical thinking and negotiation.



Recommendations

Wumi Oluwadare
Director Wunmi O, Nigéria

1. There is a need for systematic inventory of our cultural heritage in tradition, history, arts, medicine, etc.
2. Western Investment in technical and vocational skills should not only be on low level face value. Development of higher skills is also important for transformation and competitiveness in the global market.
3. Identification of required critical skills which should be a combination of two main chain clusters of skills, namely a) African citizenship and personal development. b) Purely technical, vocational and technological skills. These skills are:
 - Advocacy skills, Negotiation skills in the market place and at home.
 - Assertive skills, branding and entrepreneurship, work ethics, ethics of compensation, interpersonal communication skills, IT.
 - Research, innovation and transformation skills. These will ensure that African countries become producers and not consumers.
4. Policies must be in place to connect the private sector to academia and the vocational sector.
5. Government in focusing on low as well as high level skills must provide functional, collaborative and incubative training centres.
6. Easier access to funding and new technology for development of local production methods.
7. Tax rebates and holidays in addition to review of business laws for entrants into particular creative trades.
8. Protection of intellectual property, patents, and trademarks should be held as crucial to taking ownership of our creative works. The example of Cape Verde's national cultural creative seal is a welcome development to be emulated by other African countries.
9. Cultural history and languages must be placed at the centre of education as a medium for teaching.
10. There is an urgent need to have a structure of qualification, certification and application of professional training for proper integration to the mainstream of the society. We need to upgrade designations within the creative environment to change the existing view of technical, vocational/professional training as a sector for successes and not failures, and intellectually challenged.



11. Establish Official training centres with a diversified concept of apprenticeship, formal and informal training.
12. Diversification and easy access to finances-cost of professional training is high and there should be policies to subsidise the cost. Partnerships with the Private Sector (PPP) should be engaged for effective connect between the industry and academia.
13. Pre-vocational skills should be introduced to basic education. Tertiary Institutions and Universities should integrate raw art and industry in their curriculum i.e. review of schools curriculum towards development of creative skills.
14. Funding must be provided for higher Institutions for research, product design and development.
15. Documentation and Mapping of creative activities should be carved out to attract the right investment and enable government to understand the actual importance and value of the creative or cultural sector in economic terms.
16. Whilst focusing on training the youths, a strategic programme to overhaul the quality of trainers is also recommended i.e. Train the Trainers programme within the non-formal, informal and formal sectors.
17. Africans should start being original and not copying the western world - our educational systems should be tailored to the specific needs of our cultural and socio-economic needs.



Panel 2

Arts, heritage and cultural infrastructure in the heart of creative economy: which policies for the creation, production and distribution of cultural goods and services?



Moderator :	Ayoko Mensah
Presentation :	Jenny F. Mbaye
Remarks :	Mamidou Coulibaly Diakité Seyi Womiloju Alexandre Agra
Report from :	Amadou Fall Ba



Introductory remarks

Ayoko Mensah

Experte Information and Communication ACP Cultures, Belgium

This panel deals with four issues, four major fields of inquiry on the subject addressed, and on which comments, presentations, and discussions are welcomed.

- 1) What do cultural policies really seek to achieve? To encourage the creation, production and distribution of goods and services, or to be able to build strong, independent cultural sectors in our societies which can create sustainable jobs, particularly for the youths? If it is the second option, do we need to rethink the notion of cultural production chains in our countries?
- 2) Most cultural policies in African countries focus mainly on developing the supply of cultural goods. But, what do we know exactly about demand for cultural goods in our countries? Should a cultural policy that is effective and efficient, particularly in the creation of jobs, not be based on a thorough knowledge of the demand for cultural goods?
- 3) Why is the implementation of crosscutting cultural policies (involving other sectors such as employment, education and urban planning) so complicated in most of our countries? How can we better promote good practices?
- 4) What is the appropriate scale of cultural policies for youth employment? How can we think and integrate the role of local and regional authorities alongside the ministries?



Notes for reflection on a multi-sector approach for youth employment in the creative economy in Africa.

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Introduction

A multi-sector approach requires the creation of partnerships in ways that are sometimes unheard of, which depend at the same time on a shared way of thinking (here with the public service), mutual interests (good governance) and the respective contributions of each party (from the education, youth, employment and labour, or cultural sectors). To ensure the success of such novel partnerships, it is important to encourage and help build knowledge and skills networks as the basis for productive exchanges between different ministerial portfolios and neighbouring countries and nations. Public action in Africa is conducted in a context where there are several priorities, and where there is need sometimes to choose between competing areas of intervention because of the dearth of resources. This makes it critical therefore to develop common and complementary areas of intersection. Among these potential areas of shared policy and action, focused on people and on improving their living conditions, the creative economy appears to be one area for crosscutting activities which we need to concentrate on.

The cultural and creative economy

The cultural and creative economy depends largely on two components: human ingenuity and organisation that can be combined in a relatively easy manner with consumption. Entertainment and creative content industries are the best example in this regard. The rapid technological and economic changes, and the exponential growth of the digital economy, have contributed to facilitate the production, distribution and consumption of creative goods¹³. The Digital Economy and the ICT sector are typical examples of this. Indeed, the ICTs and mobile telecommunications have improved the lives of millions of low-income consumers and entrepreneurs. In this respect, the ICT sector, like the creative economy, is a key driver of change in the lives of low-income communities because it connects them to financial services, information and markets. The "mobile revolution" has incontestably taken over Africa with mobile penetration rates recording a dramatic increase (from 2% in 2000 to over 60% in 2013). However, access to detailed, specific and up-to-date information on various markets (characteristics of target groups, market environment, economic trends, etc.) in Africa – which is necessary for the creation of any inclusive business – is still hampered by the lack of communication infrastructure, and the data produced specifically on the low-income market is in limited supply¹⁴.

The experts agree that creativity and innovation, meaning the creative economy, have become drivers of global competitiveness, hence the growing interest in creative entrepreneurship, particularly among young people who are key consumers and producers of creative content. As a reminder, in economic terms, creativity and innovation are among the fastest growing sectors in the global economy, although this latter is on a declining trend. The creative industries appear to be a new engine for growth and vehicle for structural transformation. But for culture to fully play this

¹³ UNIDO, *Op. Cit.*, p.7, p.8

¹⁴ AFIM, *Op. Cit.*, p.32



integral role in industrial development, it is necessary to create an alliance between culture with innovation and entrepreneurship¹⁵.

The concept of creative economies includes several sub-sectors with the potential to create wealth and jobs if they are coupled with the appropriate policies and strategies. The creative economy includes the value chain of economic activities of creative industries and cultural entrepreneurs, for profit or not for profit, in the production, distribution and consumption of goods relating to films and multimedia, to advertising and communication services, to music, theatre and dance, to the visual arts and crafts, to the new conceptual products, to festivals, to animated films and cartoons, to textiles and fashion, to gastronomy as well as to other high value adding products based on agribusiness. The services relating to tourism are also part of the creative economy. From a broader perspective, and according to UNESCO and its Convention 2005, the cultural and creative industries are defined as organised areas of activity whose main purpose is the creation, production, reproduction, promotion, dissemination and commercialisation of cultural goods and services. Creativity is defined therefore as the cultural expressions conveyed by goods, services and activities. In this regard, creativity comprises cultural and creative goods, which can be considered as “extra-ordinary” commodities with an identity and a commercial value. So, cultural expressions are the fruit of creativity from individuals, groups and societies. They have aesthetic content, which is either cultural or artistic.

The creative industries have several transaction networks and income sources, as well as a circular trading system and an experiential economy. There is no doubt that the creative economy generates income from the sale of goods, the provision of services and the licensing of intellectual property. One of the requirements for developing the creative economy is the protection of intellectual property. In fact, the creative industries cannot survive in the marketplace without adequate protection against copyright infringements. Currently, many inventions and innovations in Africa are either unknown or pirated because there are no clear patenting guidelines. Such guidelines could help young African innovators to participate effectively and gainfully in the progress made in science, technology and innovation systems. The governments in Africa need to work, for example, with the support of agencies such as the World Intellectual Property Organisation (WIPO), to ensure that the intellectual property rights of local innovators are protected¹⁶. However, as the experts have already pointed out, Africa does not need stronger legislation on intellectual property and copyright. The provisions in place are already in line with international standards¹⁷. But an effective management of these intellectual property rights remains necessary and urgent, so that we can progress towards a practical conceptualisation of a legal and political system conducive to creativity and culturally sustainable development.

Africa’s cultural and creative economy is not uniform, but it would benefit from working together, considering that it offers, in concept and practice, promising prospects for regional integration, global competitiveness, social value and pride; as well as for employment and alternative sources of income. For a young and increasingly urbanised continent, this makes sense. However, the very instrumental interpretation of the creative economy has encouraged a prescriptive approach to what this concept and practice should/must be, rather than what they actually are. In other words, there is no ready-made formula for creative industries that can be replicated everywhere at any time. This economy needs to be situated practically and located in specific geographies. In this way, we can study it, explore it, understand it and show how it works on the ground. At present, sub-

¹⁵ UNIDO, *Op. Cit.*, p.3; p6; p10

¹⁶ ADEA, *Op. Cit.*

¹⁷ Access to Knowledge in Africa: The Role of Copyrights (ACA2K) (2010) Armstrong, C., De Beer, J., Kawooya, D., Prabhala, A., & T. Schonwetter (Eds), UCT Press, p.340; http://www.aca2k.org/attachments/281_ACA2K-2010-Access%20to%20knowledge%20in%20Africa-s.pdf



Saharan Africa (although not in a uniform manner) has poorly appropriated the concepts and practices of its creative economy. In other words, little endogenous research has been done on what the creative economy in sub-Saharan Africa is, and can represent for the continent. This has often led to inappropriate institutional framework for this cultural and creative economy.

Creativity, in a general sense, has been absent from sustainable development strategies, despite its importance in promoting entrepreneurship, resilience, in upgrading human capacities and improving people's well-being, in promoting freedom of expression and dialogue, and in providing substantial economic growth and jobs. UNESCO, in its draft medium-term strategy (2014-2021), considers creativity as the human capacity, through imagination or invention, to produce something new and original in order to solve problems. It is a unique and renewable resource that can be a driver of inclusive economic and social development. This dimension of imagining and innovating creativity is key in contributing to feasible and doable development options. We can then design the participation of creativity and the creative economy in three major areas: cultural and creative industries and enterprises; tangible and intangible heritage; and innovative governance.

In this regard, one of the objectives of UNIDO is to encourage a dynamic creative economy sector that is able to create new jobs, and to respond to new opportunities by using creativity, rich cultural heritage, and several other forms of knowledge in order to produce competitive goods and services. In other words, sustainable development cannot become reality without the delivery of added value to human capital¹⁸. In this light, the future structure of an economy is determined by the investments it makes today in human capital and new skills. Creativity is often the most important quality for young people who can afford to experiment and take calculated risks in the early stages of their lives and careers¹⁹. Available empirical data suggests that there is a correlation between a country's level of economic development, governance capacity and the situation of its inclusive business ecosystems²⁰.

A business friendly economic and social environment

The creative economy in Africa is in a particular social and economic environment, which demands that we recognise the distinctive features of ongoing globalisation, marked by a knowledge economy, in information societies, and during the digital era. This implies that knowledge has become the main driver of economic growth, and innovation dictates the pace of progress in a new global era with worldwide connectivity and limitless creativity²¹.

In fact, in a globalised economy going through an intensive phase of innovation, we are witnessing global institutional change that offers new opportunities in new sectors and growth economies. A recent UNIDO report recalls that there has been significant growth in new crosscutting economic sectors such as the green economy (including renewable energy), the diaspora economy (with remittances, 'brain' mobility and diaspora tourism), the digital economy and the Internet, and the creative economy²². Indeed, some crosscutting sectors intersect and overlap in ways that defy the traditional or conventional conception of the economic sector.

Therefore, the importance of the diaspora in development processes could be considered in a more assertive and strategic manner. Indeed, the African diaspora has become a force to be reckoned with, particularly because of the substantial resources they send to the continent. It is a source of

¹⁸ ADEA, *Op. Cit.*, p.59

¹⁹ UNIDO, *Op. Cit.*, p.5

²⁰ AFIM, *Op. Cit.*, p.26

²¹ United Nations Industrial Development Organisation (UNIDO) (2013) *Creative Industries for Youth: Unleashing Potential and Growth*, p.16; http://eudevdays.eu/sites/default/files/13-81037_Ebook.pdf

²² *Ibid.* p.4



capital that is increasingly important: money transfers by the diaspora keep increasing constantly and they reached 45 billion dollars in 2012²³. These remittances provide “patient capital” (capital invested over a relatively long term by investors who are less averse to risks and less demanding than most traditional investors when it comes to return on investment) that is critical for local businesses involving poor communities. Hence, tackling into the qualified and trained human resources of the diaspora in order to support the development of science and technology in Africa is a huge challenge but also an opportunity. This contributes fully to the reconstitution of a nation and should be at the heart of any development project²⁴.

From a broader angle, and in a context of profound global transformation, entrepreneurship among a creative young population deserves to be seen as a central part of the major strategies for development that can transform creativity and human capital into growth and advanced sustainable development. As AFIM states in the recent UNDP Report (“Revealing the hidden wealth of Africa”²⁵), innovation and entrepreneurship in businesses of all kinds and sizes can promote economic and human development by recognizing Africa’s greatest wealth: its young population in full growth and in search of new opportunities. This population actually represents a reservoir of consumers, producers, employees and entrepreneurs. In addition, apart from South Sudan, all the countries in sub-Saharan Africa experienced positive economic growth in 2007-2012. In the last decade, six of the 10 countries worldwide with the highest growth rates were on the African continent, and this trend is expected to continue in the short and medium terms. To confirm this dynamic, Africa has been attracting more investment than development aid since 2005.

However, without access to basic goods and services or employment opportunities and regular income, many Africans do not benefit from this growth. For example, out of the 48 countries in sub-Saharan Africa, only South Africa and Mauritius are among the top 50 countries in the World Bank ease of doing business ranking, and only four countries (Rwanda, Namibia, Seychelles, Zambia) are among the top 100. According to available data, entrepreneurs spend 5 to 10 % of their time dealing with regulation agencies in sub-Saharan Africa. Finally, access to credit is particularly problematic in sub-Saharan Africa with an average of only 23.1% of enterprises receiving loans or lines of credit. In fact, aid to businesses, venture capital funds, private equity investments and “business angels” play a secondary role in sub-Saharan Africa.

The UNDP report recalls the capacity of inclusive businesses to integrate low-income groups in their value chains, and thus offer them targeted prospects. But it indicates also that, while enterprises are the drivers of inclusive business models, the development of ecosystems that surround them requires all the actors in society (government, public and private development partners, civil society organisations, research institutions, intermediaries, businesses and entrepreneurs) to adopt an

²³ African Facility for Inclusive Markets (AFIM) (2013) Revealing the hidden wealth of Africa: Creating Inclusive Markets for Shared Prosperity, United Nations Development Programme (UNDP), p.14; p.53 <http://asia-pacific.undp.org/content/dam/undp/library/corporate/Partnerships/Private%20Sector/UNDP-AFIM-Report-2013-%20FR.pdf>

²⁴ Association for the Development of Education in Africa (ADEA) (2012) Promoting knowledge, skills and qualifications critical for sustainable development in Africa: how to design and implement an effective response through education and training systems; p.59; Ndoye, M. & R. Walther, Synthesis report http://www.adeanet.org/Triennial/Triennialstudies/Finalsynthesis/0_01_Synthese_generale_fr.pdf; ADEA Secretariat, Introduction to the problems and results of the ADEA 2012 Triennial: Executive summary http://www.adeanet.org/Triennial/Triennialstudies/0_02_INTRODUCTION%20AUX%20PROBLEMATIQUES%20_fr.pdf; Hoppers, W. & A. Yekhelev, Sub-theme 1: common foundation for lifelong learning and sustainable development in Africa http://www.adeanet.org/Triennial/Triennialstudies/Finalsynthesis/1_synthese_sous_theme1_fr.pdf; Afeti, G. & A.L. Adubra, Sub-theme 2: building lifelong technical and vocational skills for sustainable socio-economic growth in Africa http://www.adeanet.org/Triennial/Triennialstudies/Finalsynthesis/2_Synthese_sous_theme_2_fr.pdf; Kinyanjui, K. & K. Khoudari, Sub-theme 3: acquiring lifelong scientific and technological skills for sustainable development in Africa within the context of globalization http://www.adeanet.org/Triennial/Triennialstudies/Finalsynthesis/3_synthese_sous_theme3_fr.pdf

²⁵ AFIM, *Op. Cit.*, p.3



approach conducive to entrepreneurship. Currently, local intermediaries are largely absent; this gap also concerns market research institutes, consulting firms, business incubators, as well as credit rating, scoring or certification agencies, value chain facilitators and training facilities for management executives²⁶.

In other terms, collaboration and cooperation are important for effectiveness in the initiatives of each actor, and for developing supportive ecosystems as well as interdependent, interconnected stakeholder networks; especially when considering that there is little reliable information on markets; that the regulatory framework is often inadequate; that the physical infrastructure is of poor standard in several areas; that low income groups may not have the skills nor the knowledge required to participate productively in value chains, and that access to financial services is often reduced to its barest minimum.

Here, education and research, to be more precise, are of even greater importance in the process of wealth creation²⁷. While African universities face difficulties failing to adapt to society, research should inform the development, implementation and evaluation of public policies. In fact, research helps improve knowledge in a field of activity, and knowledge can be used to influence the concerned policies in an informed and productive manner. The importance of democratising information infrastructure, by aligning data collection and research with support for key policy issues, is becoming an imperative. This requires us to address the persistent lack of data on pressing policy issues simply because the information is not collected in a systematic manner. It is imperative for the political authorities and organisations involved in data collection and analysis to work together in order to ensure that the necessary information is available for achieving effective policies and for improving understanding of these sectors.²⁸ This has to do with putting the university and researchers in the service of society, as well as basic education, since about 38% of adults in sub-Saharan Africa do not possess the basic reading, writing and numeracy skills needed for their day-to-day lives²⁹. In this regard, businesses cannot rely on a national education system for continuing training, and must therefore develop the competences they need themselves.

For example, technical and vocational education in the formal sector is often based on ill-adapted curricula, removed from the real needs of employers. Besides, the consultative meetings of the private sector and civil society during the Triennale of the Association for the Development of Education in Africa (ADEA)³⁰ showed that in a supply-driven education system, there is a disconnect between education and training on one hand, and the labour market on the other. This is partly because in sub-Saharan Africa, significant amounts of funding have been allocated to school infrastructure (e.g. school buildings), while quality (e.g. teacher training) and profitable models of schooling, such as e-learning and twinning, received far less consideration. Today, there is an urgent need for partnership with the private sector in order to identify the skills critical for economic growth, between governments, the private sector, the world of work and management; as well as a need to upgrade the skills of training service providers in the informal sector. In short, coordination remains the key criterion for the emergence of inclusive business ecosystems³¹.

Finally, the recognition of micro, small and medium enterprises (MSMEs) as inclusive businesses in sub-Saharan Africa is particularly relevant for the promotion of a creative economy in Africa and for youth employment within Africa's creative economies. In fact, these enterprises create value by improving the living conditions of people, and, because of the complementarity in their business and

²⁶ The Whole passage was extracted from the AFIM report

²⁷ ADEA, *Op. Cit.*

²⁸ UNIDO, *Op. Cit.*, p.14

²⁹ AFIM, *Op. Cit.*, p.58

³⁰ ADEA, *Op. Cit.*

³¹ AFIM, *Op. Cit.*, p.64



development objectives, they remind us of the dual role of enterprises in the creative economy. These enterprises participate in an important area for investment in the new knowledge economy; and are an effective means of strengthening spiritual values and cultural identity. The majority of Africa's creative economy comprises micro enterprises organised around projects, with only a few 'players' of global calibre. In particular, we are talking about those enterprises that endeavour to develop an extensive market for their cultural goods, and also strengthen the capacities for action of its participants. As such, while the inclusive business approach associates economic development with human development for growth that benefits everyone, the creative enterprises turn out potentially to be inclusive businesses par excellence.

It is important, lastly, to recall, as history teaches us, that unless the creativity of young people is unleashed and transformed into productive enterprises and constructive businesses, it can easily be diverted into something that can cause severe instability in societies and their economies³². In this regard, artistic expression, culture and creativity remain the cornerstones of effective democratic societies.

³² UNIDO, *Op. Cit.*, p.16



Remarks

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Promoting youth employment in the creative economy in Africa: the Nigerian situation

In Nigeria the youth unemployment problem has been escalated probably by its mono-economic status for some two decades or more. Her dependence on oil/Gas for economic growth has pushed other sectors of the economy to the back and so all her socio-economic activities are driven by the oil sector. This ill-balanced economic system could also be responsible for the light rate of youth unemployment in the nation. Maybe if the Agriculture sector, the Tourism Sector, Natural minerals sector and non-formal sectors are thriving like the oil and gas sector, youth unemployment could have reduced to the barest minimum. The Micro, small and medium enterprises sectors have suffered neglect and as a result, the socio-economic growth is stunted embracing unhealthy social factors like hunger, joblessness, crime and restiveness in high dimensions across the nation. A series of policy reforms and intervention mechanisms have been formulated and implemented by Government to extenuate the challenges include:

Entrepreneurial ventures

Promoting youth employment especially in the creative economy is a recent development. The determination to create jobs for the teeming youths has brought about a significant advance towards understanding the role of creative enterprises in development. What has become apparent in the creative economy consideration is the productive capacity of entrepreneurial activities. What is still lacking is the development of enterprises including the capacity, the willingness to develop, organize and manage a business venture along with its risks in order to make a profit. We need to promote entrepreneurial creativity to boost youth creativity and innovations. Entrepreneurship should create cultural values and economic wealth, self-determination and cultural diversity such that can drive sustainable economic opportunities and livelihoods for the people and provide business opportunities for small, medium and micro enterprises.

Strategies for viable entrepreneurial growth

For the purpose of advancing economic development through entrepreneurial growth, young entrepreneurs may need to partner with reputable micro finance companies for support and employment growth. Creating employment in the creative occupations of the cultural sector is to be expected in the near future since the demand for cultural products and services is strongly increasing both from the private sector angle and from social organizations. Employment growth in the area of cultural products distribution will also increase and funds might become a major determinant in the growth process. However, establishment of productive relationship with micro finance institutes will help to alleviate some challenges in this direction. Managers of enterprises will start to emerge to promote specific creative activities for the growth of the creative economy.

The creative economy can be distinguished from other business forms by the commercial activities that appear to be the prime motivating force. They are knowledge intensive and involve highly skilled workers and create more than average number of jobs across the economy. The world is moving towards making creative economy a very sustainable employment growth phenomenon.



The world is also witnessing digitalization of cultural industries like the video, musicals, computers giving it an edge over traditional cultural media like books, printed matter, crafts etc.

It is appropriate for opinion moulders to consider the creative sector as the next employment growth avenue and start to convince the youths to become entrepreneurial individuals with the ability to turn ideas into money making ventures. We should not lose focus on the ability of the cultural industries to create wealth and employment as well as the potentials of these industries to create significant returns On investment and drive a new economy by generating innovations while creating human capital.

The Nigerian Government has tried to mainstream the concept of creative industries into the national economic agenda by creating an aspect of the National Cultural Policy that focuses mainly on creative innovative moves to enhance the Cultural Industries when the President awarded a grant of \$200 million to the creative sector and another N3b to the film sector. These grants were meant to bridge the business and managers in the creative economy and contribute to the development of creative skills within a lifelong learning frame work. The grant to Nollywood(The Nigerian Filmmakers Body) is an employment initiative that could be extended to other sectors of the creative industries to create more jobs. The SURE-P(Subsidy Reinvestment and Empowerment Programme) in like manner, was also established by Government to alleviate the suffering of the masses after the removal of Petrol Subsidies and it became necessary to cushion the effect. The manifestation of that program came through employment in many areas of the economy including power, water, health, Niger-Delta Development etc. Government also conceptualized the ‘You Win’ program which was designed to provide jobs and awards to duly qualified applicants irrespective of their background. It was an avenue to reward hard work and excellence purely by merit.

Recommendations

The Creative Industries no doubt have potentials to create employment and generate wealth and as a result, Governments should in line with best practices attempt the following:

- a. Establish an endowment for the arts in line with best practices
- b. Propose a 10-year development program designed primarily to place the issue of youth employment on the African Continent Agenda.
- c. Design Entrepreneurship and Employment generation programs especially for youth and women also to be discussed as an African Continent Agenda
- d. Establish primarily for creative industries a Micro-Finance Banks that could service loans of entrepreneurs.
- e. Provide subsidies to Private Sector Employers who may be prepared to provide for job seekers in their establishments.

The item “e” on the recommendation list however is a sort of youth contract scheme that will require the Government to provide subsidies to private sector employers who in return will directly engage the youths in their businesses through grants obtained and at the same time secure the future of their own companies. This method may not be a permanent solution to youth employment but in the interim could get a lot youths employed. The main idea is just to incentivize employers to take on young job seekers.



In general, the cultural and creative sector attracts little investment from donors and decision makers in our African countries, where the priorities are elsewhere. Although there is growing recognition that the cultural sector's economic weight is an important factor for the diversification of our economies, and can eventually be a source of jobs for the African youth in the years to come, we, in the sub-region, still lack a strong policy that can attract both public and private investments.

But, let us not forget that substantial investments are needed to make culture a profitable area. This makes it incumbent on the public authorities to put in place the basic infrastructure, equipment, training schools specialised in cultural sectors and occupations, and to ensure that they function and are managed properly. Another type of investment required is the creation of mechanisms for financing creation, production and distribution. These are basic enabling conditions that the artistic creators, producers, distributors and other cultural actors in our countries require to exercise their profession, whether for profit or not.

The creative economy needs investments from both public and private sources. But in general, the dominant trend is to focus on the short term, following political and international cooperation imperatives that function on extremely short cycles, not exceeding 3 years, and place a particular emphasis on topical issues. While the cultural sector has potential for development at both the macroeconomic and economic levels, it continues to be a capital intensive sector requiring public investments often at very high levels that are unlikely to yield profit in the short term. This is particularly the case for African countries where culture is still tied down to events, instead of being a target for real investments with projects that establish cultural infrastructure for the long term.

Therefore, it is only through public policies which place the emphasis on long-term investments that we can talk about the rapid expansion of the creative economy in our countries. To make this happen, cultural policies must be based on a deep understanding of the needs in the sector, so that they can be addressed effectively with tangible outcomes, but the public authorities should first be aware of the crucial role they have to play in this initiative. Thorough knowledge of the sector requires us to carry out field studies in order to better handle the risks in the sector, which is considered to be unpredictable. This means we must have a sound knowledge of production in the field of cultural creation, and especially that we must know the local particularities, such as the artistic and creative potential present in our countries, particularly among the youth, to be able to capitalise on it. This requires us to also know what the public demands and, better still, to know how to continuously create a public that takes more and more interest in cultural and creative initiatives.

Finally, we need to put forward a ten-year programme in order to generate sustainable gains. This is why the creation and proper management of cultural facilities is indispensable for sustainability and profitability in cultural initiatives in terms of employment creation, promotion of cultural identity, and promotion of artists, etc. These are initiatives which require unwavering conviction and strong personal commitment on the part of the public authorities.

**Arts, heritage and cultural infrastructure in the heart of creative economy: which policies for the creation, production and distribution of cultural goods and services?
Creative Economy, Copyrights and Digital Distribution**

A sustainable proposal to Africa.

"Politics can be strengthened by music, but music has a potency that defies politics". Nelson Mandela (18 July 1918 - 5 December 2013)

"As a "latecomer", Africa can power its way through the technological revolution, and advances made in science and innovation. Leapfrogging is not a pipe dream, it is happening. (...) This has been done in many parts of the world, but Africa will have to do it faster than anywhere else. Is that possible?" Carlos Lopes (UNECA Executive Secretary)"

The Creative Economy is often depicted as the environment where the Art, the Technology and Business meet each other. Along the 20th century we watched the developed countries increasingly using the power of their cultures as a tool, a weapon, to conquer hearts, minds and markets. And they did it, each one in a different way, with a different purpose. Since the 2nd World War and the invention of the concept of mass media, the Culture definitely started to assume an important role in the international political and economic relationships. "First our movies and then our cars ..." it's been said that Roosevelt declared these words decades before the consolidation of the Creative Economy concept, referring to the importance of Hollywood for the American Economy as a whole. The fact is that, along the 2nd half of the last century, the Creative Economy of USA became hegemonic, mostly when it comes to the audiovisual global market (Film and Music). According to the Select USA agency, in 2010, the 20.000 American businesses of the sector have earned US\$95, 4 billions, retaining a global market share above 90% for the Film market and 80% for the Music market. This is a distortion promoted by the economic power of an efficient net of distribution of their cultural goods. And here we reach the key word of this game: Distribution.

Historically, the countries of the South axis never came to fully monetize their cultural assets mainly due to the issue of Distribution. This has always been the major bottleneck for the Creative Industries of Africa and Latin America. Our problem is not related to the quality or the quantity of our cultural heritage and artistic production. It's quite the opposite: We are the next big thing! We are the real thing! We have an endless creativity and this is the challenge and the opportunity that show themselves simultaneously to us: how to transform this immense cultural richness into social and economic wealth.

According to the WTO, the set of the Creative Industries accounts, nowadays, for 10% of the wealth produced in the world. Despite the crisis of 2008, the Global Entertainment & Media Industry jumped from US\$ 449 billion in 1998 to US\$ 745 billion in 2010 (PW&C). "This is a sector that will continue to grow because it reflects the lifestyle of contemporary society that increasingly consumes Culture, Entertainment and Tourism." Edna dos Santos-Düisenberg (IFMA Vice President). In 2012, again they doubled, reaching US\$1, 7 trillion worldwide and projecting a revenue of US\$2, 2 trillion by 2017(PwC).

But how this huge amount of money is being splitted? 40% of this wealth is being earned by China, USA and UK, while Africa and Latin America together, summed, respond for just 4%. When we



observe these numbers it becomes evident that we can and must change this scenario. It becomes clear that there is a need and an opportunity for repositioning the developing countries from Africa and Latin America in this Global Market of the Creative Economy. And I am sure that this process will inevitably occur over the Internet.

From our point of view, we have no doubt that this change must happen in a collaborative and coordinated basis between the countries of the south region, i.e. in block. And also that this revolution will happen through the WEB and the ICTs. They represent a shortcut and a real competitive advantage for the developing countries. They offer new distribution channels for the creative products while allow the adoption of innovative business models and strengthen the links between arts, creativity, technology and business. In a word, they are the major driver of the Creative Economy growth worldwide.

“If the community wants to surf the wave and stay ahead of the great movements that will take place over the next 20 years, investment in new technologies is fundamental.” Carlos Lopes (UNECA Executive Secretary)

The fact is that we are living a turning point in which, from now on and along this decade, we will watch the rapid dematerialization of cultural products and the growth of the digital revenues. The Digital is the new normal. The main vector of new business models, consumer relationships and revenue growth. This is a huge window of opportunity brought by the Digital Revolution for the developing countries. We must position ourselves to meet this demand efficiently. Immediately. The best and fastest way to accomplish it is through the implementation of digital distribution platforms dedicated to the national contents of each African country, with the capacity of aggregate, integrate and deliver these cultural goods to the local markets and, simultaneously, to the global markets, adding the diaspora people as both producers and consumers.

We have to think of it as a basic tool of infrastructure as a rail network, a network of warehouses or even of harbors. It has fundamental importance for the development of the different creative industries, and a strong and positive impact on all their productive chains. We're mainly talking about those that produce scannable cultural goods: Music, Movies, Books, Visual Arts, Softwares and Electronic Games. The issue of Digital Distribution should be seen as of strategic importance by the developing countries that aspire to reposition themselves in this new world order of connectivity and ubiquity. In recognition of this strategic importance, the private Digital Distribution initiatives must be fostered and supported by public policies that, simultaneously, also should promote the digital inclusion of the society, mostly of the growing young population in search of new working opportunities. As previously observed by Jenny Mbaye, this specific group will become a pool of consumers, producers, employees and entrepreneurs that, from now on, will reach the market mostly through the Web, practicing the massive use of the ICTs tools.

In order to achieve the desired virtuous circle, economically sustainable, is mandatory to have an environment favorable to the Intellectual Property, providing an efficient system of protection, management and payment of the Copyrights. Once we are finally living in the Knowledge Era, the so called Age of Aquarius, is important to keep in mind that, from now on, the most valuable asset is the Creativity. After all, more than ever, the good idea keeps on making the whole difference.



Key points of the discussion

African governments still lack adequate public policies on culture, notwithstanding the vital role these play in the development of the creative sector. There is need to reinforce the existing cultural policies and contribute more usefully and relevantly in developing the creative economies. It is important also to protect creative processes and the creators themselves, by upgrading their skills to help them have more secure livelihoods, and to recognise their social status.

Tax incentives and tax credits should be in the regulation scheme for the industrial activities within the creative sector. The creative industries are growing exponentially and may require States to embrace non-profit making commitments that enhance the sector's attractiveness to private investors. The States should also encourage inter-ministerial work methods and public-private partnerships, as well as establish an evidence base and invest in research and prospective studies to build capacities for analysis.

The distribution of creative goods through digital mediums has become a reality, and the Internet and other information and communication technologies (ICT) play a key role in the process. For Africa's developing countries, this offers a real competitive advantage for transforming cultural goods into sustainable economic development using the ICTs as a fast-tracking tool. Africa has been seeing a digital and mobile revolution, which requires urgent action to affirm and solidify the connection between the arts, technology and business. This will increasingly dematerialise cultural goods and provide a strong and resolute edge for using ICTs to develop Africa's creative economies.

'Nurturing' the domestic consumption of our cultural goods and services is a basic necessity, and requires us to encourage local consumption of entertainment, cultural, recreational and tourism products by our people. Collaborative work, involving the members of different public departments at the local community and the national level, should be envisaged in tandem with the establishment of city cultural centres and networks at regional, sub-regional, or cross border level.



Recommendations

Amadou Fall Ba
Director of FESTA2H Festival, Senegal

1. Establish a ten year cultural development programme
2. Encourage the construction of cultural infrastructure tailored to the needs of all stakeholders
3. Protect creative works by promoting intellectual property rights and ensuring strict compliance with the laws in force
4. Encourage crosscutting collaboration between different ministries (Culture, Education, Youth, Employment, etc.) and emulate Cape Verde's example by sharing best practices
5. Create a status for artists by improving the collection and distribution system in collaborative management entities
6. Create adequate frameworks for training young people in major areas:
 - a. Training in cultural information
 - b. Technical training on the Arts and Culture and their related areas
7. Develop the ICTs for the distribution and dissemination of cultural goods and services
8. Create a public/private financing model for youth employment in the creative and cultural industries sector



Panel 3

Youth unemployment and inclusive growth: Which policies to foster entrepreneurship in the creative sector?



moderator :
Presentation :
Remarks :

Heloisa Marone
Marlen Bakali,
Mame Diarra Bousso
Guèye



Which entrepreneurship policies to tackle massive youth unemployment that would integrate creativity and human capital to obtain inclusive growth?

Marlen Bakalli
Industrial Development Officer
(U.N.I.D.O.)

Introduction

The creative industries can be described as the cycle of creating, producing and distributing goods and services which use creativity and intellectual capital as raw material. They cover a wide range of knowledge-based activities for the production of tangible and intangible intellectual or artistic services with creative content, economic value and market objectives.

There are two ideal conceptions of creative industries and the creative economy: one recognises a creative industries 'sector', or all industrial activities, irrespective of their differences, with enough commonalities to be recognised as an industry relevant to public policy; and the other relates to the emergence of a 'creative economy', which corresponds to the importance of creation and/or creativity in most fields of economic activity, especially in the developed countries where the cost of labour is high.

There is a tendency to mix up the terms creative industries and the creative economy, or rather to replace the first concept with the second. The image people have is that of a continuum which begins from a "creative core/epicentre" and then expands to the creative economy, and subsequently to the economy as a whole. It covers the entire economy in that economic activities in the developed countries tend to be of a creative nature.

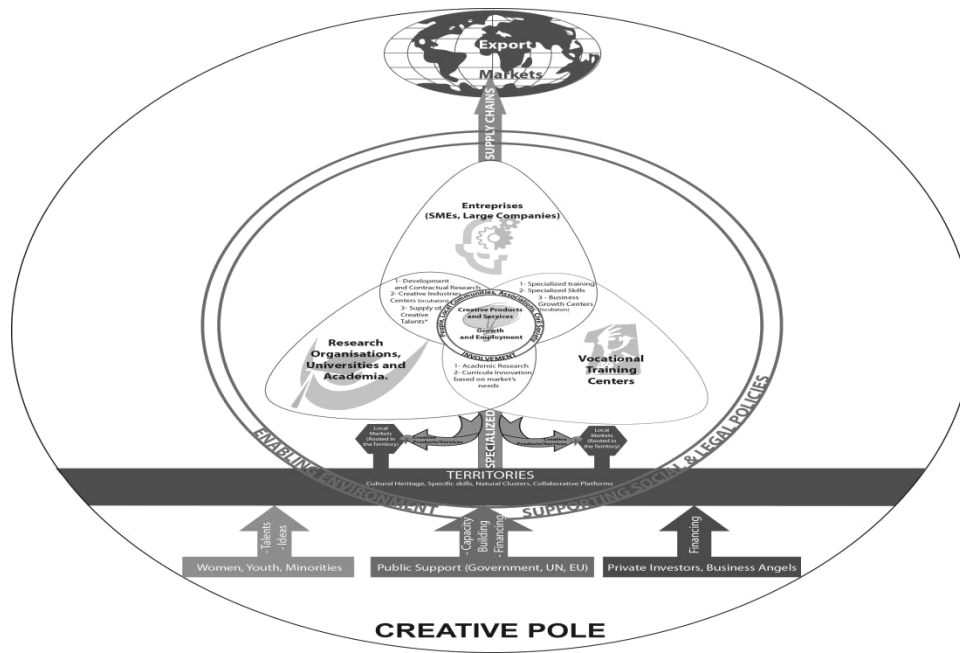
Creative industries: characteristics for public policies

The relation between cultural industries and creative industries, and the centrality of market size, need to be explained here. The difference between the 'cultural sector', on one hand, and the cultural and creative industries, on the other hand, resides in the commercial nature of these activities. The cultural and creative industries are those in the commercial sector: to put it differently, the most important criterion for defining either sector is the market orientation of businesses. This group of businesses includes all market-oriented structures, which are financed by the market, are liable to tax, or simply want to earn money through art, culture and creativity.

It is worth indicating that the creative act is a way of building some form of unity among the different cultural and creative industries. Creation, in relation to the arts, to culture and the so-called creative areas, demarcates itself through creativity and innovation. It is a specific area that is broader than that of the copyright industries. This makes the creative act important when it comes to recommendations for public policy, because it is mainly through the creative act that we begin to understand the socio-economic characteristics of the cultural industries as well as the policies put in place for them. The importance of aesthetic aspects is also worth noting. The difference between scientific creation, technical creation and creation in the creative industries is based on the aesthetic aspects of the creative industries. This adds to the first criterion we mentioned earlier: the creative act.



As concerns the characteristics relevant to public policy, it is important to emphasise some of the particularities of the creative industries, such as their flexibility and their risk management. There have been several arguments in this regard. First, in the perspective that combines creativity and innovation, including the innovation process, creativity and flexibility are part of the internal and specific operations of creative industries. The creative industries, much more than the businesses in other sectors, should be able to overhaul and transform their strategies, and to display their flexibility and creativity both in the technologies and the socio-economic models they choose. To some extent, this keeps them away from 'path dependency'. When the creative industries transform ideas into new products and services, this adaptability also places innovation above all else. The creative sector must be innovative in order to remain competitive³³.



As the diagram above shows, the UNIDO intervention framework for creative industries has three levels. First, the macro level consists in creating an enabling environment for creative industries through targeted and appropriate cultural policies, a status for established creative businesses and entrepreneurs, as well as dedicated sources of funding. Secondly, the meso level seeks to build bridges and linkages between the private sector, higher education and research, as well as vocational training centres. And thirdly, the micro level is dedicated to diligent preparation which involves local market research, communication strategies and product design, and the promotion of entrepreneurship and creativity.

Case study: women entrepreneurship development in Pakistan

A case study was done recently in Pakistan on entrepreneurship development among women in the sub-sector of marble mosaic. This study did a mapping of the sub-sector in question and improved understanding of the processes involved. It conducted a value chain analysis in the sub-sector, identified entry points, as well as stakeholders at the macro, meso and micro levels. In this regard, several observations are made here on the design of marble mosaic, how it is manufactured as well as on the capacity of related services.

³³ DCMS (Department of Culture, Media and Sport), 2008, p.33

First, marble mosaics from Pakistan are produced generally from geometric drawing designs. Consequently, the international market demand in terms of diverse combinations of shapes and colours is currently not taken into account in locally manufactured products.

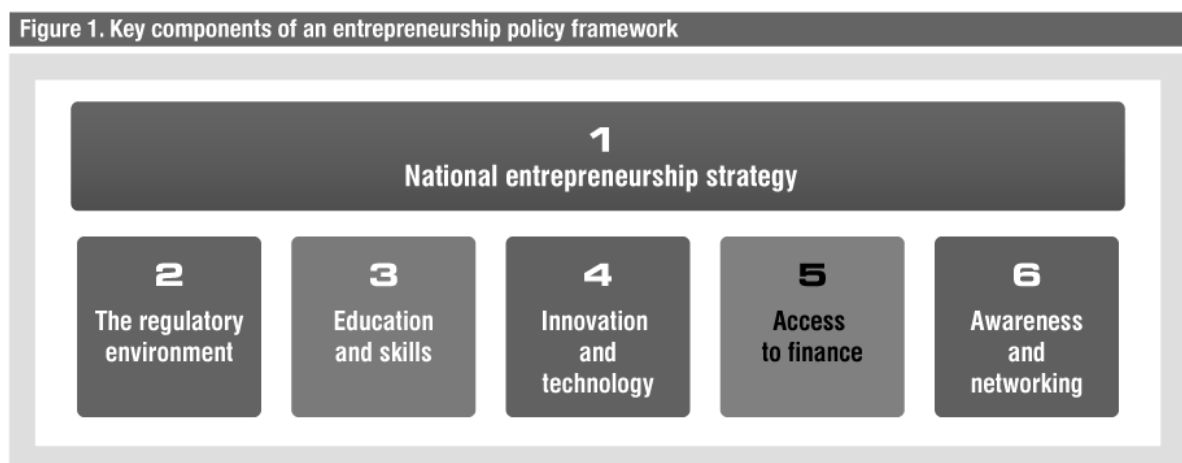
Secondly, the production of marble mosaic requires complex skills. The only technology that is required for manufacturing is the cutting machine, which is necessary for cutting marble into small pieces, and the grinding machine, which is used to crush the cement used. Apart from this, small tools such as the hammer and wrench are used to refine the edges of the mosaic pieces.

Thirdly, there is a gap in the level of access that industry players have to service facilities, although specific services are available. For example, capacity for geological surveys is available, but it is not utilised effectively by the miners. One reason for this gap may be that marble mosaic manufacturers generally have an integrated value chain - they possess the mines, process marble, manufacture marble mosaic products, pack the products and transport them to the required destination.

The environment is more or less favourable. It is worth noting however that the norms, customs, laws, regulations and policies governing this sub-sector are vague and not applied properly. The international standards for trade in marble are quite strict, but these are not properly domesticated and implemented at the country level. Public facilities are poor and underdeveloped, and the industry does not have readily available supply of equipment, including equipment for electricity, water and gas. In addition, social norms and corporate culture play an important role in the nature of business interactions in the sub-sector. Because the sub-sector is made up predominantly of men, there is a natural barrier to the participation of women. Cultural barriers also stop women from getting access to these markets, or from interacting directly with the male stakeholders in the value chain - which naturally limits their entry as well as their development as entrepreneurs. And lastly, there are no clear measures for encouraging women to join this sub-sector. Considering that the sub-sector is dominated by integrated companies, it is extremely difficult for individual entrepreneurs to penetrate the market. And, although the political environment is generally favourable, there are internal barriers that constrain and prevent the entry of new players into the sector, especially women.

Approach recommended for decision and policy makers

Any policy on entrepreneurship should be designed within the framework of a private sector development initiative. In fact, policies on entrepreneurship themselves are part of a broader policy framework for business and private sector development.



Therefore, decision and policy makers must first identify the opportunities and challenges of promoting the development of businesses in general, and entrepreneurship in particular, within the context of a holistic national development strategy. Secondly, they should evaluate and measure the current environment in which entrepreneurs operate, manage and develop their businesses. Thirdly, decision and policy makers have the responsibility of designing an overall strategy and priorities for entrepreneurship. Taking into account the conditions specific to each country, they should also design a set of targeted initiatives in order to address the weaknesses and limitations identified. And lastly, these decision and policy makers should regularly monitor and evaluate the impact of the policies implemented to ensure that their actions are relevant and effective.

It is necessary to design policies that:

- are based on the lessons learned from initiatives already working well
- promote culture *per se* alongside the cultural policies oriented towards markets
- build bridges between the private sector, the higher education sector and the research sector as well as the vocational training sector
- aim to create an enabling environment at all levels
- facilitate access to financing

Finally, and most importantly, these policies should take account of the fact that entrepreneurs are people with both 'inborn' and 'nurtured' talents. So, even without inborn talents, there are certain characteristics common to all successful entrepreneurs (motivated by success, alert to opportunities, creative, determined, able to develop networks, confident, tenacious, etc.). Besides, entrepreneurs are not players and/or bettors. Most of them take only moderate risks. Entrepreneurs are not driven mainly by the lure of gain. While it is naive to think they do not seek financial reward, money is rarely the reason why entrepreneurs start their businesses. Lastly, entrepreneurs are not necessarily young and dynamic. The most active years for business owners are between 35 and 45 years. And, while it is important to be dynamic, investors often cite the entrepreneur's "force" as the most important criterion for making the decision to invest. Some of the qualities that make an entrepreneur 'strong' in the eyes of investors are experience, maturity, reputation and a track record of success.



Remarks

Mame Diarra Bouso Gueye
Stylist, Dakar Boutique, Senegal

My recommendations for success in the action plan for promoting development through youth employment in the creative industries in Senegal are as follows:

- 1- Integrate the concept of entrepreneurship and the importance of creativity early into our curriculum and extracurricular activities in elementary, secondary and post-secondary schools.
- 2- Find ways to make financing available to young entrepreneurs. I suggest two main options:
 - a) In the public sector, create a government fund or a body specialised in financing creative projects for young entrepreneurs. This could be in the form of 'fellowships' granted after a competitive national process, or on the basis of business plan submissions, etc. These funds could be provided also in the form of loans with less stringent conditions and safeguards for financing such projects (something similar to the Culture Bank in Cape Verde)
 - b) In the private sector, the government should work with entities to encourage young entrepreneurs to fund their creative projects. These incentives could be in the form of tax waivers or subsidies for these private institutions.
- 3- Communicate at the national level on the importance of the creative sector and entrepreneurship, and on access to financial and non-financial solutions to facilitate the development of these projects. This could be achieved through massive advertising campaigns both online (18% of Senegal's population uses the Internet and most of them do so for social networks), as well as on billboards, TV, flyers, etc.

An inter-ministerial approach should be put in place to facilitate the development of all these projects. The Ministries of Culture, Tourism, Industry and Trade, and Finance must join efforts at a very high level to design effective strategies and achieve tangible results. I am ready to participate at all levels to achieve these goals, and I was very happy to hear representatives of UNESCO at the conference mentioning the importance of having young entrepreneurs like me as global ambassadors who can influence young people in their respective countries, and also across Africa by sharing our stories.



Key points of the discussion

Considering the production chain inherent in the cultural and creative industries, it is imperative to recognise these industries as a full-fledged sector for it to grow. In this regard, we must underline the aesthetic aspects that distinguish the sector as well as the importance for it to remain innovative. It is important also to highlight the strengths and weaknesses of the communities concerned in order to establish solid links between the academic, private and vocational training sectors.

Many questions remain on how best to synergise these value chains so that they achieve the expected outcomes, on how to transform the entities in a given territory in order to create real wealth, and on the communication strategies and the terms for marketing the territory, based on the needs of communities and institutions. These are ideas we need to explore first in the microenvironment hosting cultural and creative industries.

The discussants reaffirmed that any efforts to develop cultural and creative industries must be crosscutting and based on an existing environment underpinned by an implementation strategy which provides access to finance. The solution will come naturally and consist in assessing needs and identifying the missing links in the production chain; developing policies to stimulate culture and its consumption among the local populations; and properly implementing public policies that engage the public and private sector and facilitate access to finance.

It is imperative also to consider the challenges facing young entrepreneurs with innovative and creative ideas, when they begin their potentially innovative projects. There are many young entrepreneurs who know nothing presently about the general development policy of their country. And yet, the documents they can use to start any business project exist and are available in some ministries. It is urgent to give young entrepreneurs access to these documents that can guide and orient them to implement their project, for example, in drafting and developing their business plans so that they can get access to financing.

If we take the case of Cape Verde, where difficulties to get funding seem to be the major reason for the decline in entrepreneurship, the discussants recalled that while in the past unemployment affected unskilled labourers, today it is also affecting skilled workers. In Côte d'Ivoire, the constraints on access to financing for young entrepreneurs were addressed through government efforts to set up the National Youth Fund, which is a guarantee and support fund helping young people to develop their business plans, so that they have better chances of getting loans from the banks. These barriers to access in financing take other forms in Cape Verde, where academic institutions with projects that are researched, documented and written properly, still face challenges in getting adequate support from the government authorities.

Lastly, recognising all the stakeholders in the development of cultural and creative industries, and the mutual dialogue between the authorities and the youths, it was agreed that it is imperative today to have a programme precisely on youth employment, backed by a support fund that can finance the projects of young entrepreneurs within a three-year timeframe.



Recommendations

Walib Bara

Consultant and teacher
in Administration and cultural management (BKF)

After intense, yet enriching debates, the workshop recommended as follows:

1. Establish a legal framework governing the CCI sector (Law on the Status of the Artist, regulation of shows)
2. Institute a comprehensive communication system for all the targets concerned
3. Foster a culture of entrepreneurship among the youth by establishing incubative mechanisms for artistic sectors
4. Strengthen public private partnerships
5. Pursue a multi-sector policy synergising education-finance-culture-youth
6. Finalise and implement a strategy for the promotion of cultural and artistic education at the various levels of education
7. Facilitate access to financing (loans, grants, etc.)
8. Increase the funding allocations of CCI support entities
9. Improve collective management of copyrights or encourage its transfer via civil management methods

Structuring and organising the cultural and creative industries will inevitably bring about a large number of recruitments among the youths, contribute to formalise a cultural economy and slow down youth unemployment.



Plenary session 2

What kind of approaches to integrated policy for youth employment in the sectors of culture and creative industries?



Round table 1

Education, employability and youth

Moderator :	Ann Thérèse Nondg Jatta
Presentation :	Victor Borges
Remarks :	Dzifa Gomashie Maurice Kuakou Bandaman Jorge Lopes De Bom Jesus

Victor Borges

Specialist in education and development, Cabo Verde

This presentation dwells on the macro-level aspects underlying the challenges of education, employability and youth in Africa. To begin, let us go over the background of the problem: high population growth, an extremely high percentage of the young population³⁴, youth unemployment (among those with and without academic qualifications) and proven gaps in development³⁵. Most of the countries in Africa shall not meet the millennium development goals. In this context, the education, employability and youth triangle is a matter of urgency in social, economic, political and certainly in security terms³⁶. In order to have integrated policies for education, employability and youth, we need innovative approaches to planning, management and pedagogical monitoring. We also need enabling preconditions without which it is impossible to reverse the negative aspects and optimise the promising dynamics observed on the ground. Time constraints notwithstanding, this paper seeks to highlight and discuss some of these requirements and conditions that can enable us to properly align education, employability and youth in African countries. The section below presents a few of them:

- Political will is the cornerstone among these. This is strong political will beyond the overdone rhetoric one hears usually in political statements. It is the political will that can be seen in the day-to-day actions for management, and requires leadership skills to overcome difficulties, pursue relevant objectives and coordinate stakeholders. In fact, the biggest challenge facing governments in Africa and elsewhere is to translate their professed political will into concrete initiatives, actions and projects that are integrated, reliable and development-oriented at the same time. Unfortunately, one finds that there are inconsistencies and initiatives (and also incomprehensible omissions!) that have nothing in common with the gracious statements and recurring affirmation of political will. In other words, coherence and consistency in action are the real challenges to be addressed.

³⁴ In 2010, Africa's population between 15-24 years, estimated at 200.000.000, was already higher than that of the same age group in Asia.

³⁵ The African Development Bank considers that 37 African countries have a low Human Development Index, HDI.

³⁶ The challenges of education, employment and youth in Africa have gone beyond the framework of development *per se*. In explicit ways, they are becoming a requirement for peace, social and political stability, national security and for enhanced and more credible democratic processes.



- We need also to rethink the technical, leadership and innovation capacities of countries and governments in general, and of the education, training, employment and youth sectors specifically. Where there is no ability to generate human capacities in a spontaneous manner, it is absolutely necessary to undertake coherent and permanent initiatives for building national (and regional) capacities. The one-off or sporadic initiatives for training or alternative technical assistance – a solution that is easy and embraced by many partners and donors – have shown their limitations and counter-productive or even distorting effects. Actually, technical assistance is designed usually on the basis of a project approach. While this option may enable countries to achieve some of their objectives within the allocated time frame, the results tend to be under-utilised and go unnoticed at the end of the projects, owing to the lack of technical and institutional capacities for ownership. Indeed, making massive use of alternative technical assistance in the management and planning of development and/or international commitments (PRSP, MDG, EFA, TVET, employment, HIV-AIDS, environment, forests, water...), instead of sustained efforts for national and regional capacity development, is nothing other than a managerial illusion that just defers the resolution of underlying problems. The short and medium term criteria, which shape the imperatives for project implementation, exclude long-term approaches for building/developing national capacities to manage development, which, by definition, are time-consuming. The paradox in this option is that national capacity development is far less costly than the massive injection of alternative technical assistance³⁷. The planning in technical assistance – and this is omnipresent in the development landscape in Africa – leaves us with a multiplicity of rather disintegrated management tools (plan for this, programme of action for that, strategy document for this...) which national institutions are unable to use. Sometimes, there are situations of real “managerial neurosis” and inaction, characterised by the overabundance of management tools and the blatant absence of capacities for implementation. In my opinion, the development of institutional and technical capacities in African countries remains the keystone for technical initiatives to bring political will to reality, and for the formulation and delivery of the policies that result from them.
- Another decisive aspect for success in employment policies is the need for vision, strategies and a sense of pragmatism in seizing opportunities. Awareness of the importance of education or of the gravity of unemployment does not, in itself, guarantee adequate policies for youth and development needs. It is imperative to align educational approaches with efforts to address current, potential and/or cumulated demand in the employment market, instead of approaches and practices which offer training that is not really relevant to, and matched with the needs of individuals or the society. Today, more than ever before, education/training options must be in harmony with the needs of the economy or with economic and development policy options. We need to draw lessons from the painful and socially explosive situation we see in Africa, which tends to associate education and the growing unemployment among young graduates. It is not education that is under question, but rather the underpinning policy and pedagogical choices.
- Matching education with employability and youth brings us to the thorny issue of the State’s role in development as a regulator and a provider of basic public services. This issue is crucial, especially in Africa, where the State must make up for the gap caused by the

³⁷This criticism should not be seen as a personal stance against technical assistance. The existence of national capacities renders technical assistance more efficient and makes it possible to achieve one of its fundamental goals: the transfer of skills.



deficiencies or atrophy of the private sector and the weaknesses of civil society³⁸. As a regulator, the State must create an enabling environment that supports the initiatives of private sector and non-governmental actors. It must be sufficiently flexible and tactful to provide space where there are private initiatives. This is particularly important for the cultural and creative sector.

- The political, economic and social environment is an important dimension of the issue and one that goes beyond the specific sectorial responsibilities of the Ministries of Education, Employment and Youth. The general policies, the role of the entire team of government members and, especially, consistent decision-making in budgeting are critical aspects of an enabling environment. In this regard, the government of Cape Verde sent out a strong message by hosting the country's Minister of Finance at the opening ceremony of this high-level ministerial meeting!
- Another important element in the context is the individual and social attitude to work and the regulation and management of labour relations. Employment promotion demands a labour code that intelligently blends the protection of workers and the flexibilization of rules in order to encourage businesses to recruit. We need to consider personal attitudes and behaviours towards work in the theme areas and objectives of training. We must strive to strengthen the work ethic, or even to create an ethic of selflessness. In other words, our attitude towards work needs to be reviewed, revisited and reframed at a time when the dominant neo-liberal discourse is taking centre stage while we are unable to adopt a posture of engagement for the work that underpins it.
- To conclude, this presentation has drawn the attention of participants to the setbacks and pitfalls of excessively formal approaches to education; the urgent need to deconstruct the negative bias on manual labour and to wipe out the sterile illusion of the right to employment in the public administration, which is maintained surreptitiously through unspoken rules, approaches and the contents of formal secondary and higher education; and the tendency for many of Africa's secondary and tertiary level students to pursue the literary disciplines to the detriment of science and technology that are badly needed in African countries. The cultural and creative industries, like agriculture, livestock and crafts, are sectors to be modernised, developed and re-energised so that they are economically more lucrative and create more employment opportunities. For this to happen, African countries need innovative approaches to training and consistent strategies for information and mobilisation of the youths. The potential for economic growth and development in the sectors mentioned above is immense and under-utilised. To make this shift, Africa needs leadership and scientific, technical and institutional capacities that are commensurate with the challenges posed by the education, employability and socio-demographic dimensions of its youth.

³⁸ The statements we usually hear on the State and its abstract premises, marked strongly by neo-liberal ideology, have contributed to the emergence of huge gaps in development management. The State does nothing because this is not its vocation. The private sector lacks the means and expertise to fulfil the ideological expectations.



Remarks

Ms. Dzifa Gomashie

Deputy Minister of Culture, Ghana

Recognising and reinvesting both in the technical capacity of governments as well as in a certain work ethic is truly a key aspect. However, it is also vital to recall that this technical capacity and this work ethic require us to reaffirm and reinforce the role played by the technocrats in our various institutions. In fact, the technocrats are responsible for ensuring continuity in projects and initiatives between the different departments of the same ministry.

Mr Maurice Kouakou Bandaman

Minister of Culture and Francophonie, Ivory Coast

First of all, it is important to bear in mind that Ministers are technicians who only have an executing role; only the Prime Minister is in a position to take decisions that truly commit the government. In addition, let us not forget that the public service is now saturated: education certainly does not match the current realities because it continues to reproduce the same patterns we inherited from the colonial era. In such a context where education has to match job market demands, the youth are more prone to instability. But it is also this context that witnessed the emergence of one of the factors which has created the highest level of added value and jobs: that of ICTs and creativity.

Mr Jorge Lopes De Bom Jesus

Minister of Culture, Sao Tome and Principe

While it is important to provide vocational training through the formal education system and to maintain a certain level of versatility required in the cultural and creative sector, there is an urgent need for short training courses that can concretely and effectively address the needs of various actors.



Round table 2

Transformation of the cultural/creative sector and the new technologies

Moderator :	Abena P.A. Busia
Presentation :	Helder Veiga
Remarks :	Mame Diarra Bousso Guèye Fleure N'doua Wumi Oluwudare

NOSI – The culture/creative sector and the ICTs

Helder Veiga

Telecommunication Network Software developer engineer
Nucleo Operacional para a Sociedade de Informação (NOSI) Cabo Verde

Introduction

The ICTs represent a great business opportunity for the creative sector, allowing the creators to reach a bigger number of clients anywhere in the world. In Cape Verde, for example, mobile penetration reached 83% in 2012 and Internet access was 34%. Across the world, access to the Internet and to mobile phones is increasing exponentially. Furthermore, presence in social networks is growing every day. With these increases, much more people are online and they are potential clients for the creative sector. This is why, nowadays, every creator should have a presence online to not only promote their products, but also to sell them.

Key issues: Advantages the ICTs can provide to the creative sector

- **Advertisement:** the ICTs can be used to advertise products online reaching a bigger audience;
- **E-commerce:** creators can sell their products online facilitating access to their products locally and worldwide;
- **Experience sharing:** with the Internet, creators can easily share experience with any creator worldwide and at a very low cost. By using ICTs, creators do not need to travel to meet and share experience with other creators;
- **Partnership:** The ICTs can facilitate partnerships between creators. For example, different creators can sell their products on the same portal through a cost-sharing approach. Some creators, for example, in Cape Verde, do not have the capacity to provide huge amounts of products in a short period of time. Different creators can forge a partnership and sell their



products online, dividing the quantity to be provided by each creator. The client can receive the requested amount of products without knowing that they were produced by different people.

- **Buying material:** Creators can buy their material online, facilitating their access to these materials.
- **Training:** The ICTs can be used for e-learning and remote training. Creators can even have training using online classes (for example, learn to play an instrument online).
- **Recording moments of inspiration:** The ICTs can be used to record moments of inspiration. For example, a poem can be recorded on the beach using a smart phone during a moment of inspiration, before it is forgotten.
- **Playing:** The ICTs can be used to simulate instruments. There are a variety of applications for smart phones and Tablets that can be used to play different kinds of instruments. Therefore, one musician can learn and play a variety of instruments without buying them, and thus reduce costs.
- **Online concerts:** Today, we can use the ICTs to have online concerts that can be accessed anywhere in the world. Therefore, any user can buy a ticket and attend the concert online. For example, it would be great to have the possibility to attend a concert in the UK from Cape Verde, providing viewers the possibility to attend the concert at no travel costs;
- **Digital creation:** Creators have a huge opportunity to create digital cultural contents to sell online.
- **Recycling:** Today, obsolete technological materials have a huge impact on the environment. The creative sector can have alternatives for using these materials to make cultural goods.

Challenges of ICTs in the creative sector:

- **Copyright:** Copyright laws must be designed and implemented in all countries to guarantee that products are not copied and sold by other people;
- **Piracy:** This is one of the main challenges faced in the creative sector. There must be a commitment of the countries to fight digital piracy.

ICTs and creation of youth employment

Youth can create e-commerce solutions to sell products online. Selling services online in different economic areas such as agribusiness, ICTs, education, technical maintenance, etc. can help youth to create their own jobs. The creation of technological solutions for the private and public sector can be a solution for youth employment. The public and private sectors are investing more and more in IT products. These sectors depend a lot on IT services to guarantee the maintenance of these products. This is a great opportunity for youth employment.

Role of ICTs in the education sector

Multimedia content can be used to facilitate teaching and make education more appealing. ICTs can simplify access to knowledge. Students can easily have access to information online. We promote a new paradigm for education, where the student is the central point of the classroom. The teacher



should be only a facilitator and not the figure that delivers information. The students should build the knowledge on their own using the ICT resources placed at their disposal.

ICTs can be used also to develop school management systems that can improve efficiency. For example, parents can have online access to all the information concerning their children, pay school bills, contact the teachers, etc. E-learning programmes can be used to simplify access to education. We believe that ICTs can be used to create integrated models where the public, private and creative sectors can interact with one another more easily and facilitate access to services and products for citizens.

Remarks

Mame Diarra Bouso Gueye
Dakar Boutique, Sénégal

I am glad to be part of this rewarding experience. I congratulate UNESCO and all the political leaders for recognizing the importance of the youths and the creative industries in Africa's development. Let me highlight a few points from the meeting that I found to be very important.

As a young entrepreneur, I was very pleased to share my story with public policy makers who have the same ideas. I think we need to hear more of these stories from the youths because they provide true first-hand information on the challenges they face. Being able to participate in drafting the Praia Declaration was a memorable experience, and I am more than willing to work towards achieving the goals we have set.

For us in Senegal, I think Cape Verde should serve as a powerful example in the management of the creative sector and the policies and structures that need to be put in place for a successful initiative. I am very impressed with the creation of entities such as the Culture Bank as the main source of funding for creative projects.

Fleure N'doua
Planète Sport, Côte d'Ivoire

My presence at the Praia meeting was a new learning experience. I was selected in my country, Ivory Coast for my start-up "PLANETE SPORTS" that promotes amateur and professional sports from Ivory Coast and Africa via the ICTs (sports directory, sports webzine, e-commerce and web agency).

My presentation at the meeting dwelt on the growing influence of ICTs in the creative economy. Many young people generate income, create jobs and give a positive image of Africa using the Internet. Examples include *M-Pesa* in Kenya, which offers money transfer services on mobile phones and is now used as far as Romania; *M-agri* projects (Mobile + agriculture) that enhance the sale of farm produce, as in Botswana; mobile applications such as *Môh ni bah* (online birth registration) and *Pharma Cell* (finding pharmacies on duty and buying drugs online) in Ivory Coast.

Efforts to get more young people into self-employment and entrepreneurship will not be a success, unless the "more senior people" involve more youths in decision-making and admit they have other ways of thinking. For us, the Internet has become the new way of doing and seeing things.



Innovation and change seem to emerge where organized creative talents exist. Africa has seen little change, although a large number of youths engage in one Internet based activity or the other. To be innovative, Africa needs to fully harness the potential of what we are, our cardinal values, African values and traditions.

Technology offers several advantages to do so. With citizen-centred applications, reliable databases can be developed to ensure quicker and more effective information flows. This technology can also facilitate a paradigm shift in teaching/learning, whereby students define the knowledge and skills they require, while the teacher acts more as a facilitator and moderator. It provides easier access to a wider range of information and knowledge through courses and webinars, improved assessment and examination procedures, and reduced education costs.

The use of modern technology also improves product quality standards, resulting in increased competitiveness in a global market. This technology also increases capacity for recording and storing historical data on heritage and on cultural and traditional products, which are not represented at all today, or are presented in a false light to the public.

However, there are some challenges associated with this technology, the first major ones being intellectual property, copyright, patents and trademarks, and piracy. The systems in place are still expensive and out of reach for the creative sector. We may need to also interrogate ourselves about our history and cultural languages: what is our common language, and how do we pass on these things more effectively so that a larger number can understand them? Technology also brings to mind the possibility of human rights abuse, and the importance of recognizing and affirming the responsibility and ethics of artists on the Internet.

Let me end with a few recommendations. On one hand, do a quick identification of the non-outsourcable cultural and traditional products and services in demand of innovation and creativity, in order to improve skills through technology. And on the other, government should institute appropriate policies and strategies, tailored and specific to the creative sector, including controls such as trademark originality, and digital code safeguards. Trade unions and other associations should be empowered to protect rights, values and ethics, especially for collective rights management organizations. There is an urgent need also to invest more consistently in innovation and development research in order to translate such investment into real investment in human and creative capital.



Key points of the discussions

The entrepreneurial experiences of the three participants were a salient reminder that human-interest stories are important for promoting and selling cultural goods and services, and for highlighting the aesthetic qualities of cultural and creative goods. The new information and communication technologies offer wonderful opportunities for governance and development, particularly in the countries of the South. But it is crucial to have a well-designed and effectively planned communication strategy to support and promote the sale of cultural and creative goods, including services and skills, which are intangible goods with high market value that require more systematic methods of promotion.

It is important to recognize the contribution of skills for cultural and creative goods and services, and the emergence and increased use of MOOC (Massive Open Online Courses) by young people in Africa. This online learning and training practice has spread continent-wide, enabling many young people in conventional national education systems to simultaneously acquire and develop skills in partnership with universities based abroad. The education and higher learning institutions in our countries are still not committed to a formalisation of this practice, which is however common and very popular among the youths across the continent.

The new information and communication technologies have brought new communication particularities and alternative learning opportunities into play, creating an urgent need to find new models and appropriate business plans for the digital environment. Venture capital and business angels are the two entities with the ability to reduce the level of risk borne by young entrepreneurs in a generalised risk economy and culture. The cultural and creative economy is particularly filled with insecurity and risk, and the ability of entrepreneurs to anticipate product sales results and/or business success is low and inconsistent.

Moral and ethical understanding about the distinctive qualities of cultural and creative goods, and the need to protect them under intellectual property law has to be further strengthened. Some of the solutions in this regard include apposing the signature of the creator systematically; creating a digital label to protect creators against infringements, for example, by establishing a digital code through a partnership between Microsoft and the relevant authorities in the country concerned for the prevention of unauthorised downloads and use; systematising the original title of the creator's work through the promotion of territorial heritage; or creating national digital libraries using national domain names that can provide access to an authentic and fair version of Africa's regional and geographic history.

The dynamism of African entrepreneurs has been demonstrated beyond doubt, reference made to the three entrepreneurs at the meeting. Yet, the State still has a key role in optimising the digital environment for the cultural and creative sector. Estonia is one success story to learn from. It embarked on a successful digital revolution with substantial State investments in public policies in order to improve the affordability of Internet access, and to develop and promote best practices in e-governance and e-government. Mentoring relationships between young entrepreneurs and more experienced entrepreneurs could also be facilitated through the creation of centralised online registers and directories of creators and cultural and creative skills. Once the State puts such tools in place, they could serve as professional platforms for the promotion of collaborative relationships between professionals, the creation of specialised labour unions, and the visibility of dynamic cultural and creative entrepreneurs within countries. To consolidate entrepreneurship and enhance the use of digital applications and mediums, the State should recognise the contribution of the diaspora and involve them effectively in its work, for they participate actively already in the global market for cultural and creative products using the new information and communication technologies.



Round table 3

Towards an integrated policy approach: Inter-ministerial work and the funding of policies and strategies

Moderator :	Francisco D’Allmeida
Presentation :	Claudia Leitão
Remarks :	Maurice Kuakou Bandaman Oludotun Oluseyi Womiloju Mario Lucio de Sousa

Creative industries and creative economies: between disputes, reflections and learning

Claudia Leitão
Researcher and teacher
Ceara-UECE’ University
Ex Secretary for creative economy, Brasil

The creative economy has developed globally in recent decades, illustrating its resilience to economic downturns, as well as its ability to stimulate a culture of entrepreneurship among the youths. World trade in creative goods and services attained a new record in 2011: \$ 624 million between 2002 and 2001. The exportation of creative goods has been increasing each year by about 12% in the developing countries. The creative economy shows that it is a job-creating sector by virtue of the large production complexes it creates. Considering the value of culture in the production of goods and services, the signatories to the "UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions" are beginning to recognise the potential of culture, considered as the fourth pillar of sustainable development.

As a result, the creative economy has become an irrefutable economic alternative in the developed countries, and is now considered by the developing countries, in particular those that possess a very diverse cultural base which has still not been transformed into a large-scale industrial economy. In the so-called countries of the South, we are observing attempts to develop public policies for sustainable development, and that seek ultimately to transform culture and creativity into innovation, and innovation into cultural, economic and social wealth.

But in many cases these public policies are only "government policies", because they do not aim to institute structural programmes that can overcome the real challenges of the creative economy: the lack of research, indicators and methodologies to provide reliable data for an evidence base on public policies; the lack of credit for small entrepreneurs; the sectors lacking competent training and satisfactory infrastructure – which severely undermines the creation/production, circulation/distribution and consumption/enjoyment of goods and services; the weaknesses in the



legal, tax, labour, civil, administrative and constitutional frameworks which reinforce the economic dynamic of the creative economies.

Although there is data produced by research institutes that gives us reason to be optimistic, we cannot and must not forget to be careful when analysing this growth. We can maybe begin by thinking about the paradox we face today, and will live with throughout the 21st century. I am referring here to the dilemma caused by technological innovations in the growth of the creative economy, particularly in the poor countries. On one hand, technological progress is increasingly becoming the tool that puts more power in the hands of the copyright industries. On the other, it permits greater access to capacity for cultural action. Producers, professionals, entrepreneurs and their new independent companies are increasingly present in the cultural and creativity field. The developed countries are beginning to consider culture not as an expense, but as an investment, or even as a resource which can attract investments, generate income, but also, and unfortunately, maintain social, economic and cultural privileges and inequalities. This framework pushes us to interrogate ourselves on a few issues: What about the poor or developing countries? How do they perceive the "Creative Economy"? Do they have the same perception as the rich countries? From the same content, principles, indicators and categories of analysis?

In the rich countries, where a "share" actually turns out to be "all", the creative economy is a synonym of "creative industries". This is no coincidence, because the creative industries are increasingly recognised as the most sophisticated stage of the capitalist system. And, it is not surprising that in these countries, they do not talk about "creative economy" but rather about "creative industries", those characterised by the value of culture, science and technology in the production of their goods and services, as well as by copyrights, or the protection of copyrights/creator's rights. These "industries" are increasingly valued in terms of their economic performance, even if they do not demonstrate a capacity to generate social inclusion or safeguard the cultural diversity of the planet.

In any case, the creative industries (audio-visual, literature, music, visual arts, performing arts, fashion, design, architecture, advertising, handicrafts, gastronomy, festivals, games, among others), in their "industrial scale" are more and more important for the constitution and production of the wealth of nations (GDP) even in situations of crisis. The growing share of the "creative industries" in GDP gives them prestige before governments, which, in turn, look towards the areas of the intangible economy, trying to understand them through research, and transforming them into programmes through public policies. Finally, the symbolic dimension of goods and services in the era of globalisation is more and more strategic for exporting countries, because it contributes effectively to the construction of "soft power", or the "country brand", which, in the capitalist system, distinguishes between the exporting countries and the importing countries. Going forward, the export goods "*made in*" are becoming less and less strategic, hence there is a need for the export menu to include labels that are "*created in*".

Unfortunately, the expansion of the cultural and creative industries does not benefit all countries or all regions in the same manner. On the contrary, it generates economic inequalities, contributes to maintain historic imbalances in access to communication, information and entertainment, and triggers the decline in cultural diversity. The exportation of goods and services from the cultural industries (music, soap operas, movies), produced by the transnational industry (writers from Argentina, Colombia and Chile are publishing books in Madrid or Barcelona, African CDs are recorded in Paris) is the outcome of the "deterritorialization" of culture.

Africa, for example, cannot become a large-scale global economy with such a high capacity for exportation. The dominant industries that own the telecommunications, publishing and television



networks do not often engage in educational processes. On the contrary, their dominance contributes to the alienation of individuals and increased consumption of cultural goods of mediocre quality. In this context, it is hard not to see the failure of the “economistic” model of development, which focuses solely on the accumulation of wealth and increases in GDP. This model has only helped to widen the gap between the rich and the poor, especially in the South.

We must therefore complexify the debate on “creative industries” by trying to get a deeper understanding of the interplay between the "creative industries" and the "creative economy." I am referring particularly to the contentious relations between these categories and their symbolic fields, or to the political power of constructing the stories of each one of them, or even to their prestige or weakness before States, international organisations, etc. These differences must be considered, because if we do not sort them out properly, there might be severe repercussions on the formulation of development policies that are going to be implemented in countries. Finally, these are choices between different models of development which, in principle, may look alike, but that, in the long term, would have different or even antagonistic substance. There are serious misconceptions about them. One sees the scope of this problem after observing that governments and opinion leaders have a tendency to consider the creative economy as the remedy to all problems, or even conversely, as the “evil” and major cause of the inequalities and injustices among peoples and nations!

Today we have a unique opportunity, which must be spearheaded by international agencies, to further debate on the creation of new models of development through culture. We should seize it, but do so in a less Manichean and iconoclastic way.

The first urgent matter is the need for us to understand that "creative industries" have a different dynamic from "creative economies". I think it is crucial for us to move forward in the theoretical and conceptual thinking on the existing frameworks in the creative economy, which give the "creative industries" a place at the heart of the creative economy. We believe, on the contrary, that the creative industries should not be at the centre of this creative economy. That place is rather for the social technologies, small businesses. It is a place for the economic activities that permit access to social inclusion and access to the consumption and enjoyment of creative goods and services. These "creative economies" are not necessarily characterised by individual intellectual property or the use of cutting edge technologies. But they are the ones that should take centre stage in public policies for sustainable development, as well as for safeguarding natural and cultural heritage on the planet.

The second aspect to underline is the transversality of the "creative economy". Consequently, the legal and political structure of States, in many cases, becomes a major obstacle to the formulation, implementation and evaluation of public policies on culture and creativity. The hierarchical and compartmentalized nature of States, coupled with the lack of integration and collaboration between their policies, have a negative impact on growth in the creative economies. Their potential must be unleashed and produce truly significant results in order to create the conditions for creative economy policies that cut across the areas of education, science and technology, tourism, territorial administration, public safety, cities and local communities, labour and employment, youth, and foreign affairs, among other government portfolios. Several plans for the development of creative economies have been developed and have failed in many countries because their nature and needs were poorly understood.

In any case, if we want truly to have a sustainable model of development that mainstreams culture and human creativity as economic assets for promoting the citizen agency of the people, we must rethink and revise our conceptual models, our political structures, our management models, and more importantly, our vision of the world.



Remarks

Mr Maurice Kuakou Bandaman

Minister of Culture and Francophonie, Ivory Coast

As concerns the need for crosscutting government initiatives in the creative economy, let me highlight a few experiences in Côte d'Ivoire. The government has already adopted an approach using interdepartmental committees on matters of security, social and cultural development, and economic development. It is also working together with the Ministries of Defence, the Interior and Trade on many projects to combat piracy and support the creative economy.

Mr Oludotun Oluseyi Womuloju

Deputy Director, Federal Ministry of Culture, Tourism and National Orientation, Nigeria

In order to address the current needs of young entrepreneurs looking for new development models, business plans and businesses in the digital era, the Nigerian Head of State has asked the Finance Minister to develop a Programme dedicated specifically to Youth and Innovation.

Mr Mario Lucio de Sousa

Minister of Culture, Capo Verde

We must recognise the complexity of any inter-ministerial effort, and admit also that such a crosscutting initiative does not necessarily mean working with all the ministries. Cape Verde's approach has been to form a national cluster led by the Ministry of Culture, which, as the lead agency, forges bilateral partnerships with a number of ministries, such as the Ministries of Local Government Areas, Environment and Energy, Housing, and Research. Through these partnerships, the Culture Ministry has initiated discussions so that any financing for culture given to the other ministries is channelled to the Ministry of Culture.



Key points of the discussion

Developing cultural and creative industries in African countries is key to the diversification of their cultural expressions, and their economic and social development in particular. Reviews suggest there are several disabling factors weakening Africa's creative economies, such as: the partial or total lack of infrastructure, the absence of technical, vocational and higher education on the sector, the challenges in access to finance, and also to technical and marketing information, and non-compliance with intellectual property law.

To solve all these problems and constraints, the duties of the Ministry of Culture do not allow it to achieve the objective alone. Therefore, the answer lies in the concerted, coordinated and converging action of all the ministries concerned. It includes an inter-ministerial approach that articulates all the different aspects of growth in the creative economy. The efforts to energise the creative economy must be based on crosscutting action and a multi-sector approach that assembles, around the Ministry of Culture, different ministerial departments: education, finance, trade and private sector, planning, justice, employment, communication, etc. Brazil and Cape Verde remind us that to have an effective integrated approach, there is need to build consensus on the objectives to be attained and the themes to be addressed together. In the light of this, there are two major challenges to address: organising the convergence of interventions in the inter-ministerial approach; and identifying national and international funding sources and mechanisms.

In this regard, a case in point is South Africa, where the central government has adopted an industrial policy focusing on priority areas it has identified in the cultural sector: music, film, design and creative handicrafts. This strategy for developing the cultural industries was developed jointly by the Ministry of Culture and the Ministry of Trade and Industry. It takes into account the needs of enterprises in this sector in terms of skilled human resources and financing. To that end, measures for vocational training in music, for example, have been taken, especially at the tertiary level for architecture and design. The Cultural Industries Growth Strategy also addresses problems pertaining to the funding of cultural enterprises. In this regard, an audio-visual production enhancement plan is in place, and consists in refunding to businesses that invest in audio-visual production a significant portion of their investment. In this regard, 25% of expenses are reimbursed to South African enterprises and 15% to foreign companies. At the same time, a policy to incentivise partners, so that they grow and develop patronage and sponsorship, has been established to encourage private investors, particularly the banking sub-sector, to provide financial support for cultural development. The creative economy is a crosscutting sector and the Culture Ministry is resource-weak and low in the government hierarchy. So, an integrated approach, anchored in a federal development project is to be developed and adopted. It is necessary to develop a programme vision that can build real and effective transversality, a programme for all, including a shared plan and clearly set goals; a programme that designs operational issues and identifies the results to be achieved. In this regard, it is imperative to design the cultural and creative sector in concrete terms and according to the territory, with a variety of territories which can work together with local productive arrangements to identify trades and support what is working already.

Our era should be one of audacity, esteem and firm belief in our ability to tackle problems and find solutions to our difficulties. As concerns a crosscutting and inter-ministerial approach to the creative economy, efforts must be made to design a model for the governance and institutionalisation of the creative economy; to overcome the current lack of reliable statistical data by producing information and knowledge on the creative economy; to train specialised human resources, particularly professionals and entrepreneurs in the creative economy on the proper management of their projects; to institute and adapt laws for markets or create a legal and regulatory environment conducive to creative businesses; and finally, to provide access to financing and technical support and assistance to businesses through the provision of credit and business consulting facilities.



Concluding remarks

Dr. Ousseina D. Alidou,
Director, Center for African Studies, Rutgers University

I would like to begin by thanking both our wonderful hosts in Cape Verde for their warm hospitality to all of us participants in this important meeting and UNESCO BREDIA for thinking forward and convening this timely forum to address one of the most urgent areas of African development in the 21st Century. This area is the conceptualization of an educational reform agenda focusing on critical competency development in skills and professionalization which will help in promoting the employability of the millennial generation.

The question of how to respond adequately to the **African demographic reality**³⁹ in which 80% of the population is under the age of 35 and facing the challenges of poverty, inadequacy of the educational training and unemployment, pervaded almost all the panels at the meeting as each panelist tried to explore creative solutions within specific thematic fields. With regard to what is commonly termed as African “youth bulge” it is the hope of the respondent that African leadership across sectors of development will seize the size of the African population as a powerful asset in which Africa must invest in order to advance critical literacy acquisition, innovations, competencies in skills and professionalization, whose return will help the continent meet the challenges of 21st century global competitive economies. There are now numerous studies that demonstrate a correlation between investment in human capital through sovereign states guaranteeing the well-being, education, professional training, and employment creation for the youth in both public and private sectors, and economic growth (International Conference on Family Planning Addis Ababa Conference, November 12-13, 2013).

Inclusive development and youth employment opportunities require rethinking of educational reform to include in the curriculum a validation of cultural and creative fields such as the visual and performing arts, including music, design and fashion fields, tourism, hospitality industry and architecture, fields that are generating jobs for artists and innovators who are using their creativity, talent and skills. African education planning must develop policies for the validation of certificates and diploma courses adapted to creative industries not only at the university level, but in middle schools and high schools and also for adult education. The training must respond to industries need and must open network opportunities for the students through internships leading to real employments for the graduates. The success of Nigerian film and video industry, Nollywood, the second largest film industry in the world which employs over 1 million people, is a case in point. Another relevant case worth pointing out is Kenya’s ranking as the sixth in the world in software innovation through the creative genius of its youth innovators in digital technology.

Democratization of educational reform built on the development of skills needed for African youth’s labor participation in competitive global economies must also integrate **competency in Information Communication Technology (ICT)** and take into account the millennial generation’s engagement with digital literacy. According to the World Bank, 36% of the sub-Saharan African population

³⁹ Omoju, Oluwasola E, and Terfa W Abraha. 2014. Youth bulge and demographic dividend in Nigeria. *African Population Studies Vol 27*, 2 Supp (Mar 2014): 352-360. Gates Foundation. Creating and Capitalizing on the Demographic Dividend. http://gatesinstitute.org/sites/default/files/Issues%20Paper%20-%20Creating%20and%20Capitalizing%20on%20the%20Demographic%20Dividend%20for%20Africa_En.pdf



between the ages of 15 and 24 years has never attended school and of the 8% that completed secondary school, their education did not include the types of skills needed for the labor market. And yet, in the 21st century global transactions and economic development are highly mediated through digital literacy. Democratization of access to ICT, partly with the objective of narrowing the digital divide, can certainly enhance local, regional and international communication and promote pan-African economic integration.

The digital divide can further be addressed through the adoption of African languages since the largest proportion of Africans are not fluent nor literate in the former colonial European languages such as English, French and Portuguese which serve as official languages and media of instruction in schools in the postcolonial dispensation. In this regard, African governments, education policy makers and implementers must look into success stories of African youth's digital innovations in the use of ICT for human and economic development and how they integrate African languages. Such successes with Africanizing digital technology partly through the adoption of African languages are examples worth replicating within a framework of inclusive development. For example, Kenya Safaricom's M-Pesa mobile money transfer service is noteworthy as a prime demonstration of African youth's global competitiveness in e-mobile use to reach out to the literate in both European languages and African languages and in both urban and rural constituencies that use mobile phones for e-banking.

It is imperative furthermore, that African governments and private sectors invest in digital literacy because such literacy competency and the critical knowledge production on Africa that goes with it will help Africa in dealing with issues related to piracy and the question of **Intellectual Property Rights (IPR)**⁴⁰. At the same time, we must be careful that Africa's engagement with digital literacy does not compromise Africa's sovereignty⁴¹. Policies must take into account youth engagement with the internet, their learning diversity and virtual communities, but they must also take caution regarding the correlation between technological advancement and cultural identity and moral and ethical advancement. That is to say, African innovative engagement with the ICT must use digital literacy to preserve Africa's rich cultural heritage that has come under increasing threat with every stride of post-Cold War globalization.

Conversation between Formal and Informal Education⁴²

Educational reform must creatively develop a synergy between the co-existing formal and informal education by modernizing the latter while adjusting the formal for interdisciplinary and trans-

⁴⁰ UNESCO. Africa, Informatics and Sovereignty

http://www.unesco.org/archives/multimedia/index.php?s=films_details&pg=33&id=1801#.VE6UeNgtCUk/

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Palfrey, John G. 2009. Youth, Creativity, and Copyright in the Digital Age. *Berkman Center Research Publication No. 2009-05*, p. 79-97.

⁴¹ Yaw Nyarko. 2011. The Brain Drain, Brain Circulation and Economic Growth (Ghana) NBER Africa Project. Presented at ABCDE Paris May 2011 <http://siteresources.worldbank.org/EXTABCDE/Resources/7455676-1292528456380/7626791-1303141641402/7878676-1306699356046/Parallel-Session-2-Yaw-Nyarko.pdf>

⁴² Die, George Sefa J. 2011. Integrating Local Cultural Knowledge As Formal and Informal Education for Young African Learners: A Ghanaian Case Study. *Canadian Journal of International Education*, Vol 40, Issue 1: 19-40

Blom, Ronel Ben Parker and James Keevy. 2007. The recognition of non-formal and informal learning in South Africa. August 2007. <http://www.oecd.org/southafrica/41680370.pdf>

Latchem, Colin. 2014. Informal Learning and Non-Formal Education for Development. *Journal of Learning for Development*, Volume 1(1) <http://www.jl4d.info/index.php/ej4d/article/view/6/6>



disciplinary flexibility. Technical training in science and technology, and professionalization has a cost and requires collaboration between the Ministry of Culture and other Ministries – such as those of finance and planning and education –in order to rethink the transversality of culture in all sectors of African social and economic development. In other words, the dialogue on culture and creativity through the collaboration of all ministerial sectors invested in youth welfare and employment through engagement with the creative industries, would lead to creative ways of examining “how do we think Africa, consume Africa, buy Africa and export Africa” and translate this relationship to Africa in the training of African Youth.

Rethinking Marginalization and Social Inclusion: Gender, Language, Literacy, Occupational and Social Ideologies and Economic Development⁴³

The re-shaping of African education, governance culture, culture of work, and dialogue about democratization need to seriously address the question of social inclusion of the majority of African people from older generation to the millennia generation who do not speak former colonial languages nor have literacy competency in the Roman Alphabet and who are contributing to African economies through African languages and through their skills developed in traditional trade schools. What Africa needs to face global social and economic challenges is an inclusive and democratic educational reform which will do away with colonial elitist educational paradigms that exclude a great proportion of African youth. Social inclusion requires rethinking of social borders which exclude an important section of Africans belonging to the communities of occupational and artisan caste communities whose knowledge, skills and entrepreneurial skills, which are the African trade marks that need to be valued and protected. These communities of African craftsmen and craftswomen and their works are crucial in branding Africa as well. Thus, Africa must re-center its languages, traditional arts and crafts in the same fashion as Japan, China, India and some other Asian countries. Digital literacy in African languages is crucial for reaching the huge marginalized African populations which operate in the informal sector of the economy. African digital revolution must contribute to the promotion of African languages and literacy for critical development rather than be a vector of their further marginalization as happened during colonialism and post-independence era. Development of (digital) literacy competency in African languages⁴⁴ and the re-centering of

⁴³ Mrs. Folorunsho Alakija. 2014. I Never Went To A University - Africa's Richest Woman, Folorunsho Alakija Brags. August 27, 2014 by Sahara Report TV uploaded http://www.youtube.com/watch?v=a5B2T7k_WwA
Acclaimed richest woman in Africa, Mrs. Folorunsho Alakija addressed students of the University of Lagos (UNILAG) during occasion of the 2014-th United Nations' International Youths Day in Lagos. http://www.youtube.com/watch?v=a5B2T7k_WwA 10
See more at: <http://www.thenextwomen.com/2013/01/15/we-meet-magatte-wade-one-forbes-20-youngest-power-women-africa#sthash.mD2jYd4.dpuf>
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⁴⁴ Osborn, Donald Z. 2006. African Languages and Information and Communication Technologies: Literacy, Access, and the Future. *Selected Proceedings of the 35th Annual Conference on African Linguistics*, ed. John Mugane et al., 86-93. Somerville, MA: Cascadilla Proceedings Project.
Friend, Juliana. 2013. Wolof 2.0: Spoken Languages in a Digital Age: In Senegal, French was traditionally the language of writing, Wolof the language of speaking. But, helped by mobile phones and the web, that is fast changing. *Think Africa Press*, October 10, 2013. <http://thinkafricapress.com/senegal/wolof-senegalese-explore-future-their-language-digital-age>



these languages for knowledge production in tandem with masses in the 21st century is imperative and urgent even as we continue to learn languages of global transaction. Transnational and trans-border African lingua franca and digital literacy will promote multilingualism and diversity as vectors of development. Diversity of languages and worldviews is an important ingredient of cultural innovation and dialogue of civilization.

The gender gap in postcolonial educational policies and implementation inherited from the European colonial legacies have perpetuated elitist and gendered inequalities in access to education and information vital for social and economic development. The examination of African market and artisanal tourist industries clearly reveals that the majority of African market women and craftswomen who are creative producers and traders are economically engaged through the use of African trade languages. In light of this reality, African governments, development and educational planners and policy-implementers must invest in African trade languages digital literacy targeting this vital gendered human capital which continues to be marginalized in education and economic development planning.

The Minister of Youth and Culture of Cape Verde, Dr. Mario Lucio de Sousa called for us to think out of the box about Africa's place in the 21st Century and how to meet the challenges of global economic competitiveness. We must then examine carefully who are the African Youth of the 21st Century whose education, competency development in skills and professionalization are as the main theme of this conference. Is an African youth who experiences peace and stability the same youth as the one who experiences the trauma of armed conflict and prolonged wars, displacement and permanency as refugee in unfriendly states? We have said earlier educational reforms require governmental commitments and investment. UNESCO and African governments need to address this critical aspect of the differentiated identities of African Youth engendered by armed conflict and resulting trauma in African government's commitments to implement the platform for action resulting from the Praia declaration.

Gender is also an important factor that requires special consideration in educational reforms. There is a literacy gap between male entrepreneurs and female entrepreneurs in most African countries which correlate with the gender gap in educational attainment. Thus, African governments' commitments to implement the platform for action resulting from the Praia declaration must take into account this gender gap and creatively develop measures for addressing gendered inequalities.

Afropolitanism, Cosmopolitanism and African Youth Diasporic Identities⁴⁵

Migration and mass relocation of Africans outside the continent of Africa is a feature of 20th century and 21st century globalization. This phenomenon has fostered interaction between Africa-born youth with youth of African descent from the Old Diaspora of enslavement and this interaction is

Hallberg, D. and Wafula, L. (2010) Empowering ruralwomen in Kenya with literacy skills using web 2.0:experiences of language & communication barriers in learning, *Proceedings of the 3rd International Conference on ICT for Africa*, March 25-27, Yaounde, Cameroon. Baton Rouge, LA: International Center for IT and Development.

<http://www.diva-portal.org/smash/get/diva2:443465/FULLTEXT01.pdf> Norton, B., Jones, S. & Ahimbisibwe, D., 2011, 'Learning about HIV/AIDS in Uganda: Digital resources and language learner identities', *Canadian Modern Language Review* 67(4), 569–590. <http://dx.doi.org/10.3138/cmlr.67.4.568>

Andema, S., 2009, 'Digital literacy and teacher education in Uganda: The case of Bondo Primary Teachers' College', unpublished M.A dissertation, Faculty of Education, University of British Columbia, Vancouver.

⁴⁵ Hasan, Salah. 2013. Rethinking Cosmopolitanism: Is "Afropolitan" the Answer? http://www.princeclausfund.org/files/docs/5_PCF_Salah_Hassan_Reflections_120x190mm5DEC12_V2.pdf and http://www.adk.de/de/projekte/2013/Nothing_to_declare/Bilder/Cosmopolitanism_Berlin.pdf

University of Cape Town. Investing in Afropolitanism: Redfining Africa Through Education, Research, People and Practices. <http://www.newsdeskmedia.com/Images/Upload/PDFs/education.pdf>

Conversations on the Influence of Afropolitanism <http://aadatart.com/conversations-on-the-influence-of-afropolitanism-2/>



certainly obvious in the creative industries – performing arts such as music, film, dance, and hospitality industry and culinary arts. Within the United States, the Hip Hop generation is a prime example of a movement which brings together, through the arts, African immigrants and African-American youth and global business world. It is vital to consider the role of African Diaspora in the revitalization of African education and contribution in promoting African creative industries through investment, and networking with global investors. African countries must also tap into the intra-African transnationalism to build strong institution of higher learning whose curricula integrate innovation and creativity and business skills. For example University of Cape Town Graduate School of Business according to its Deputy Vice-Chancellor Professor Thandabantu Nhlapo:

“Attrac[ts] students from Kenya, Mauritius, Nigeria, Congo, Uganda, Malawi, India, UK, the USA, Canada, Australia, France and Germany, UCT is the only African university ranked in the Times Higher Education World University Top 200, while the latest Quacquarelli Symonds (QS) World University Rankings place it at number 156. UCT also remains in the top 300 of the Shanghai Jiao Tong Academic Ranking of World Universities (ARWU)....Internationalisation with an Afropolitan niche is one of the university’s six strategic goals,” says Deputy Vice-Chancellor Professor Thandabantu Nhlapo. “The Afropolitan vision is UCT’s aspiration to embrace meaningfully and visibly our African identity, playing a significant continental role within our means and capabilities”.

Senegalese Universities, Ghanaian Universities and Nigerian Universities are also great examples within Africa of Afropolitanism through the profiles of transnational African faculty and students.

From Brain Drain to Brain Gain and Circulation⁴⁶

Contemporary globalization and the World Bank and IMF restructuring of African Education especially at the tertiary level has produced an exodus of highly educated Africans and youth migration in the Global North where they have acquired cutting edge knowledge and professional skills that African countries can tap into for empowering African educational reforms and professionalization. Africa’s global competitiveness requires new flexible policies within African countries for integrating African transnational knowledge workers who are contributing to world economies as world class competitive innovators and service providers. This African transnational and diasporic human capital should contribute not only through remittance sent to families, but must be welcomed as partners and investors in reshaping African education and vision for youth employment.

Transversality of government ministries⁴⁷ must invest in youth training in entrepreneurship, and business-management to support artists. Reform of education requires learning that arises from deep serious investment in research centers focusing on African youth, education and professional training and employment.

⁴⁶ Hasan, Salah. 2013. Rethinking Cosmopolitanism: Is “Afropolitan” the Answer? http://www.princeclausfund.org/files/docs/5_PCF_Salah_Hassan_Reflections_120x190mm5DEC12_V2.pdf and http://www.adk.de/de/projekte/2013/Nothing_to_declare/Bilder/Cosmopolitanism_Berlin.pdf
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⁴⁷ Niane, Boubacar and als. 2005. *Decentralizing the Management of Education and Diversifying Supply: The “Faire-Faire” Strategy*. Paris: Association for the Development of Education in Africa (ADEA).
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Towards an inter-ministerial roadmap for implementation



The exponential cycle of Abundance: Four vectors for the future of African youth

Lala Deheinzelin

Futurist, expert in Creative and Collaborative Economy and Sustainable Development

Introduction

The global challenge of achieving sustainable prosperity is even more critical in Africa, where young people make up 70% of the population, and the informal sector plays a predominant role. In other words, the continent will soon have a workforce that is about one billion strong⁴⁸. How can we solve a problem facing one billion young people? The answer is simple: we cannot. Unless these young people take the driver's seat on these issues and find their own solutions, we shall only be creating another cycle of dependency and patronage. It is not possible to provide employment to all these young people. This does not mean work is lacking. The solution is in entrepreneurship, in new business and organisational models. If the major challenge on the African continent is its youth, they also represent its greatest source of wealth and its biggest asset, especially if we can create an enabling environment for their development - this is truly the priority⁴⁹.

What type of work? Which results are we aiming for?

In the 20th century it became crystal clear that purely monetary results do not necessarily mean better quality of life. The sustainability imperative requires us to take a systemic, multidimensional approach that comprises financial, environmental, social and cultural aspects at the same time. To put it simply, this is what we call 4D prosperity, because a simplified and systemic approach presents the economy as the flow of resources in these four dimensions. To attain a certain quality of life, we need results in the 4Ds: enhanced management of the provision of technical and natural resources (environmental dimension); integrated actions and better political participation in harmony with diversity (social dimension); knowledge, culture and human values (cultural dimension); and better time management coupled with more equitable distribution of resources (economic dimension).

How do we achieve these sustainability goals in the 4Ds?

The challenges facing the world today have grown exponentially in the same way as the population in Africa. *"Prosperity on the continent depends on a certain measure of acceleration: Africa must run while others walk"*⁵⁰. Our solutions should therefore advance at the pace of our time, and be of an exponential scale. We should look for elements that can grow our existing resources in an exponential way, and find better ways to access these resources and systemise our best practices⁵¹. It is in this respect that we recognize a pattern, a sort of virtuous cycle that we call the "Exponential Cycle of Abundance" with four vectors that are already shaping the future. It is interesting to note that each of these vectors has an abundant and exponential nature, and can therefore serve as the entry point for embarking on our priorities.

⁴⁸ Presentation by the African Observatory for Policy Practice and Youth Studies, Praia

⁴⁹ Charter of African Cultural Renaissance, African Youth Charter

⁵⁰ Mkandawire, Thandika (2010) "Running while others walk: knowledge and the challenge of Africa's development", http://eprints.lse.ac.uk/55395/1/Mkandawire_Running_while_others_walk_LSE_African_Initiative_2010.pdf

⁵¹ UNIDO presentation, Praia, November 2013



Vector 1: Centrality of intangible assets

The first vector is the “centrality of intangible resources”. Culture, knowledge, creativity, experience, human values, shared dreams and causes are assets, capital from which the creative economy generates wealth. The traditional economy actually generates wealth from scarce and limited material resources, because they are consumed by usage. The creative economy can therefore be a strategy for sustainable development, first because all people have a culture and knowledge of their own⁵²; and secondly because intangible goods and assets are infinite: they cannot be depleted by usage; instead they increase from it. On the other hand, the wealth generated by tangible resources increases in a slow and linear manner, while the creative economy and society in general develops exponentially. On linear terms, 5 and 5 make 10; but on exponential terms, 5 and 5 make 3125.

Given that “any human community is governed undeniably by the principles embedded in its culture⁵³”, and by virtue of the previous presentation, we need to set some priorities:

- Formulate policies and encourage integrated State and civil society initiatives aimed at building a society and an economy turned towards exponential growth through the use of existing, yet untapped local resources
- Invest in skill development, research, branding, market research, and anything that can capitalise on the intangible goods and assets of communities
- Prioritise communication and information so that all intangible goods and assets are recognised and can be used to generate wealth
- Integrate formal and informal knowledge and learning in order to produce and innovate from traditional practices, trades and skills that these sectors offer

Vector 2: Information and Communication Technologies

The second vector is that of the “ICTs”, or the information and communication technologies. A precious mine can only generate wealth if it is accessible and can be tapped through a value-adding creation chain. The treasure in intangible assets can only be accessible and integrated in a value-adding production chain once information and communication technologies are available. Also, the African youth and cultural diversity are treasures in their own right, but the way for us to get to them is by pursuing cross-sectoral initiatives that can framework the value chains in the creative economy. Therefore, it is only with the participation of actors from other areas that cultural goods or services can be converted into economic factors. With sustainability still a major challenge and issue at the global level, ICTs offer a true solution because they enable us to use already existing resources in an exponential manner. This is sharing economy, a key in current times. To put it metaphorically, we might say that with one available infrastructure, this “*hardware*” can be put together to host several forms of “*software*”: creative businesses and enterprises can therefore share (tangible) infrastructure such as space, equipment and materials, and still maintain their difference as intangible goods.

Considering that “States should ensure the use of sustainable and renewable resources to improve the living conditions of the youth”, the way forward is by:

- Prioritising investment in the digital information and communication technologies since these are a means to improve existing knowledge and skills through entrepreneurship and research

⁵² Presentation by the Minister of Culture, Cape Verde, Praia, November 2013

⁵³ Charter of African Cultural Renaissance



- Using the cultural resources and expressions available in communities to establish mechanisms by which the creative potential of the youths can be transformed into innovation and utilised in practical ways
- Encouraging a paradigm shift, considering that the priority in the 21st century is not to create new infrastructures, but rather to develop processes that enable us to make better use of what already exists
- Creating mechanisms and policies for the youths to give them access to the available and often under-utilised infrastructure such as space, equipment and material. Through the shared use and management of such infrastructural facilities (sharing economy), the youths will develop their entrepreneurial skills.

Vector 3: Networked collaborative processes

By combining the first and second vectors, we obtain the third: networked collaborative processes. Let us not forget that each of these vectors is infinite, increases with usage, and can activate other vectors in exponential ways. Collaboration is an intrinsic property of nature and a part of our traditional cultures. The novelty here is the possibility of obtaining growth through collaboration. Today, macroeconomic and social solutions can come from a connected set of micro and local solutions. This makes it possible to reach a global scope and scale without the damage involved in homogenisation. The main bottleneck in the creative industries is dissemination and marketing, which can be solved by using the integrated channels which result from connection and collaboration between communities and groups. Apart from creating channels for workflow and knowledge, collaborative processes optimise already existing resources in an extraordinary way. From the practices that have been observed so far, these collaborative processes can be achieved with 15 to 30% of monetary funding, and the rest through the collaborative flow of goods and services⁵⁴.

“Recognising that cooperation is essential to harmony and mutual enrichment⁵⁵”, and that “the youths are an outstanding partner for sustainable development, peace and development⁵⁶”, some of the strategies for this vector include:

- Establishing forms of governance that prioritise integrated and collaborative action in public administrative services and organised civil society groups
- Ensuring youth involvement and leadership in planning and decision making
- Improving legal standards and taxation procedures which, once aligned on the basis of trust, can be simplified in considerable ways. This would free the State and citizens from the high financial and social costs tied to bureaucracy and corruption, and that lead consequently to inefficiency in legal and taxation matters
- Recognising new modalities for entrepreneurship and knowledge production, which include simple and distinct processes, and have so far been marginalised as being “informal”
- Recognising the characteristics of the networked society, which is less institutionalised and more proactive, and where learning takes place through practice and collective action

⁵⁴ Data from creative and collaborative networks, such as *Fora do Eixo*, Brazil

⁵⁵ Charter for African Cultural Renaissance, Article 30

⁵⁶ Report on the creative economy in 2013, United Nations



Vector 4: Broadening the concept and indicators of prosperity

The fourth vector is the one that makes the previous vectors possible: broadening the concept and indicators of prosperity in accordance with the concept of sustainability, and in ways that go beyond finance to recognise and integrate the cultural, social and environmental dimensions. The current measures and indicators can only assess and value quantitative and monetary issues. They are therefore not suitable or equipped to understand our exponential vectors, since these are intangible and qualitative. There can be a solution to poverty and youth entrepreneurship if it is possible to measure, value and create flows between non-monetary resources that are so abundant in Africa.

Considering that *“the creative economy creates value beyond money”* and that *“culture is a source of financial, social and environmental development”*, this fourth vector depends on:

- Seeking an evidence base and applying results beyond quantitative and monetary aspects
- Conducting an inventory of the existing 4D resources (financial, social, environmental, and cultural resources) to ensure they are mobile and can sustain projects since once they are visible these resources can circulate thus sustaining entrepreneurial processes.
- Expanding and innovating forms of financing in ways that reduce dependency on monetary resources⁵⁷
- Working to develop and adopt new indicators of wealth, which can materialise the values of environmental, cultural and social resources in each community and nation⁵⁸

The new role of the State

The focus on young people can be an opportunity for a new relationship between civil society and the State; an occasion for the State to go ahead and distance itself from its initial role of producer by investing and leveraging its biggest source of capital, which is social capital. Only the State possesses the necessary resources to arrange and facilitate, or to promote the integration of its administrative entities, and particularly the integration and convergence of all the segments in society. In doing so, the State will create the enabling preconditions for society to assume its role and become a producer. The State, by shifting from producer to facilitator, will consequently break the cycle of dependency in which the African continent is immersed.

Considering that *“the primary mission of States is to provide an environment conducive to innovation and cultural development”*, and that *“all States should have a systemic national policy, as well as inter-sectoral policies”*, I want to conclude with a few ideas for action in the short term:

- Channel the State’s material and human resources towards the institution of economic and socio-cultural policies which are territorial, systemic and crosscutting
- Create governance mechanisms that surpass sectors, as well as integrated action between the ministries, for issues relating to youth entrepreneurship and the creative economy
- Understand the creative economy value chain, considering it comprises various actors, involves learning by practice, and depends on the quality of goods and services, as well as specific forms of financing
- Shift from strategies on infrastructure, goods and events to strategies that focus on knowledge, processes and continuity

⁵⁷ See the experience of the Culture Bank in Cape Verde

⁵⁸ See the progress made on this subject from the Rio +20 Conference



It is very important to emphasise that the four vectors of the 'Exponential Cycle of Abundance' agree perfectly with the way the youth operate. For a good number of people, a shift in paradigm may require plenty of effort, but for young people it is the reverse. Embracing new paradigms is in their nature.

When young people are in an environment conducive to action within these exponential and networked paradigms, this unleashes their energy and the results are exponential. However, when these same young people are forced to work within the paradigms for competition, homogenisation and isolation of the 20th century, this energy turns against them as well as against the society, hindering their development and resulting in violence and stagnation.

Through collaboration, this energy can be harnessed and tapped. Where there is understanding, connection and collaboration, it is possible to create wealth through the flow of resources, including monetary, as well as environmental, social and cultural resources. By creating an enabling environment for creation and youth entrepreneurship, our youth would be able to project the image of a new Africa, appreciated by all: a much-desired blend between self-reliance and consideration for a common wealth.



Closing speeches

Dr. José Maria Neves
Prime Minister of Cabo Verde

I am very pleased to share this special moment, and I wish this two-day meeting will be useful and full of promise for our youth, this great potential of our collective future to which all our efforts are geared. I am glad this high-level ministerial meeting, organised by UNESCO in collaboration with the Government of Cabo-Verde and the United Nations system in Cabo-Verde, is taking place here, and I want to commend the participants for their huge contribution towards a multi-sector and integrated response to youth employment, and for sharing experience and good practices in the cultural industries and the creative sector.

African governments, regularly and in a concerted manner, consider the cultural economy as a strategic and dynamic sector both at the economic level (essential for GDP growth) and the social level (vital for developing our collective identity). Culture, education and creativity, especially when there is added value, are crucial factors for sustainable development.

Development is an eminently cultural issue, a question of mindset! Today, we need a positive, creative, innovative Africa with ambition for development, and a mindset oriented towards development, an African continent that creates value and faces competition.

These concerns and these solutions on the table confirm the assertion that we need a paradigm shift in the status and role we want to give to culture, education and creativity within the development process, which, today, is the biggest challenge facing our continent.

Indeed, our countries are facing economic, social and demographic challenges, which have been compounded recently by the global crisis. This requires us to overhaul our strategies and to innovatively redesign our role in the world market, so that we can accelerate economic growth and achieve our quest for development.

In the meantime, the various activities in these sectors are providing jobs, employment, income and opportunities for social inclusion, in particular for the youth. This is why we must look into this area with more strategic emphasis, and make this a task for each country specifically and for sub-Saharan Africa as a whole. I have a friend who wrote a poem that says, "If it were not for Africa, there would be no music in the world". Our ability to create and innovate is immense. Africa has enormous talent. It is all of this that needs to be translated into development. And, it is essential that the commitment come from persons who create daily. But, what is especially fundamental is the commitment of governments, African leaders, African civil society, and African men and women. All it takes is to put all this capacity for creation and innovation at the service of development, at the service of Africa.

It is salutary and necessary for our countries to reach a political agreement, because it is through actions that we can add value to our products and services, expand and scale up our markets. Joseph



Ki Zerbo (renowned politician, writer and historian from Burkina Faso - 1922 - 2006) had already said that the key issue for the African continent is to add value, and it is also a matter of attitude, a cultural issue. Africa must take back the course of its development based on this ability to create and add value to everything it does.

We lack neither the potential, nor the talent and we are aware of it. This makes it incumbent on us to take proper and concerted measures for a convergent strategy on technical and vocational skills, as well as to promote creation and entrepreneurship among the youth in Africa.

Indeed, we must work all together to question chain of Culture, Education, Science and Creativity taking into account all the stages of the problem, including training, creation, production, distribution, access, knowledge management and market expansion.

We support the initiative on the “cycle of creative projects” from UNESCO which helps us to see from a more integrated angle, all the elements and processes involved, as well as the several possibilities for action to reinforce, in a broad sense, our creative dimension.

To do so the leaders, administrators, technicians and civil society need to share experience in order to usher in a new era of dialogue for understanding the value of "creative projects" in economic, social and human development. This is fully realized in the conclusions of this event – the Praia Charter – and results in concrete pilot projects in the areas of the creative economy, with pointers towards creating youth employment, in a significant manner, over the coming years.

In Cape Verde, this issue leads us to consider the advantages and the obvious shortcomings involved sometimes. First, the major advantages will be our geostrategic position, which makes it possible for us to add value as a bridge towards Africa, and the fact that we are a dynamic nation of communities on these islands, and others scattered across the world. Next, the shortcomings are going to be our narrow market, fragmented and not yet highly competitive, which means the State must assert itself in the big markets, so that it forces creators to think and project themselves beyond the confines of these islands.

The government of Cape Verde, through the policies led by the Ministries of Education and Sports; Higher Education, Science and Innovation; Youth and Employment, and Culture, and the Agency for Business Development and Innovation (ADEI), has constantly been a stimulating force and has contributed to the development of creative businesses and creators, to expand and to secure more efficiency for the cultural goods and services market, with economic sustainability and social benefits.

I reiterate that the work done between the United Nations system in Cape Verde and the Government of Cape Verde to establish a consistent policy and implement a viable and practical programme was important for the paradigm shift and for us to be able to adopt the initiatives proposed in the programme of the Praia Declaration.

I am happy that this meeting has enabled better integration through a creative economy and for youth employment in Africa, as well as the draft roadmap for each country. As the head of government in Cape Verde, I reaffirm that we are going to do everything to implement the Praia Declaration with success, as well as integrate its content in regional and international bodies.

These islands still want to remain a bridge between Africa, Europe and the Americas - a space for tolerance, freedom and creation.



Let me conclude by expressing my utmost satisfaction to those who made this meeting possible, and who made it a key step for designing, in a more refined and creative manner, the development of our countries.

Africa must be in harmony and more committed to overcome this challenge for a creative economy, which is the challenge of competitiveness and economic growth. For this to happen, I am appealing for the active participation of governments, entrepreneurs, managers, women and men, young people from the field of culture to education and science and creativity.

If we want to balance the challenges of economic growth and employment creation with the requirements of sustainable development, we must aim to go higher, to set more ambitious goals for our continent. Finally, development is a question of mind set. It is a challenge that affects everyone.



Mr. António Leão Correia E Silva
Minister of Higher Education, Science and Innovation
Chairman, UNESCO National Commission
Cabo Verde

Let me, as the chairman of the UNESCO National Commission, welcome all of you, without exception, placing a particular emphasis on those who have come from afar, who have interrupted their activities, first to grace this occasion with their presence, to also give us the occasion to learn a bit more from their great wisdom, and, finally, to give us the opportunity to acquaint them with our land, which is the daughter of the ocean and of our continent. There is nothing that gives us more joy than to share our land and our culture, not because they are the only sources of wealth that we have, but because they are the sources of wealth that make us human and speak of our identity.

We say this not out of vanity, but out of pride and when we remind ourselves that we are, after all, only a drop of water in the ocean, we prefer to consider ourselves first of all as an ocean in a drop of water. Here, on this most westerly point of Africa, this part of our continent protruding into the Atlantic, these pieces of land, of Africans with different languages and cultures that came together one day, brought by force by the Europeans, in what was considered the landmark of the phenomenon of the African diaspora by the Atlantic world, through the founding of the first society of the Atlantic slave trade. From this painful heritage that we are proud of, we have built a society of peace, tolerance and equality, open to cooperation and have established a culture, plus a register, to contribute in enriching the cultural diversity in the world.

Let me express very special thanks to UNESCO, the architect of the initiative behind this meeting, for the relevance, the timeliness, or should I say for the imperative need for the topic proposed, for the challenges with which Africa is confronted. During these days of intense debate, we had in this room a magical feeling of gathering and sharing; the dialectic of perspectivism; the joint search for new ways of expressing our concerns. It would have been contradictory if the debate on culture, education, employability and the creative economy were uninteresting, based on a unanimous way of understanding. UNESCO, once again, played the role of the leader in new ways of thinking, the catalyst for positive change, the agency for thinking and debate on the critical issues of our time. We wish therefore to congratulate this agency of the United Nations system.

Mr. Prime Minister,

Ladies and Gentlemen,

UNESCO proposes that we discuss something that is central to the agenda of our government: youth employability. This requires us to rethink the role of culture, education, creativity and the creative economy to find ways of improving employability.

The crucial point therefore is youth employability. In our fluid and globalized world, to paraphrase Polish sociologist, Zygmunt Bauman, educators teach children to prepare them for a variable future, and so, the only viable method of education is the one that develops the learner's ability for



adaptation, entrepreneurship and innovation to deal with situations they never encountered before. But in this fluid and globalized world that we live in, the only way for us, Africans, to create skilled jobs for our youth is through science, and by addressing what Amilcar Cabral in 1960 pointed out to his contemporaries as the need to think of a virtuous and dialectic relationship between science and culture, between universality and particularity. Let me, with your permission, recall that Cabral did not agree with Leopold Sedar Senghor's famous assertion that, I quote "Emotion is Negro, Reason is Greek". He did not agree that art, expression, sentiment could be African, while reason, science, technology were European, that is, non-African. Historical ambitions, including the development of our economies based on the cultural differences we have, are not feasible without ownership of the universal heritage called science. Shall traditional knowledge of the plants that exist in our cultures, which are potential bases for economic activity and employment creation for the youth, in a century that promises to be anchored in biotechnology, not be reinforced with knowledge of unavoidable progress in molecular biology? Is this correlation not important? Does the design of multimedia products, such as the digital games based on the traditional tales of our countries, not require knowledge of digital engineering or mathematics, logical programming? There is no need to give more examples, for the idea is simply to claim that science and advanced knowledge must be at the centre of this equation, influencing education, cultural empowerment, creativity and the creative economies, providing competitive jobs, because in the world today a job that is not based on innovation and productivity is simply a form of delayed unemployment. It is necessary to know the world heritage to be able to design creative and innovative solutions from local cultures. I am sure that the new African entrepreneur, who aim to place the continent competitively in the global economy, will do so by specializing in high profit-making sectors and positions in the international value-producing chains, or will be incubated in universities or, otherwise, will have the ability to articulate cutting edge technologies with our cultural particularities in ways that are creative.

This year, we want to celebrate the birthday of Amilcar Cabral, the revolutionary leader who went against UNESCO, as a man of science and as a thinker on the relationship between science and culture.

Now I am going to say goodbye in the hope that the Praia Plan of Action will be consistent and will have a strong impact. We hope that the knowledge acquired and the collaborative ties formed here are going to last for long, giving rise to collaborative networks in favour of our youth and the future of Africa.



Key messages

Expressing different views on a multi-sector approach to youth employment in Africa's creative economies has made it possible to reach a consensus and set priorities for implementation.

- **The cultural and creative sector is one of the most vibrant in the global economy.** It produces goods and also creates jobs in the service sector. This makes a major contribution to diversification in African countries striving for economic growth to reduce poverty and youth unemployment.
- **The ICTs are an effective fast-tracking tool for the developing countries which have to transform cultural and creative products into sustainable economic development.** They offer excellent business opportunities for the cultural and creative sector, enabling the sector to reach a higher number of customers anywhere in the world. In addition, the ICTs can be used to create integrated models, where the public, private, cultural and creative sectors can interact easily; and more broadly in order to give citizens easier access to goods and services.
- **The informal sector has a predominant role and the major consequence is: the mismatch with training provided in the formal education system.** The major challenge in education and technical and vocational training is the need for a holistic and coherent vision of education/training systems. The current education system is inadequate and unsuitable for industrialisation or economic growth. This creates a situation of jobless growth and an unemployable workforce. We need a paradigm shift to be able to recognise the diversity in the provision and sectors of apprenticeship, as well as the existence of the formal, informal and non-formal systems.
- **Businesses in the cultural and creative industries sector are small fragile entities that do not have adequate financial resources and are in a risk-averse banking environment with banking institutions reluctant to invest in cultural and creative production.** It is urgent, therefore, to communicate nationwide on the importance of the creative sector and entrepreneurship, as well as on the availability of financial solutions to facilitate the development of cultural and creative projects.
- **It is urgent and vital to create an evidence base on employment, public participation and youth,** and to also improve moral and ethical understanding of the distinctive qualities of creative and cultural goods with the seal of intellectual property. We need however to raise the level of the debate on creative industries by trying to understand the interplay between creative industries and the creative economy in a less Manichean and iconoclastic manner.
- **African governments still do not properly design public policies on culture and creativity, although these policies are essential for the development of the cultural and creative sector.** This requires us to analyse policies on employment and entrepreneurship, and to design policies which are based on the observation of initiatives that are already on the



ground; that promote culture for culture's sake alongside market-oriented cultural policies; that build bridges between the private sector, the higher education and research sector, and the vocational training sector; that seek to create an enabling environment for all levels of education; and that facilitate access to financing.

- **The task of re-energising the creative economy cannot be achieved by the Ministry of Culture alone, and requires crosscutting action and a multi-sector approach.** Together with the Ministry of culture, there should be other departments such as the Ministries of Education, Finance, Trade and Private Sector, Justice, Labour, Communications, etc. Only multi-sector initiatives can framework the value chains in the creative economy, organise the convergent initiatives in an inter-ministerial approach, and identify national and international financing sources and mechanisms.
- **Theoretical and conceptual thinking should be done at the level of the microenvironment that hosts the cultural and creative industries.** This involves assessing the current framework that places cultural and creative economies at the heart of creative economies, and designing a central driver in this economy which is more adapted to our realities and focused on social technologies, small businesses, in short, all the economic activities that contribute towards social inclusion, access to consumption and enjoyment of creative goods and services. Hence, we need to work from a systemic, multi-dimensional perspective and take into account the financial, environmental, social and cultural aspects in our efforts to rethink and renew our development models, our political structures, our management models, and especially our vision of the world.





Praia Declaration

A multi-sector approach to promoting youth employment within Africa's creative economy

Preamble

1. The global challenge of achieving prosperity with sustainability has become even more critical in Africa, with its 70% of youth population and high levels of unemployment. Meeting in Praia, Cabo Verde, from 28 to 30 of November 2013, Ministers and heads of delegations from Angola, Burkina Faso, Cabo Verde, Cote d'Ivoire, Ghana, Nigeria, Sao Tome et Principe and Senegal exchanged and discussed with young cultural entrepreneurs and experts on the urgency for a paradigm shift;
2. **Recalling** the African Youth Charter (2006) and the African youth Decade (2009-2018) plan of action, and recognizing the charter as a legal framework guiding and supporting policies, programs and activities for youth in Africa and the first legal instrument of this kind adopted a continental scale that highlights the rights and responsibilities of young Africans and that provides an institutional role to their participation in national, regional and continental platforms;
3. **Recalling** the Charter for African Cultural Renaissance (2006), which focuses on the promotion of freedom of expression and cultural democracy, the integration of cultural objectives in development strategies, while encouraging international cultural cooperation, and developing all the dynamic values of African cultural heritage;
4. **Recalling** the Resolution of the 17th Summit of the African Union, held in Malabo, Equatorial Guinea, from 23 June to 1 July 2011 under the Theme "Accelerating Youth Empowerment for Sustainable Development" notably that "all Member States should advance the youth agenda and adopt policies and mechanisms towards the creation of safe, decent and competitive employment opportunities by accelerating the implementation of the Youth Decade Plan of Action (2009-2018) and the Ouagadougou 2004 Plan of Action on Employment Promotion and Poverty Alleviation", and commit to reduce "Youth and Women unemployment by at least two percent annually over the next five years";
5. **Recalling** Resolution and conclusions of the 101st Session of the International Labour Conference, Geneva 2012, which found "the magnitude and characteristics of the crisis of youth employment , exacerbated in many countries by the economic and financial crisis world "and hence should " adopt a multidimensional approach, including policies to stimulate job-rich growth and the creation of decent jobs through macroeconomic policies, employability , active labor market policies , entrepreneurship and youth rights,



to address the social consequences of the crisis while maintaining fiscal and financial stability";

6. **Recalling** the resolutions of the General Assembly of the United Nations on Culture and Development, notably 65/166 (2010), which explicitly emphasizes the role of culture in sustainable development and the achievement of national and international development goals, including the MDGs and 66/208 (2011) which reaffirms that culture is both an important factor of social integration and for the fight against poverty, which ensures economic growth and ownership of development;
7. **Recalling** the « Creative Economy Report 2013 » of the United Nations published by UNESCO and UNDP which underscores how creative economy in the last decade is enhancing livelihoods at the local level in developing countries while recommending further investments in creativity, innovation and sustainable creative enterprise development across the value chain;
8. **Recalling** also the normative instruments adopted at the international level such as the Universal Declaration of Cultural Diversity of 2001 and the UNESCO's Cultural Conventions which are intended to safeguard and nurture aspects of culture and creativity, from tangible and intangible heritage, to the diversity of cultural expressions and creative industries;
9. **Taking into consideration** the recommendations of the 8th UNESCO Youth forum advocating for capacity building for the transition to adulthood in line with the objectives of the UNESCO Operational Strategy on Youth 2014-2021;
10. **Recalling** that by 2014, African workforce will be close to one billion, that African youth population is growing exponentially and that one of the main challenges in Africa is employability of the 7 to 10 million youth joining the job market every year, and;
11. **Aware** that a large proportion of young people have skills and know-how different from the labor market needs and that often young women have less opportunities to acquire such skills;
12. **Considering** that the convergence between culture, creativity and new technologies, induces a dynamic capable of engendering new economic processes at the heart of the economy;
13. **Considering** that, creative economy could serve as an engine for inclusive growth, because based on immaterial capital and assets, it is not only one of the most rapidly growing sectors of the world economy, but also a highly transformative one in terms of income generation, job creation and export earnings while at the same time fostering social inclusion, cultural diversity and human development;
14. **Recognizing** that education systems are not sufficiently informed by the cultural heritage of African societies nor do they take into account the information society, and thus produce skills/competencies that are not useful for remunerated work though the creative economy;



15. **Considering** employability as a person's capability for gaining, creating and maintaining remunerated work;
16. **Convinced** that entrepreneurship development is a prerequisite for sustainable and inclusive economic growth while generating decent and productive work;
17. **Convinced** that private sector involvement is crucial to a successful multi-sectorial approach to promoting youth employability through the African creative economy;
18. **Convinced** that the creative economy can also provide an opportunity for African countries to foster structural transformation of their economies and enable them to take steps to access the booming sectors in the glo-cal economy. This is feasible if governments have put in place effective policies that aim at the creation of an enabling environment;
19. **Considering** that priority actions related to the development of youth employment in the cultural and creative sector should be focused on supporting the autonomy, capacity and competitiveness of youth, we the Ministers and Heads of Delegation agree on the following principles:
 - The transversal nature of culture and the creative economy which is linked to various ministerial areas;
 - Sustainable development;
 - The complementarity of economic and cultural aspects of development;
 - Social inclusion;
 - The protection and promotion of cultural diversity;
 - Inter-ministerial collaboration;
 - Public and private partnerships considering particularities;
- 20. Therefore, we, the Ministers and Heads of Delegation,**
 - a. Welcome and thank the President of the Republic of Cabo Verde for his commitment to promote the Praia Declaration among his peers in view of implementing its resolutions;
 - b. Adopt the Praia Declaration on multi-sectorial approach to promoting youth employment through creative economy in Africa;
 - c. Assert our will and commitment to its implementation, taking into account the specificities of different national contexts;
 - d. Endorse the development and implementation of an inter-sectorial framework and a national action plan;
 - e. Request the relevant United Nations organizations and other actors of international cooperation to support national frameworks and action plans;



- f. Suggest, the inclusion in UN country, African Union as well as regional organizations in operationalizing action plans and in supporting pilot programs including implementation, monitoring and evaluation;
- g. Propose to encourage regional and sub-regional trade in the creative economy and the employability of young people;
- h. Invite technical and financial partners involved in this sector, in cooperation with organizations of civil society, the private sector and communities to support all actions to be undertaken to promote the creative economy and employability youth.

21. In conclusion, we the Ministers and Heads of Delegation, give priority to the following actions:

- a. Establish Value Chain Analysis in the cultural/creative industries sectors/sub-sectors, as well as sectors/sub-sectors connected to them as a prerequisite step before any policy or program/project proposal;
- b. Conduct a review /update of current policies to accommodate creativity, improve performance and establish the conditions and the enabling environment for creative work for young people with a particular focus on women. To this end, define short, medium and long-term (3-10 years) plan;
- c. Establish, under the leadership of a chosen ministry, direct consultations ministry by ministry, in order to formulate integrated national strategies enabling the promotion and growth of the creative sector by supporting entrepreneurship and employability of youth;
- d. Complete and ensure the effective implementation of regulatory and legal frameworks related to intellectual property and the creation of work opportunities for young people;
- e. Encourage attractiveness to investment through tax incentives and provide special support and the development of entrepreneurship and self – employment in the creative economy including through the creation of incubators, access to micro-finance and simplification of procedures
- f. Establish a system for the development of technical and professional skills taking into account the reality of training systems in Africa while recognizing the predominance of the informal sector in the economies targeting however, skills at tertiary level to promote the transformation of economy through innovation and creativity;
- g. Introduce in the educational systems, from primary to tertiary, the transmission of knowledge, know-how and the values of African cultures as well as those of global citizenship

Prime Ministers of the sub-region of ECOWAS and SADC are called upon to hold a summit on the creative economy and employment of young people so the results and recommendations will be submitted to the Heads of State.



Concept note

A multi-sector approach to promoting youth employment within Africa's creative economy

Praia, Cabo Verde - 28-30 November 2013

Despite the global financial crisis observed since 2000, the economy of sub-Saharan Africa, mainly based on commodities, is maintaining a growing trend and the medium-term prospects are favorable. Yet, this performance is not sufficient to stimulate socio-economic development needed to lift millions of Africans out of poverty and reduce inequalities in many countries, mainly because of the low capacity of job creation, job insecurity and underemployment in the informal sector. The rate of unemployment in the continent is high, especially among young people who are approximately 200 million and represent 60% of the unemployed in Africa. However, young people have a lot of energy, creativity and talent which may influence the future prosperity.

Among the solutions to address the challenge of youth unemployment in Africa, is the vast economic and social potential of Africa's cultural and creative resources which could be further enhanced. To this end, a common policy response - embracing policies in the field of education, culture, youth and employment - is necessary to tackle the cross-cutting issue of youth unemployment. Such approach would contribute to develop the creative economy, encourage youth entrepreneurship and creative talent, matching training with job market needs. It will also contribute to recognize and promote African culture, knowledge, and know-how.

To foster such integrated policy approach for youth employment in the African creative economy, UNESCO is organizing, in partnership with the Government of Cabo Verde and in UN Cabo Verde, a high level ministerial meeting that will focus on the sharing of experiences and best practices in educational, political, cultural, youth and employment. The outcome of this meeting will take the form of "Manifesto of Praia" with a national roadmap for countries defining priority actions for the next four years.

This multi-sectoral activity will contribute to the implementation of the Operational Strategy of UNESCO Priority Africa (2014-2021) and the UNESCO Operational Strategy for Youth (2014-2021). It is also within the framework of efforts for the promotion of a culture of peace (Luanda Action Plan) and the role of culture in sustainable development (Hangzhou Conference), technical and vocational education and training (TVET) and youth empowerment.

The activity is inspired by both the African Youth Charter and the Charter for African Renaissance from 2006, the last two resolutions of the General Assembly on Culture and Development (Resolution 65/166 and 66/208) adopted in 2010 and 2011 and the Decision of the African Union on the link between culture and education (Assemblée/AU/Dec.96) 2006, including its appeal to the Ministers of Culture and the education "to create division A for regular consultations on the links between culture and education, and education in cultural life, in particular through the reconstruction of African education systems."

Objectives :



1. Promote on the basis of a multi-sectoral approach, an integrated response of educational, cultural and youth policies to meet the challenges of youth unemployment through a high-level political commitment.
2. Share experiences and best practices of integrated actions supporting cultural industries and creative job sectors targeting youth.

Results:

Development of a common vision of an integrated approach to promote the creative economy and employment of young people in targeted countries and agree on priorities for the next four years by national and international development actors.

Participating countries:

Angola, Burkina Faso, Cabo Verde, Ghana, Cote d'Ivoire, Nigeria, Senegal and Sao Tome.

The meeting will bring together

- a country delegation composed by Ministers and government officials from the ministerial portfolios of education, culture, youth, from 2 to 3 national young delegates and experts
- Experts and representatives of agencies of the United Nations system, regional and other technical and financial partner organizations.





Organisation
des Nations Unies
pour l'éducation,
la science et la culture

A multi-sector approach to promoting youth employment within Africa's creative economy

Praia, Cabo Verde – 28-30 November 2013

AGENDA

Thursday 28 November		
Culture and creativity for youth employability in Africa: challenges and priorities		
08h00 – 9h00	Arrival and registration	
09h00 – 10h00	Welcome	Mr Mario Lucio de Sousa, Minister of Culture Cabo Verde Ms Ulrika Richardson-Golinski, UN Resident Coordinator Cabo Verde Ms Lalla Aïcha Ben Barka, Assistant Director General, Africa Department, UNESCO H Exc. Jorge Carlos Fonseca, President, Republic of Cabo Verde
10h00 – 10h30	<i>Coffee break</i>	
10h30 – 10h45	Framework, objectives and expected results	Ms Ann-Therese Ndong Jatta, Director Regional Office for West Africa UNESCO (Sahel)
10h45 – 11h30	Youth, creative economy and employment : trends, challenges and perspectives over the next ten years	Mr Lawrence Ndambuki Muli, African Observatory for Political Practices and Youth Studies; Mr Francisco D'Almeida, CEO Culture and Development
11h30 – 12h00	Cabo Verde's creative economy : the keys to a paradigm shift	Mr Mario Lucio de Sousa, Minister of Culture Cabo Verde
12h00 – 13h30	Introductory policy debate	Moderator: Ms Lalla Aïcha Ben Barka
13 h30 -14h30	<i>Lunch</i>	
Afternoon : Transfer to National Library		
Heads of Delegation visit of historical sites		
WORKSHOPS National Library		
Identification of needs, challenges, and policy responses		
cOU	Panel 1 : Links between policies to develop professional/technical education and youth employment for the creative economy	Presentation: Ms. Ayele Adubra 'TIVET/DCTP supporting the development of cultural industries' Remarks : Mr Kwaku Boafo Kissiedu, Kwame Nkrumah University, Ghana; Mr Olavo Delgado e Vargas Mello, Cabo Verde; Mr Lassiné Diomandé, Director, Ministry of Youth, Cote d'Ivoire Moderator : Ms Ousseina D. Alidou, Director Center for African Studies, Rutgers University Report from : Ms Wumi, Director of Wunmi O
	Panel 2: Arts, heritage and cultural infrastructure at the heart of a creative economy: what policies to encourage the creation, production and distribution of products and services?	Presentation: Mr Kadanga Kodjona. <i>Cultural policies in place: what impact on cultural and creative industries?</i> Remarks: Mr Oludotun Oluseyi Womiloju, Deputy Director Federal Ministry of Culture and Tourism and National Cult, Nigeria; Mr Mamidou Coulibaly Diakité. Director, Ministry



		of Culture and the Francophonie, Côte d'Ivoire ; Mr Alexandre Agra, Director SOMMOS, Brazil Moderator :Ms Ayoko Mensah ACPCultures + Report from : Mr Amadou Fall Ba, Director of Festa 2H /AfriCulturban
	Panel 3: Youth unemployment and inclusive growth: which policies to foster entrepreneurship in the culture and creative sector?	Presentation : Mr Marlen Bakalli, Focal point creative industries UNIDO Remarks : Mr Charles Ofoe Kugblenu, Minister of Employment and Labour Relations Ghana, Mr Sergio dos Santos, Angola; Ms Mame Diarra GUEYE, fashion designer, Senegal Moderator : Ms Heloisa Marone, Senior Economist, UNDP in Cabo Verde Report from : Mr Wahabou Bara, entrepreneur winner of 2012 Burkinabe Entrepreneur Award
Friday 29 November		
What approaches to integrated policies for youth employment in the cultural and creative industry sectors?		
08h30 – 09h30	Panel reports	Report from : Ms Wumi, Mr Amadou Fall Ba, Mr Wahabou Bara
09h30 – 11h00	Round table 1 Education, employability and youth	Presentation : Mr Victor MB Borges, Cabo Verde Moderator : Ms Ann-Therese Ndong Jatta, Director Regional Office for West Africa UNESCO (Sahel)
11h00 -11h30	<i>Coffee break</i>	
11h30h- 14h00	Round table 2 Changes in the culture/creative sector and new technologies	Presentation : Mr. Helder Veiga, Cabo Verde Moderator : Ms Abena P.A Busia, Chair Department of Women and Gender Studies, Rutgers University
14h00 – 15h00	<i>Lunch</i>	
15h00 - 16h30	Round table 3 Towards an integrated policy approach: inter-ministerial work and the funding of policies and strategies	Presentation : Ms Claudia Leitao, former National Secretary of Creative Economy, Brazil Moderator : M Francisco D'Almeida, CEO Culture and Development
16h30 – 16h45	<i>Coffee break</i>	
16h45 - 17h30	Closing remarks	Ms Ousseina D. Alidou Director Center for African Studies, Rutgers University
	Workgroup ; Praia Declaration and Action plan	
Saturday 30 November		
Towards an inter-ministerial implementation plan		
08h30 – 11h00	Action Plan : towards an integrated policy response encouraging African cultural content, creativity and the employability of young people	Plenary discussion Facilitator: Ms Lala Deheinzelin, Entusiamo cultural, Brazil
11h00 - 11h30	<i>Coffee break</i>	
11h30 - 12h00	Draft Praia Manifesto discussions and revisions	
12h30 – 13h00	Reading of the Manifesto and Adoption	
13h00 - 14h00	Closing Dr. António Correia e Silva. Ministre de l'Enseignement Supérieur, Sciences et Innovation, H Exc Dr. José Maria Neves Prime Minister Cabo Verde	



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Biographical notes

Ayélé Léa Adubra

Ayele Lea Adubra holds a Doctorate degree in human resource development from Pennsylvania State University (USA) and a Master's degree in Education Management and Administration from Moray House College (United Kingdom). She began her professional career in 1977 in Togo, her country, as a college professor, then as an inspector of technical education and vocational training. Since 2002, she works as an education and training consultant, and has provided expert advice to several international agencies and non-governmental organisations such as: the African Development Bank (AfDB), UNESCO, UNFPA, USAID, ADEA, the Mitchell Group-Inc., Education Development Centre (EDC), OSISA, etc. Dr. Adubra's areas of expertise are: human resource development, gender issues and evaluation, the monitoring of education and vocational training issues.

Alexander Agra

Alexandre Agra is Songwriter, Record Producer and Entrepreneur with deep experience and a successful track record in all the Industries of Entertainment & Media, including Music, Movies, Advertising, Radio, TV and Internet.

Nowadays he has a special focus in the inclusion of Brazil among the leading global exporters of cultural goods.

His current goal is collaborate to transform the brazilian cultural richness in social and economic wealth through the use of the ICT tools.

From his point of view, the Internet and its democratic environment constitute a competitive advantage to emerging countries such as Brazil and the rest of Latin America and Africa that has a vibrant and rich culture about to be discovered and consumed worldwide.

Pioneer in the Global Digital Distribution Market, Alexandre Agra has conceived and founded iMusica from the ground up in March 2000 anticipating the iTunes business model in three years.

Currently he is the CEO of SOMMOS, the first Digital Distribution Platform dedicated to export the Brazilian Cultural goods. Founded in July, 2008, SOMMOS was originally conceived as a production bureau of music & entertainment focused in developing creative solutions for the different niches of the Audio Visual Market: TV/ Movies/ Advertising/ Music/ Internet including Strategic Consulting and developing new Business Models of Digital Distribution for the different Audiovisual Contents. All this knowledge and experience was brought to the new company: SOMMOS Arte Brasileira S.A.

Education: Economics at the UFRJ (Universidade Federal do Rio de Janeiro).

He speaks English and Spanish.

Mr. Alexandre Agra is also a panelist and consultant on the Creative Economy, with special focus on the Entertainment and Media Industries.

Charles Akibode

Charles Akibode is the adviser to the Minister of Culture for International Cooperation and the technical expert in charge of tangible and intangible heritage in Cape Verde. He was responsible for the Tabanka submission for Intangible Cultural Heritage (2005), the Cimboa Memory protection Initiative (2007-2010), as well as the Cidade Velha submission for World Heritage sites (2009). Mr Akibode was a consultant to UNESCO for the classification of African World Heritage sites such as Grand Bassam (Côte d'Ivoire, 2011), the city of Mbanza-Kongo (Angola), Tchitundu'Hulu rock art (Namibia, Angola), pink porcelain in São Tome, and the Mozambique Island management plan. A

lecturer and trainer of African Heritage technicians (Angola, Benin, Côte d'Ivoire, Mozambique, São Tome and Principe), Charles Akibode has a Masters degree in history, and specialises in African history and the history of the Middle Ages. He is a doctoral candidate at the University of La Rochelle ("Atlantic and maritime History"). Charles Akibode has been decorated by the city councils of Gorée ("Honorary Citizen of the City of Goree") and Cidade Velha (2010); as well as by the Republic of Cape Verde (2009) and Republic of Côte d'Ivoire (2013).

Ousseina D. Alidou

Ousseina D. Alidou is the Director of the Centre for African Studies and a Professor at Rutgers University, Department of African, Middle Eastern and South Asian Languages and Literature. She is an Associate Professor in the Department of African, Middle Eastern and South Asian Languages and Literature and Comparative Literature, which is a subsidiary of the Faculty of Graduate Studies at the Department of Anthropology in Rutgers University. At the same time, she is the Director of programmes in African languages and literature. Dr Alidou is co-director of "A Thousand Flowers" (Mille Fleurs) and "Post-conflict Reconstruction", and has authored numerous articles on African linguistics, literature and women's studies. She is the author of "Engaging Modernity": Muslim women and Agency policies in Postcolonial Niger. Her work offers insight into the meaning of modernity for Muslim women in Niger, and blends biographical information with sociological data, social theory and linguistic analysis to offer an eclectic vision of political Islam, education, popular culture, war and its consequences.

Amadou Fall Ba

Since 2006, Amadou Fall Ba is the Director of Festa2H (international festival of Hip-hop and urban cultures, www.myspace.com/festa2hfestival). He studied management, cultural marketing and events communication, and is a member of Africulturban (Africa's biggest urban cultures structure), which has a membership base of over 1000 affiliates. Since training in cultural project management at the École du Show Business in Montreal and in cultural management and marketing at the British Council, Amadou has worked for many festivals in Senegal. He is the initiator of FESTA 2H, a festival of hip-hop music, and played an active role in the creation of a school for DJs. In 2010, Amadou Fall Ba was an expert in urban cultures on the National Commission for Arts during the World Festival of Negro Arts that was held in Dakar by the Government of Senegal and the African Union.

Marlen Bakalli

Marlen Bakalli began his professional life as a brand manager at the age of 23. At 24, he was an entrepreneur in the watch manufacturing industry in France (www.akteo.fr). The experience was a success and made him realise the challenges that entrepreneurs face when they start a business. Thereafter, he continued in the private sector as Marketing Director before venturing back into entrepreneurship with a focus on branding and sales. From September 2009, he was sent to Ethiopia for 3,5 years as a UNIDO marketing specialist for the modernisation of the hides and skin sector. Since 2013, Marlen Bakalli is UNIDO's focal point on creative industries and manages youth entrepreneurship and women's entrepreneurship projects.

Maurice Kuakou Bandaman

Maurice Bandaman wanted initially to become a businessman or banker, but his readings persuaded him to enrol in the school of Modern Letters at the University of Abidjan. In 1987, he graduated and published his first collection of short stories, "A Woman for a Medal". Thereafter, he taught modern literature at the *Lycee Moderne de Dabou* from 1988 to 1995 and at *Lycee Classique* in Abidjan from 1995 to 2000. He was appointed in 2000 to head the Sub-Directorate of Arts and Culture, and served in this capacity before becoming Minister of Culture and Francophonie in 2011. Maurice Bandaman was the Mayor of Taabo Municipal Council from 2001 to 2013. He served also as the President of

the Association of Ivorian Writers from 2000 to 2004, and as the Chairman of the Board of Directors of the Ivorian Broadcasting Corporation from 2004 to 2006.

Wahabou Bara

Wahabou Bara holds a Master's degree in Arts and Communication. He is an independent consultant and trainer in administration and cultural management. He has 10 years of experience in the field of culture, and particularly in the management of artists' careers, the programming of arts festivals, the design and implementation of cultural projects and events communication media, and informed consulting on urban trends. Since 2013, Wahabou Bara is a member of the oversight and management committee of the Fond de la Promotion Culturelle du Bureau Burkinabé des Droits Auteurs (B.B.D.A). He was the winner of "JEB 2012" (Burkina Faso Entrepreneurship Day)

Victor Borges

Victor Borges is, since 2009, an independent consultant, trainer and lecturer focusing on cooperation for development, international affairs, public administration, capacity building, education, training, migrations and project management. He served as minister of education, culture and sports (2001-2003) and minister of human resources development (2003-2004). He was also minister for foreign affairs, co-operation, and communities of Cape Verde (2004-2008). He was the Bureau Coordinator of Swiss Cooperation Agency in Cape Verde (1995-2000), Chief of the project training and information on environment, (1990-1995), Director of studies and planning and general coordinator education projects of Cape Verde (1986-1990). He was/is member of advisory and governing boards of many international organizations working on education, development and international affairs, including UNESCO and UNESCO's Institute for Lifelong Learning (UIL), in Hamburg. Victor Borges holds a D.E.A. degree in education sciences as well as a master's in psychology from the University of Paris VIII and Nice (France). He has participated in many courses and training on planning and development management.

Abena P. A. Busia

Professor Abena Busia is the current Chairperson of the Department of Women's Studies and Gender at New Jersey State University, Co-Director and Co-editor of "Ground-breaking Women Writing Africa Project" (a project on pieces of writing on African women revolutionaries), an anthology in several volumes published by the feminist at CUNY. She is also the editor in chief of two volumes of "Women Writing Africa: West Africa and the Sahel" (2005), and Women Writing Africa: Northern Africa (2009). Professor Busia was co-editor of *Theorizing Black Feminisms* (1993) and has published numerous articles and book chapters on topics such as black women writers, black feminist critique, and African literature. Professor Busia obtained a fellowship from the Fulbright Hays Group that has kept her working with her home country, Ghana, together with two historians from Rutgers on an interdisciplinary programme for "Teaching the History of Slave Trade Routes from Ghana and from Benin".

Antonio Correa Silva

Antonio Correa Silva was a member of the team on the History of Cape Verde. He has co-authored three works and authored three other books ("*Histórias um Sahel insular*" " *Nos Tempos no Porto Grande do Mindelo*" "*Cape Verde: Combates pela História*"). He was an adviser to the President of the Republic of Cape Verde (2001-2003); President of the National Commission for the establishment of the University of Cape Verde; and Chancellor of the University of Cape Verde. He is currently the Minister of Higher Education and Chairman of the UNESCO National Commission. Antonio Correa Silva has received medals of honour from the President of Cape Verde (2010), from the Prime Minister of Verde (2005), and from the Mayor of Ribeira Grande de Santiago (2009). He is 50 and married with two children.

Francisco d'Almeida

Francisco d'Almeida has been serving since 1986 as the head of the association of culture and development, which works to mainstream culture in development policies. In this capacity, he advises Francophone African governments and local communities on issues pertaining to cultural policies. His professional experience and expertise in the cultural industries cover the development of cultural profiles, the structuring of the music and book sectors, and the implementation of cultural development strategies. Francisco d'Almeida is one of the 30 experts UNESCO appointed in 2011 to provide technical assistance on cultural policies to governments in the developing countries.

Fernanda Maria De Brito L. Marques

Fernanda Maria De Brito L. Marques earned a BA in History from the Faculty of Letters at University of Coimbra (1981-1985), and a Masters in Literature and Lusophone African cultures from the FCHS at New University of Lisbon, with a dissertation on the "Analysis of Basic Education in Cape Verde" (2000/03). She is a doctoral student in Educational Sciences - Educational Administration. She was Commissioner of the Ministry of Education on the island of Fogo in 1989; Director of Ludgero Lima High School (Mindelo) in 1989/90; Technical Adviser to the Advisory Centre for non-formal education, Mindelo, in 1991; Technical Adviser to the Delegation of the Ministry of Education in San Vicente, in 1993; and Teacher at the Teacher Training School for Basic Education, Mindelo, in 1995. Fernanda Maria L. Marques De Brito was also Coordinator of the second cycle of FEPROF (Training for practising basic education teachers) in Barlavento region from 1995 to 1998; project officer – UNESCO EFPEB Associated school project in Mindelo, in 1997/98; Consultant in the pro-Education Project (promoting basic education), funded by GTZ (German Agency for Cooperation) in 1997/98; Project Assistant for the UNICEF education program in Cape Verde, 1998-2000; Member of the Organising Committee of the First Congress on the history and state of education in Africa and Timor (HSEAT) in UNL, in 2002; Coordinator for the evaluation of educational and cooperation units for the development of the basic education teachers training school in Mindelo, Cape Verde Educational Institute, in 2003; Cabinet Director, Ministry of Education and Human Resource Development (MEVRH) in 2004; Director General, MEES Studies and Planning Unit, in 2004/06; Minister of Higher Education, Science and Culture in 2010; Minister of Education and Sport in 2011.

Lala Deheinzelin

Lala Deheinzelin is an international speaker and consultant. She works on four continents and is among the few experts in Creative Economy, Sustainable Development and the Future (fixed-term contracts). Lala works for governments, institutions and enterprises engaged in development processes, such as: BNDES (Brazilian Bank for Economic and Social Development), Federation of Industries, SEBRAE (Brazilian Service for the Support of Small and Medium Enterprises), UN agencies (UNCTAD, UNDP, UNESCO, WTO), multilateral organisations such as AECID and OEI, and national and local governments in Brazil and abroad. She owns "Enthusiasmo cultural"; is the leader and architect of "Creating the Future Movement"; a board member at the National Institute of Fashion and design; and Founder of the PUC Centre for Future Studies. Lala has a strong background in the performing arts, film and television, and is among the pioneers of the creative economy in Brazil.

Mario Lucio Matias De Sousa Mendes

Mario Lucio Matias De Sousa Mendes is the founder and leader of *Simentera*, a musical ensemble whose acoustic brand of music marked a turning point in Cape Verde's music tradition and also introduced African culture as an element of cultural identity in Cape Verde. He is the founder and director of "*Quintal da Música*" (garden of music), a cultural association that has helped younger people in decisive ways to learn more about traditional music and has been promoting young talents. Mario Mendes is a music composer and member of SACEM, a French copyright company that has recorded music for Cesaria Evora, Lura, Mayra Andrade, and other foreign artists in France,



Brazil, Portugal, and Italy. He is a composer for *Raiz di Polon*, the only contemporary dance troupe in Cape Verde. He composed the soundtrack for "*Adao e as Sete Pretas of fuligem*", a play performed during celebrations in Porto, Europe's Capital of Culture, under João Branco (President of Mindelact Association). He is also the founder of "Fesquintal de Jazz", the Cape Verde International Jazz Festival. Mario Lucio has performed shows in many countries (United States, Brazil, France, Germany, Switzerland, Slovenia, Portugal, Switzerland, Greece, Spain, Luxembourg, Belgium, Italy, Romania, England, China, etc.). With Simentera he recorded a CD in France, titled "Tr'adictional", a musical project about cultural blending with guest stars including Manu Dibango from Cameroon, Toure Kunda from Senegal, Paulinho Da Viola from Brazil, and Maria João e Mário Laginha from Portugal.

Mamidou Coulibaly Diakite

Mamidou Coulibaly Diakite is a specialist in Economics, Finance and Organisation. He holds a post-graduate degree from the Institute of Banking Technology (ITB) at Conservatoire National des Arts et Métiers (CNAM) in Paris. He now works as a banking executive at Société Générale de Banques, Côte d'Ivoire (SGBCI). Before then, he held several positions in financial research and technical assistance. Diakite is the Director of Infrastructure and Cultural Facilities at the Ministry of Culture and Francophonie, and a member of several national committees which make decisions on the film industry support fund (FONSIC), AGOA, and the allocation of airwaves.

Lassine Diomande

Lassine Diomande is a Youth and Sports Inspector who has held several positions as Chief of Service, Project Manager, and Technical and Regional Director. Since October 2011, he is Director of associations and socio-educational activities at the Ministry of Youth, Sports and Entertainment. Mr. Diomande has a wealth of experience in the training of trainers in techniques for consulting and communicating with young people. He has a prospective vision of empowerment and accountability in socio-educational activities for the youth.

Abla Dzifa Gomashie

Abla Dzifa Gomashie holds a Master of Philosophy in African Studies, University of Ghana, a Bachelor of Fine Arts, obtained with honours, and a degree in theatre arts from the same university. She takes a keen interest in the Creative Arts and Culture, and has spent almost all her adult life developing and promoting Ghanaian and African culture. Before her appointment as the Deputy Minister of Tourism, Culture and Creative Arts, Dzifa was the CEO at Values for Life, a non-governmental organisation that organises youth camps to promote the creative arts (performing arts) and culture. She also runs a family restaurant and works as a TV host for TV Africa, disseminating male models.

Melanie Jeannine Sadio Goudiaby

She holds a Master 2 of development (Bac+5) in Cultural industries Management at the international Senghor french speaking University of Alexandria in Egypt and a diploma of cultural animations. Melanie is working at the ministry of culture in Senegal since 2003. She is a proven competence in administration, communication and cultural projects management. She has a huge experience in events organization (festival, biennale, cultural days, seminars ...). She has skills for good practices exchanges. She is currently the Head of Performing Arts Division at the Department of Arts and cofounder of the cultural association DePerres. This association seeks to foster vocations, develop talents and contribute to arts education for young people through co-curricular and extracurricular activities. As part of the Off Dak'art 2014, forty-eight (48) quality works from students in four (04) schools have been exposed in the Park Hann.



Mame Diarra Bousso Gueye

Mame Diarra Bousso is a designer, photographer and blogger. She was born in Dakar, Senegal, and moved to Norway at the age of 16 and to the USA at 18. After obtaining a degree in Economics and Mathematics, she began working on Wall Street before switching to the world of arts. Diarra Bousso created her platform online: www.dakarboutique.com along with her two brands MINT and DB. Diarra's dream has always been to create brands that bear the hallmarks of her extensive travels and focusing on three main aspects: tribal prints, colours and accessories. She describes her style as chic, eclectic, bold, tribal, exotic, minimalist and accessible to all, and believes that her MINT and DB brands are a faithful image of her dreams to attain success in the art of dressing.

Kwaku Bofo Kissiedu

Kwaku Bofo Kissiedu is a Lecturer in the Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology (KNUST), and the outgoing head of Department. He also served for a number of years as the head of the Painting Section. Kwaku Bofo Kissiedu has been teaching art with a particular emphasis on experimentation and new ways of seeing and expressing art. He is also an organiser and host of arts and cultural programmes, as well as the coordinator of *Sa'Nsa*, an art association in the Triangle Network which organises international art workshops, exhibitions, residential workshops and other arts and cultural events. Kwaku Bofo Kissiedu has a particular connection with Ashanti visual culture, and especially the culture of the Ashanti resident in and around Kumasi, Ghana's second largest city. With his great interest in bringing people together for creative activities, Kwaku Bofo Kissiedu has travelled to many countries for workshops and conferences. This has helped him also, in some cases, to organise art programmes based on intercultural integration and collaboration with the community.

Bamba Lancina

Bamba Lancina is an education inspector, who specialises in counselling vulnerable groups or persons, using a suitable framework for empowerment and social inclusion. He is also a project manager, who has served successively as the chief of service of the Mutual Social Insurance Scheme at the Ministry of Justice; Director of the General Mutual Social insurance Scheme for State officials and workers; and Deputy National Coordinator of the National Civic Service Programme. Bamba Lancina is currently the Director General of the National Youth Fund where he provides civic and citizenship education and the socio-economic integration of young people through projects and income-generating activities.

Claudia Leitao

Claudia Leitao is a law and arts education graduate, who subsequently pursued a Master's degree and a PhD in Sociology. She is now a professor and researcher on public policies for culture at the State University of Ceara - UECE, Brazil, as well as an adviser to the "Culture Vive" programme. Claudia is a member of the Cultural Policy Studies Network (Redepcult) and the Editorial Board of the digital magazine, "Cultural Policies", released by the Federal University of Bahia Publishers. Prior to this, Claudia was Secretary of State for Culture in Ceara from 2003 to 2006. In that capacity, she developed a state programme, "Enhancing Diversity and Promoting Cultural Citizenship", which profoundly reformed public policy formulation and evaluation. Claudia also implemented a national system for culture in Ceara, which earned her the Ministry of Culture's first prize for "Public Management" of the "Culture Vive" initiative. She was appointed National Secretary of the creative economy (2011-2013), and Adviser to the World Trade Organisation (WTO).

Jenny Fatou Mbaye

Jenny Fatou Mbaye is a post-doctoral research fellow at the African Centre for Cities (ACC), University of Cape Town (UCT). Her research interests include development and cultural entrepreneurship, work and the creative industries, and the policies and practices for cultural production in Africa. Dr. Mbaye has worked in cultural and media organisations in Senegal and



Burkina Faso, and as an academic researcher in Canada and the United Kingdom. From 2008 to 2011, she collaborated regularly with Accents Multiples, a cultural mediation and engineering bureau based in Dakar. Jenny holds a PhD in Human Geography, specialising in Urban Economics (LSE), a Masters in Management of Cultural Organisations (HEC Montreal), a Masters in International Studies, specialising in Ethnomusicology (University of Montreal); and a BA in Sociology (Concordia University).

Ayoko Mensah

Ayoko Mensah holds a Master's degree in Cultural Organisations Management from Université Paris-Dauphine. She is a Consultant in cultural cooperation in sub-Saharan African countries, and has worked for the Organisation Internationale de la Francophonie (OIF), the European Commission and CulturesFrance. Ayoko is currently an Information and Communication Expert providing technical assistance to the ACP-EU Support Programme for ACP Cultural Sectors, ACPCultures + (www.acpculturesplus.eu). She was born in 1968 to a father from Togo and a mother from France. She read comparative literature and journalism before starting a career as a culture-centred radio, print and television journalist. From 2005 to 2012, Ayoko was the editor of Africultures (www.africultures.com), then Afriscope magazine (www.afriscope.fr). She has co-authored several books and written over one hundred articles on cultural cooperation and artistic practices in sub-Saharan Africa.

Lawrence Ndambuki Muli

Lawrence Ndambuki Muli is a Public Policy Analyst and Environmental Expert with the African Observatory for Policy Practice and Youth Studies. He now works as a liaison officer at the AU, UN ECA, and the RECs. Lawrence is also the Programme Director at ADC International. Prior to this, he worked for two years with UNEP as the project coordinator for the Mainstreaming Environment and Sustainability in African Universities programme, before going to work as a Programme Associate in the UNFPA Liaison Office at the AU and ECA, where, he was deployed over the last three years as a policy advocacy and consulting expert to the Youth Division, the Department for Human Resources in Science & Technology, and the African Union Commission. In these positions, Lawrence was associated closely with country efforts to deliver the African Youth Charter and review the Ten-Year Plan of Action for the Youth (2000-2018). He served also as a focal point for African youth in the post Rio+20 process, and coordinated the engagement of African youth in the Millennium Development Goals (MDGs) and the post-2015 development agenda. Currently, Lawrence Ndambuki is a member of the Youth Committee for the ICPD Programme of Action (2012), and policy adviser to the African Youth Initiative on Climate Change (2008), the African Youth Panel (2010), and the African Youth Environment Network (2011). Earlier on, Lawrence Ndambuki was the African representative in the United Nations Global Committee (2009) to the UN DCPI in New York, and worked as the adviser on youth issues to the Board of the FARNPLAN African Network (2013) in South Africa.

Boureima Nabaloum

Boureima Nabaloum has a Certificate of Aptitude for Continuing Education Counselling (CACEP), which he earned after a four-year post high school course at the National Institute for Youth, Physical Education and Sports (INJEPS), Ouagadougou (Burkina Faso). He came out the valedictorian of his class. His training gave him the experience in programme development and management to engage actively in Entrepreneurship, the management of organisations and associations, youth psychology and sociology, as well as andragogy. Currently, Boureima Nabaloum is the Director General for Youth Development at the Ministry of Youth, Vocational Training and Employment.

Marceline Alloua Fleure Brou Ndoua

Marceline Fleure Brou Ndoua is a 23-year old Ivorian, the instigator of Planet Sports (World of Sport) and first winner of the Start-up Weekend contest. She has a BA in Linguistics from the University of

Cocody and is a member of Akendewa (NGO). Marceline's dream is to create the first online sports agency in Côte d'Ivoire, and establish the first African cultural and sports platform leveraging the power of sports via the ICTs.

Birane Niang

Birane Niang has a Master's degree in Law and a Diploma of Specialised Studies in Business Law and Taxation (University of Bordeaux 1). He is also a graduate of the Judicial Training Centre in Dakar and a Magistrate Court Judge who served as President of the District Court, and Presiding Judge at the Regional Court of Dakar until 2006. From 2006 to 2012, he was Cabinet Director of the Minister of Justice, Keeper of the Seals, the Minister of Internal Security and the Minister of Urban Development and Sanitation. From June 2012 to May 2013, Mr Niang was the Permanent Secretary of the Ministry of Culture and Tourism, and the Ministry of Tourism and Entertainment. Since June 2013, he is the Permanent Secretary of the Ministry of Culture and Heritage.

Wumi Oluwadare

Wumi Oluwadare holds a degree in insurance from the University of Lagos (UNILAG). She is the President of Wumi O', a fashion brand launched officially in 1989, and W-Art & Design, both of which are based in Nigeria. W-Art & Design is a business enterprise contributing to grow the creative industry, with an emphasis on fashion, through training, research, workshops, seminars, and collaboration with stakeholders to create jobs and boost economic growth and social development. Wumi Oluwadare is also the current National Vice-President of the Fashion Designers Association of Nigeria (FADAN). She is a very talented and gifted designer who has been designing clothes for over 35 years since she began sewing at the tender age of 15. She is the African Regional Representative of Sobol - Perry Fashion Productions Inc., owners of the Miami Fashion Week and the Council of International Fashion Designers. Her label, Wumi O, was present at the 15th edition of the Miami Fashion Week with five other African designers. As the founder/owner of Wumi O Divine Creations and the national secretary of the Fashion Designers Association of Nigeria (a position she held for over 10 years), Wumi Oluwadare has contributed immensely to the industry. She has served as a resource person in various seminars and workshops, a Speaker at the 1st SME Summit in Bayelsa State in 2013, and a consultant for a private University in Nigeria on the acquisition of skills and empowerment of youth and women.

Hélder Manuel Lima Veiga

Hélder Manuel Lima Veiga is a 33 years old Cabo verdian. Since January 2009 he works as a Telecommunication Networks Engineer at the Operational Nucleus of the Information Society – NOSi in Cabo Verde. He has also been integrated in the e-Gov Upgrade Project as the responsible of the technological component. Since 2012 he is the Manager of the Cabo verdian Government Private Technological Network.

“Africa’s prosperity depends on its accelerated growth and increased competitiveness which demands that the continent must run while others walk”

Pr. Tandhika Mkandawire

