

Creative Mauritius Vision 2025



ministry of arts and culture

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DRAFT WHITE PAPER

CREATIVE MAURITIUS-VISION 2025

Ministry of Arts and Culture

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List of Abbreviations

- CARICOM: Caribbean Community
- CIPD: Creative Industries Promotion Department
- COI: Commission de l'Océan Indien
- COMESA: Common Market for Eastern and Southern Africa
- IOR: Indian Ocean Rim
- MAC: Ministry of Arts and Culture
- MBC: Mauritius Broadcasting Corporation
- MUR: Mauritian Rupee
- NCCCI: National Committee for Culture and Creative Industries (phase 1)
- NCCCI: National Council for Culture and Creative Industries (phase 2)
- OIF: *Organisation Internationale de la Francophonie*

SADC: Southern African Development Community

TEI: Tertiary Education Institution

TEC: Tertiary Education Commission

UNCTAD: United Nations Conference on Trade and Development

UNDP: United Nations Development Programme

UNESCO: United Nations Educational Scientific and Cultural Organization

(other abbreviations are given in parenthesis in the main text)

1 Executive Summary

This White Paper, entitled CREATIVE MAURITIUS - VISION 2025 is the first comprehensive cultural policy framework that takes into account the potential of the creative economy and the necessity for a new equilibrium for the Republic of Mauritius between the rich and diverse cultural heritage (the live past), contemporary creativity (the pressing present) and the anticipated aspirations of future generations (the fast-forward future).

In terms of cultural policy, “arts and culture” are increasingly understood to be a valuable segment of local, regional and global economies, and are measured as the “creative economy” segment of a country’s GDP. In certain developed economies the creative economy segment can weigh up to 10% of GDP and creates thousands of jobs for creative individuals and creative-industry entrepreneurs; thriving creative sectors imply high numbers of people who benefit from both quality and variety of cultural goods, as well as high levels of participation in all forms of culture.

An absence of data indicates the nascent state of the sector, but even if a conservative estimate of the Mauritian creative economy is evaluated at 2.5 to 3 % of GDP, it would be equivalent to a figure approximately between 8 to 10 billion rupees. In a context of international financial crisis, with a pressing need to diversify the economy, there is enormous potential to develop the creative sector; this is expected to have multiplier effects and positively impact on a range of other sectors that require creative inputs.

The emphasis on the economic aspect does not lessen the importance and centrality of culture at the core of human society. Indeed, since its independence, Mauritius is often praised as an example of peaceful co-existence: this is to the credit of its remarkable population, but it is also the outcome of cultural policies that have encouraged multiculturalism, and the successful preservation and promotion of the diversity of ancestral cultural heritage. In comparison, contemporary cultural production has lagged behind and can be boosted through updated

structures and new frameworks.

Furthermore, sustainable development is a key consideration in conceiving the culture that will be bequeathed to future generations; it is likely that in the future, the relative success of a country will not be evaluated merely through econometrics; instead indices that measure the general well-being of the population will possibly be more relevant, if current international trends remain valid indicators.

It is therefore the appropriate time for the deployment of the long-term vision as articulated in this document. At its core, there is a succinct vision statement of what an ideal cultural scenario should consist of in 2025. This is translated into 10 objectives and further detailed into 14 SMART goals (ie, Specific, Measurable, Attainable, Relevant and Time-bound goals).

This White paper makes major recommendations for the Arts and Culture sector:

There will be a phase-by-phase transition from the actual system of public cultural governance to the proposed set up where an *arm's length institution* will overlook the whole culture and creative industries sector. This phased transition will occur in tandem with the strengthening and structuring of creative civil society, the main interlocutor of the Ministry of Arts and Culture, and ultimately the main beneficiary of this long-term planning exercise.

In the first phase a NATIONAL COMMITTEE FOR CULTURE AND CREATIVE INDUSTRIES will be created as an advisory body for continuous dialogue and positive feedback loops between the stakeholders of the six all-encompassing and comprehensive creative sectors and their parent Ministry, through their respective sectoral sub-committees (heritage; performing arts; visual arts and crafts; languages, literature and publishing; audiovisual and interactive media; design).

In a later phase, based on the triennial reviews of the implementation of the White Paper, this National Committee for Culture and Creative Industries may be given executive powers and will become a full-fledged NATIONAL COUNCIL FOR CULTURE AND CREATIVE INDUSTRIES.

A second major recommendation is to restructure the Ministry of Arts and Culture in the first phase and to create the necessary CREATIVE INDUSTRIES PROMOTION DEPARTMENT, as well as its relevant units to meet the new contextual exigencies. Depending on the triennial reviews, this department may eventually become an autonomous CREATIVE INDUSTRIES PROMOTION AGENCY, in a later phase of implementation.

There are also several sector-specific recommendations as well as an overview of issues of capacity-building, funding and legislation for the successful implementation of this cultural policy. But the main objective is to create the groundwork upon which new, trusted partnerships will be built for the benefit of all the stakeholders of the creative sector, and for the benefit of the whole Mauritian population.

CREATIVE MAURITIUS - VISION 2025 is a milestone in terms of cultural policy for the Republic of Mauritius. It lays the foundation of the culture of a new century by giving scope to the creative potential of Mauritian artists, writers, performers, designers, and researchers, and strengthens the nation by making all Mauritians proud of their culture.

Although to be spearheaded by the MAC, this cultural policy requires support of all stakeholders, it is envisaged as a major new orientation with implications for economic development, wellbeing, innovation and research, education, employment, trade, ICT, industry, tourism and the environment, with the necessity for support and collaboration from the related Ministries.

CREATIVE MAURITIUS-VISION 2025 proposes to set the basis for a new pragmatic working collaboration between the MAC and its stakeholders, especially artists/ creative entrepreneurs, but also the wider public; to do so it proposes a profound transformation of MAC and its substructures.

It re-structures the arts/ culture/ creative industries into a creative ecosystem

where the complementarities of the various sectors are fully exploited. It is to be emphasised that the outcome of such a restructuring is not to be measured only in economic terms, but mainly and especially in terms of the wellbeing of the population.

2 At a glance: Summary of Recommendations

1. Setting up of a National Committee for Culture and Creative Industries as an advisory body in a first phase. Later this will become a National Council for Culture and Creative Industries.
2. Creation of six sectoral sub-committees under the NCCCI (1. cultural and national heritage; 2. performing arts; 3. visual arts and crafts; 4. languages, literature and publishing; 5. audio-visual and interactive media; 6. design and creative services).
3. Creation of a Creative Industries Promotion Department within the MAC. This Department will in a second phase be converted into an autonomous institution, namely the Creative Industries Promotion Agency.
4. The CIPD will consist of 4 units (1. Assistance and Promotion unit; 2. Capacity-building, Research and Strategic Planning unit; 3. IP Development, Copyright and Digital Support unit; 4. Collaborations and Exchanges unit).
5. The Assistance and Promotion unit will also comprise a one-stop shop desk to provide assistance to artists and creative entrepreneurs.
6. TO PROMOTE the arts and culture so as to enable all Mauritians to enjoy richer, more meaningful lives through participation at all levels; emancipate the Mauritian people through access to culture by developing a more inter-cultural and inclusive society that would increase the general wellbeing of the population and decrease various forms of discrimination.
7. TO ENCOURAGE excellence in the arts and take into account the economic potential of the arts as a means of livelihood for creative individuals and of the creative industries to the overall economy.
8. TO ACHIEVE a new dynamic equilibrium between the earlier goals and functions of the MAC, and its new goals and responsibilities through an awareness of the potential of the creative economy of Mauritius and of fast changing contexts.

9. TO SPELL OUT how the MAC transitions from direct sponsorship to public cultural investment.
10. TO ENABLE the MAC to engage with the larger creative sector in a trusted partnership through new structures that will enhance dialogue and representativity.
11. TO FOSTER self-regulation, good governance and arts management competencies in the various cultural domains with the MAC mainly as facilitator.
12. TO EMPOWER the Mauritian creative individual to capitalize on his/her creative potential and derive economic benefit therefrom by providing the optimal legal and economic frameworks; to take into account the potential of digital technologies to enable him/ her to become a global player in the digital era.
13. TO DEVELOP synergies and complementarities with the knowledge economy, digital ecosystems, cultural tourism, and with the MAURICE ILE DURABLE vision with a view to making culture the fourth pillar of sustainable development.
14. TO CREATE awareness and re-align the vision and mission, as well as the legislations of all concerned public and para-statal bodies on which the success of translating CREATIVE MAURITIUS-VISION 2025 into concrete actions rests.
15. TO RESPECT our international engagements as a signatory to various international cultural conventions and promote/develop local, regional and international cooperation and exchanges in the creative industries.
16. The policy regarding cultural centres, including the *Mauritian Cultural Centre* will be reviewed.
17. Developing Mauritius as a Cultural Carrefour.

18. A triennial FESTIVAL DE LA MER will be organised. It will include a film festival, a triennial art show, an Indian Ocean music festival and it will also act as a regional market for cultural goods.
19. Consideration may be given to contributions from betting taxes and other gambling revenues, such as from the *Loterie Nationale*, to set up a *Mauritius lottery and other betting Grants Board* to fund projects identified by the NATIONAL COMMITTEE FOR CULTURE AND CREATIVE INDUSTRIES and by the CREATIVE INDUSTRIES PROMOTION DEPARTMENT of the MAC.
20. Community-oriented art projects by artists and by NGOs promoting the arts may also avail of Corporate Social Responsibility funds.
21. Art purchase and art sponsorship of locally produced artforms (including music, theatre, etc) by individuals as well as by private institutions will be considered for tax exemptions.
22. A different taxation regime may be put in place for creative individuals whose production is spread over a period of years so that the income derived from this type of production is amortized over an equivalent number of years.
23. The appropriate sectoral committees (heritage, performing arts, visual arts, etc) of the NCCCI will look into the sources of funding of museums, art galleries, and other venues, and consider diversifying as well as increasing the income of these various institutions so as to increase the quality of the infrastructure as well as the level of competency of the staff therein.
24. Much in the same way that Mauritian athletes who win trophies at international competitions are justly rewarded with high-profile prizes, the same types of awards will be instituted for creative individuals (and groups/troupes) who achieve international recognition in various creative fields, so as to encourage them and others who would like to emulate them.
25. The CIPD will investigate the possibility of using Intellectual Property rights as collateral - the CIPD, in collaboration with the Ministry of Foreign Affairs, RI & IT, will acquire the skills to be able to evaluate the value of the

IP. In a later phase it will be able to provide the necessary documentation that the IP owner can present to a financial institution.

26. Foreign Creative Entrepreneurs planning to set up creative industries that will develop local talent/ skills and develop the local creative economy will be given incentives in terms of favourable Work Permit and Residence Permit Scheme.
27. The concept of the *Artist of the Month* will be developed so as to better publicize the work of a particular artist on a regular basis. Media coverage as well as funding for a project in a specific geographic region will be made available. The *artist of the month* will carry out a project in collaboration with the students and teachers of that region.
28. Construction of a CULTURE HOUSE will be undertaken soon. It is proposed that the following services and agencies be accommodated in the Culture House: all centralised services under the MAC such as the the National Committee for Culture and Creative Industries; the Creative Industries Promotion Department; the National Library; the National Archives; the National Art Gallery; the National Heritage Fund; the Conservatoire Nationale de Musique Francois Mitterrand; Speaking Unions and Cultural Centres.
29. In addition, the building may house one auditorium, an art gallery, conference facilities with state of the art technology, pedagogical set ups for courses/ workshops, recording studios with post production facilities and other facilities for permanent exhibitions.
30. Artists' villages/ clusters will be set up in various parts of the island (North, South, East, Port-Louis, Le Morne, etc), where unutilized buildings (industrial or institutional) can be renovated and made available to artists. These can become attractions on the cultural trails developed by the MAC in conjunction with the Ministry of Tourism and Leisure.
31. One or more *agora des artistes* can be developed in these artists' villages or in any other more suitable alternative space, as a meeting place for artists.

32. The CIPD will develop capacity-building programmes for artists, creative entrepreneurs and other stakeholders.
33. Setting up of a National Arts University.
34. Objectives of *Centre de Formation Artistique* will be reviewed.
35. MAC and MID will work in close collaborations to create greater awareness on the cultural dimension of sustainable development.
36. MAC and the Ministry of Tourism and Leisure will work in close collaboration to explore the opportunities of cultural tourism.
37. Setting up of a Heritage Company to execute the recommendations of the High-Powered Committee set up to look into the recommendations of the Truth and Justice Commission.
38. MAC and the National Parks and Conservation Service (NPCS) should establish a line of communication so as to better enhance our natural heritage.
39. Online Archives: The documents of the National Archives will be made accessible online on a gradual basis for research and reference purposes.
40. Online National Library: The list of all publications available thereat will be available online
41. To develop an inventory of Mauritian cultural heritage and to encourage awareness programmes of heritage amongst the population, with special focus in the school curriculum.
42. Heritage trails and cultural tours will be developed by the MAC in collaboration with the Ministry of Tourism and Leisure.
43. All heritage sites to be renovated and explanatory panels installed.
44. A panel will be placed at the entrance of each village or town which will explain the reason behind the name of the village/town and a brief history thereof.

45. A master plan on MUSEUMS will be prepared to review their functioning so as to upgrade these to international norms. Use of technology will be introduced in museums so as to give a more vivid experience to visitors. Museums will also be accessible online for visits and purchase of souvenirs.
46. Incentives will be given to private property owners of heritage to upkeep and promote their respective heritage sites/buildings through appropriate grant schemes.
47. The CIPD will look into ways of setting up a platform for easy, cheap and legal means of downloading music.
48. A campaign that communicates the need to purchase/download music legally will be organized.
49. MAC will ask relevant stakeholders to positively discriminate in favour of local music production by asking the IBA to encourage the broadcast of a higher percentage of local music on air.
50. MASA will be requested to regulate contracts with telephony companies and users of local music with regards to caller tunes/ringtones and similar musical works.
51. MAC will review the role and ambit of the MASA.
52. Traditional music and dances of Mauritius will be archived, studied and promoted.
53. Local production of musical instruments will be encouraged.
54. Repairs of musical instruments will be given a new impetus by upgrading of the skills of Mauritian craftsmen and music shops.
55. Courses offered by the Conservatoire Nationale de Musique François Mitterrand will be extended and partnerships with international institutions will be developed

56. The possibility of setting up a National Symphony orchestra will be scrutinized.
57. Assistance will be sought from the regional offices of the Big Four global music companies to develop joint ventures with local producers.
58. Musicians will obtain recognition for their levels of experience/ expertise through the MQA and possibly obtain related day-jobs
59. A survey of public buildings that can possibly be offered to dance troupes for rehearsals and dance practice hours will be carried out.
60. MAC will encourage the creation of arts-promoting NGOs that can finance the production part of dance projects
61. Regional art centres will provide both space and transport facilities to (dance and theatre) artists.
62. Arts-Promotion NGOs may obtain CSR funds
63. Artists will be encouraged through high profile awards and workshops to raise the quality of artistic performance.
64. Education in dance and performing arts will begin at primary and secondary levels of education.
65. MAC will collaborate with the necessary stakeholders to facilitate the MQA's efforts to look into ways of evaluating competencies in the creative industries sector.
66. MAC will ensure that there is a better promotion of local theatre production through the media
67. Capacity building and performing arts education (at primary and secondary levels) will be enhanced.
68. Regional theatre and Children's theatre will be developed.

69. Plays on stage will be documented through the medium of video and will constitute both a database and an educational tool.
70. The structure of the National Drama Festival will be reviewed.
71. Venues/ space for registered drama groups will be given a high priority.
72. Annually the most important contribution to theatre will be rewarded through a high-profile award.
73. Cultural NGOs will be encouraged to finance street art projects.
74. Local authorities will be encouraged to have at least one theatre hall that can be used by local theatre groups.
75. Funds for the creation/ writing/ pre-production phase will be made available to confirmed playwrights.
76. The National Drama Festival's best plays will be staged all around the country through private/ public sponsorship.
77. Collaborate with radios and television so as to advertise the plays and enable the artists/ playwrights obtain wider recognition.
78. Organisation of both long and short theatre workshops by leading theatre personalities
79. An award for best performance across linguistic divides
80. Construction of a modern Arts complex that will also house a theatre hall that can accommodate modern plays.
81. Opening of a *Galerie d'Art Nationale* in Port Louis
82. Offering more "workshop" type of short (few days/ weeks) to medium (few months) duration courses, with a minimal recognition of prior learning / prior proficiency as entry requirement
83. Artists will be encouraged to participate in regional/ continental exhibitions

84. There will be greater interaction between the various sub-sectors of the visual arts, including the local private galleries and international ones.
85. Consideration may be given so as to remove import duties for art-materials similar preferential regime as raw materials for the textile or other industries.
86. The MAC will negotiate with local bodies and other ministries to provide studio spaces / residencies with a minimal rent in centrally located places (both in municipalities and district councils).
87. More regular forum for discussion and exchanges between artists and other stakeholders will be organised.
88. Promotion and marketing at international level of artistic works
89. The structure of the National Arts Gallery will be reviewed
90. 1% tax on all commercial private and public buildings projected to cost above ten million rupees (either for new or renovation projects), will be disbursed for the purchase/ commissioning of art works by local artists.
91. Tax barriers will be used as a disincentive to import and dump cheaply produced art from other parts of the world into the local market.
92. Consideration will be given to making the purchase of art from the artist tax-deductible for the art-buyer/art collector.
93. Purchase of local art with traceable provenance will be tax-deductible.
94. Creation of a '*Commission d'Achat des Oeuvres d'Art*' which will purchase art works of Mauritian artists for the Government.
95. A travelling arts' gallery which will display Mauritian art works in governmental, parapublic institutions as well as educational institutions.
96. A *caravane itinerante des arts* will be set up to promote the arts in various parts of Mauritius.

97. Implementation of a systematic form of documentation of work produced and to implement the traceability of works through records of sales of artworks where possible/ feasible.
98. Evaluation of artwork through a system of expert valuation, so that artworks will eventually be used as collateral by art collectors.
99. Sculpture gardens may be set up in various parts of the island as cultural focal points.
100. Permanent or ephemeral forms of urban art and street art will be encouraged in collaboration with the local authorities.
101. *Ruée vers l'Art* : bringing people to the studios where artists will be at work and will share their experiences with visitors, exhibit and sell their works at promotional prices.
102. The nascent art market must be mapped and developed so that bigger global players (such as international auction houses) can be invited to set shop in Mauritius.
103. National competitions for visual arts with substantial cash prizes/international tours.
104. Catalogues Raisonnés for posthumous bodies of work will be constituted.
105. Financial institutions will be encouraged to invest in the constitution of private collections.
106. Organisation of art fairs to encourage purchase of art works.
107. A linguistic policy will be set up to promote our rich linguistic diversity and promote conversation across languages through translations.
108. The CIPD and CELPAC will launch a long term campaign on book reading culture and promote local authors.
109. Literary production will be encouraged through creative writing courses for the public.

110. Electronic publishing will be explored as an alternative to traditional publishing.
111. Yearly game-design competitions will be organized.
112. An international film festival will be organised so as to put Mauritius on the filmworld map and so as to give a boost to the Mauritian film industry.
113. Aspiring film-makers will be trained in the development of high quality content.
114. The role and functioning of the MFDC will be reviewed and high profile awards will be given to best local films and actors etc.
115. A cinemathèque will be set up to document and archive local audio-visual production,
116. Advertising, visual communication design and architectural design will be given due recognition as core elements of the Creative Industries.
117. Design will become a major feature of Mauritian industrial production.
118. To further boost cultural relationship with friendly countries
119. Publication of an Artists Handbook to provide artists and show organisers with the administrative tool to manage their creative works more effectively.
120. promote research in arts and culture related fields.

3 Introduction

CREATIVE MAURITIUS VISION 2025 is an explicit and comprehensive cultural policy framework of the Arts and Culture sector of this country. The objective of the white paper is to overhaul and restructure the whole sector by addressing its key complexities. It is being proposed in a context where the concept of cultural industries/ creative economies have been successfully developed and exploited in a number of countries over the last few decades. It is therefore also an economic policy document targeted at the economic dimension of the Arts and Culture sector in Mauritius, which is perceived to be underutilized and underexploited by all stakeholders¹. It builds a strong case for a new orientation of the MAC in particular, and for the Arts and Culture sector in general so that the former enables the latter to flourish and become a new pillar of the Mauritian economy in a context of necessary economic diversification.

The first part of the White Paper begins with a brief situational analysis that draws a broad picture of the development of the Arts and Culture sector in relation to cultural policies up to the present². The document then proceeds to articulate a succinct but complete vision of what the sector should comprise in the year 2025, in approximately 12 years' time. To ensure that the main thrust of this new vision maintains a high degree of congruence, 10 key objectives are derived therefrom. These 10 objectives are then translated into SMART goals (i.e, Specific, Measurable, Achievable, Relevant and Time-bound goals). A new structure for the MAC is proposed, including the creation of a crucial forum/ interface/ advisory council for uninterrupted communication between all stakeholders, as well as one key department: the Creative Industries Promotion Department. A few other key considerations for the transition to a successful creative economy grounding of the Arts and Culture sector (namely legislation, financing and capacity-building/ education, sustainable development and cultural tourism) are also scrutinized. The

¹all the stakeholders - MAC, artists, etc agree on that point - see for example the discussions at the workshop of the 27 July 2013; for additional information about the workshop and other documents consulted to draft this White Paper, see section 10.2 *List of documents consulted for the drafting of this document*.

²Lack of data is taken to be an indication of the lack of visibility of the economic dimension of the sector

second part of the document looks at six specific domains, carries out a SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis, goes through some aspects of their respective value-chains and makes appropriate recommendations. The White Paper concludes by reiterating its core concepts; the references contain additional material that would have proved to be too lengthy to quote in the body, namely the list of parastatal bodies that fall under the Ministry of Arts and Culture; list of Legislations relevant to the arts and culture sector, etc.

It is necessary, right at the outset to address the apprehensions of people in the culture sector, often with a background in the humanities and the arts – *literati* and *connoisseurs*, as well as artists, writers, performing artistes, etc – who may find that this document displays a marked economic or management bias: to them, it may seem that the emphasis of the White Paper is primarily on the economic dimension of creativity. The best way to address this reaction is to point out to national cultural policies produced by countries all around the world, from developed, emerging or developing countries. The vast majority of cultural policies produced in the last three decades demonstrate the same awareness of the economic potential of arts and culture, and devise ways to make arts and culture flourish by exploiting the economic potential of the creative/ cultural industries.

Whether implicit or explicitly stated, aiming at excellence in the arts, and democratization of culture are the two-pronged approach underlying all national cultural policies, sometimes with emphasis either on “excellence” or on “democratization”³.

In the case of Mauritius, both democratisation and excellence are equally important, although there are also other pressing issues: as a young postcolonial nation we are still in the process of setting up the necessary human and physical infrastructure for the field of arts and culture. While there is a small but significant number of artists, performers, writers and playwrights, etc, who achieve excellence, there is also a need for strengthening support, raise the level of com-

³giving the possibility of criticizing cultural policies that emphasize “excellence” as being “elitist”, or cultural policies that emphasize “democratization” as being “populist”

petencies to better manage the various cultural domains and make arts and culture more accessible. Addressing these “gaps” - lack of competencies, inadequate infrastructure, etc, are perceived to be immediate concerns.

Once again, even if there appears to be insufficient mention of the essential role of the arts in our society, it does not mean that this is not considered important. On the contrary: the belief that the arts and culture play a fundamental role in making us better human beings is the bedrock of this document. The whole purpose of the White Paper is to ensure that the arts play a greater role in the lives of all Mauritians.

As mentioned above, CREATIVE MAURITIUS – VISION 2025 exists alongside a number of national cultural policies produced in a range of countries over the last three decades. During the writing process it was continuously benchmarked with other international cultural policy frameworks.

Several regional/ international contexts were referred to: Continental Africa (the African Union’s Nairobi Plan of Action of 2008), Indian Ocean region: the IOC (Indian Ocean Commission) and the IOR (Indian Ocean Rim), the OIF (*Organisation Internationale de la Francophonie*), the SADC (Southern Africa Development Community), the SIDS (Small Island Developing States), CARICOM (Caribbean Community) and international contexts (UNDP, UNESCO, etc); and some countries whose creative economy policies have become well-studied and well-commented international models (Australia, Singapore, UK).

A useful starting point was *Adapting the Wheel: Cultural Policies for Africa* (2011) published by the *Arterial Network* and which contains examples of three existing cultural policy frameworks in Africa, namely those of the republics of Kenya, of Namibia and of the Seychelles, and which take into account the 2008 *Nairobi Plan of Action on the Cultural and Creative Industries in Africa*.

For the Indian Ocean Commission

“[r]egional cooperation in the domain of culture is seen as an es-

sential element in building up confidence - something which is vital for strengthening cooperation in other areas. Forging of an Indian Ocean identity, embodying both its specificity and its diversity, is the means proposed by participants for strengthening this cultural cooperation. They regard it as a long-term investment which will allow the various populations to know and to cooperate with each other better.”⁴

But as such there was no regional cultural policy framework spelling out the terms of cultural cooperation in the Indian Ocean region as is the case in the Caribbean Community (CARICOM) for example⁵.

Referring to the SIDS context was useful especially in relation to culture and sustainable development. The *Barbados Programme of Action* (1994), followed by the *Mauritius Declaration* (2005) give an indication of the type of international engagement that Mauritius upholds. The recent Hangzhou UNESCO meeting on culture and sustainable development (May 2013) dovetails with these concerns and demonstrates that Sustainable Development Goals (SDGs) are becoming the next target after the Millennium Development Goals (MDGs) for 2015. As part of this paradigm shift, ways of evaluating a country’s performance solely on its Gross Domestic Product (GDP) or even its Human Development Index (HDI) are considered to be insufficient. The concept of a population’s *wellbeing* is now being taken into account: this is taken into consideration in the vision 2025 section below.

The development of cultural policy frameworks in Australia and Singapore over a period of two decades - two countries with arguably the most successful cultural industries/ creative economy policies - are useful to this White Paper in the way that they demonstrate an evolution over time. *Creative Nation*, Australia’s

⁴from the Preface of the White Paper of 1998. Strategic Reflections on Regional Cooperation in the Next Ten Year. Maastricht: European Centre for Development Policy Management / Indian Ocean Commission

⁵where some of the different member states have their own creative industries policy framework – such as Jamaica, while others, such as Trinidad and Tobago, are in the process of defining a national cultural policy, but where the Regional Cultural Committee - the beginning of cultural policy development in the CARICOM - dates as far back as 1985.

landmark cultural policy framework of 1993, and *Creative Australia*, its recent cultural policy framework, two decades later (2013) are scrutinized for insights that could be relevant to the Mauritian context.

The development of Singapore's cultural policies over the decades was carefully scrutinized, especially since we often attempt comparisons in terms of similarities of size. Its *Advisory Council for Culture and Arts report - ACCA* (1988), is considered to be a watershed cultural policy document for the island, followed by the *Renaissance City Plans* (RCP I from 2000–04, RCP II from 2005–07 and RCP III from 2008-2012) translated the vision of Singapore as a global arts city into actionable policies. Its latest policy document *Arts and Culture Strategic Review* (2012) and which articulates Singapore's vision for 2025, builds upon the two last decades' highly successful development of its creative economy.

Even a superficial comparison of these two countries' evolving cultural policy frameworks to the Mauritian one indicates that the latter is still at the initial stage of developing its culture and arts sector into a sustainable creative economy. Instead of referring to their more recent policies which build up on two decades of successful cultural policing, their earlier policy frameworks are more relevant to the present situation in Mauritius as they contain the seeds of their later achievements. Both *Creative Nation* and *ACCA* contain policy decisions to set up key institutions (such as the Singapore National Arts Council) as executive arms that translate policy decisions into measurable interventions, or re-aligns existing institutions' missions along an overarching guiding vision (such as for the Australia Council).

The United Kingdom is also a pioneer in the field of the creative economy and its continuous research in the mapping of the sector. Pioneering research by the DCMS (Department for Culture Media and Sports) and NESTA (National Endowment for Science, Technology and the Arts) have become international references.

In the Mauritian context there has been very little research produced regarding policy and/or economic dimensions of the arts and culture sector, but the few

documents⁶ and draft policy papers - the oldest one⁷ dating to 1991 - all build a strong case to shift gears and to move the Arts and Culture sector to its next logical level for the benefit of all its population.

⁶listed in section 10.2

⁷available in the Ministry of Arts and Culture Archives

4 Brief Situational Analysis

This section begins with some definitions - namely that of ‘culture’, and its relationship with the concept of ‘the creative economy’; it then looks at the development of the Arts and Culture sector of Mauritius and the actual creative economy context⁸ to find out its constraints and growth potential.

4.1 Some definitions

What is ‘culture’? There are various definitions, namely ‘culture’ as the “set of distinctive spiritual, material, intellectual and emotional features of society or a social group that encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”.⁹

However this is relatively broad and may tend to level out all distinctions. According to Jon Hawkes, there can indeed be an

apparent fuzziness of thinking about culture [...] – one minute it is the way of life of a people, the next it is the professional production of cultural goods, the next it is the preservation of traditions [...].¹⁰

So he proposes a more relevant definition in *The Fourth Pillar of Sustainability* (2001)

The term ‘culture’ can most usefully be used to describe ‘the social production of meaning’ OR ‘making sense together’.

It is important to stop for a moment at this short but highly significant definition of culture - “*making sense together*”. A major part of humanistic studies, especially the one that deals with cultural studies, critical cultural theory, etc, has been studying the underlying power relationships between contrasting and conflicting

⁸or more specifically what can be known from the incomplete available data

⁹UNESCO “Universal declaration on cultural diversity” (2002)

¹⁰Jon Hawkes, Resident Cultural Analyst, Cultural Development Network (Victoria) Hangzhou International Congress, “Culture: Key to Sustainable Development”, Hangzhou, China, 15-17 May 2013. Session 2B: Culture: a driver and an enabler of social cohesion Case Study: Shaping policies: Culture-sensitive and context-based policies in sustainable development

ways of ‘making sense together’. In the context of this white paper, it is useful to foreground this understanding as we are dealing with dynamic, changing meanings of ‘culture’ itself, and are attempting to propose a meaning that implies the following:

1. *Making sense together* by enabling a maximum of people to participate in the arts and culture - as spectators and audience, in the first place, but also as more active participants - as amateurs, semi-professionals and veterans.
2. This democratic vision of arts and culture must not neglect the promotion of excellence in the arts so that Mauritian artists achieve the widest possible recognition for their talent and efforts, locally, regionally and internationally.
3. Taking into account the economic aspect of the arts, a *sine qua non* condition for the flourishing of culture in our times.
4. Achieving a better equilibrium in the relationship between
 - the PAST (our heritage)
 - the PRESENT (culture produced by living artists for their contemporary audience) and
 - the FUTURE (cultural legacies we plan to leave for the generations to come: including taking into account sustainable development; capacity-building for competencies we would hope the next generations to have, as well as the contemporary culture that we will bequeath to our children, and which we hope they will treasure as valuable heritage).

To achieve this, it is necessary to re-consider the extent to which an economic understanding of culture casts a different light on this fundamental dimension of social life.

The following three diagrams, UNCTAD’s *Classification of Creative Industries* (figure 1), and Arterial’s *Composition of the Creative Economy* (figure 2), and

the UNESCO's *Framework for Cultural Statistics Domains* (figure 3) schematize the whole sector of cultural activities in terms of cultural production and the relationship of the different sectors to one another, as well as to how they constitute a 'creative economy'.

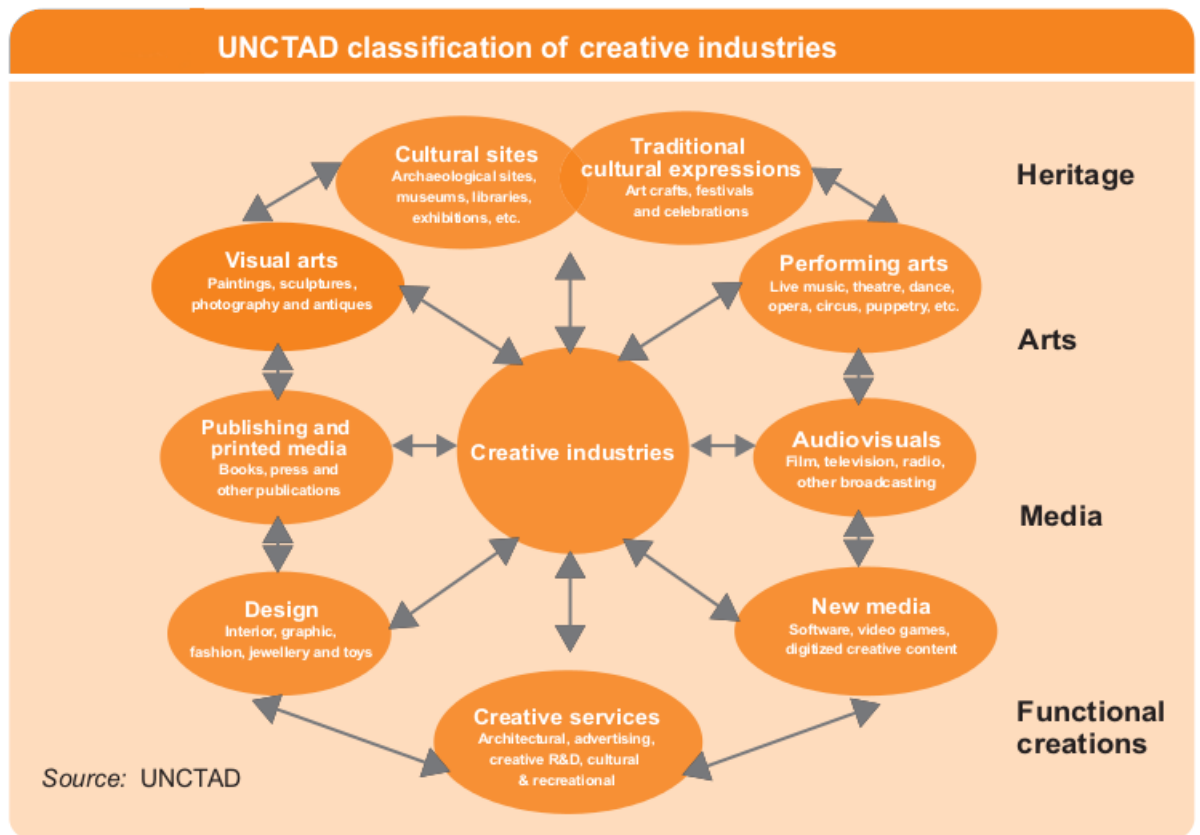


figure.1 UNCTAD's Classification of the Creative Industries (source UNCTAD's Creative Economy Report, 2010).

In figure 1, the *Creative Industries* dimension of the sector of cultural production is the focus, with arrows indicating the various linkages to each other and to the core concept.

In figure 2, the relationship between the core cultural industries (music, visual arts, literature) at the apex of the pyramid, the creative industries (the music

industry, cinema, book publishing, etc) lower down in the pyramid are seen, in conjunction with the distribution industries (record stores, cinema halls, book distributors, etc), as part of the copyright industries. The base of the pyramid consists of the larger sectors, which is seen in figure 3 (heritage, performing arts, visual arts and crafts, literature and book publishing, audio-visual and interactive media, as well as the the design sector), and creative precincts and/or clusters that enable the stakeholders to pool resources and pack a bigger punch. Note that the UNCTAD schema (figure 1) is closely related to the UNESCO framework (figure 3), as it schematizes the various sectors from the top-down (beginning with heritage at the top and ending with design services at the bottom, in figure 1), whereas in figure 3 it begins in the left column and goes all the way to the right of the schema. This is the logical basis of the proposed six sectoral sub-committees and eventually, sub-councils discussed in the later sections of this document.

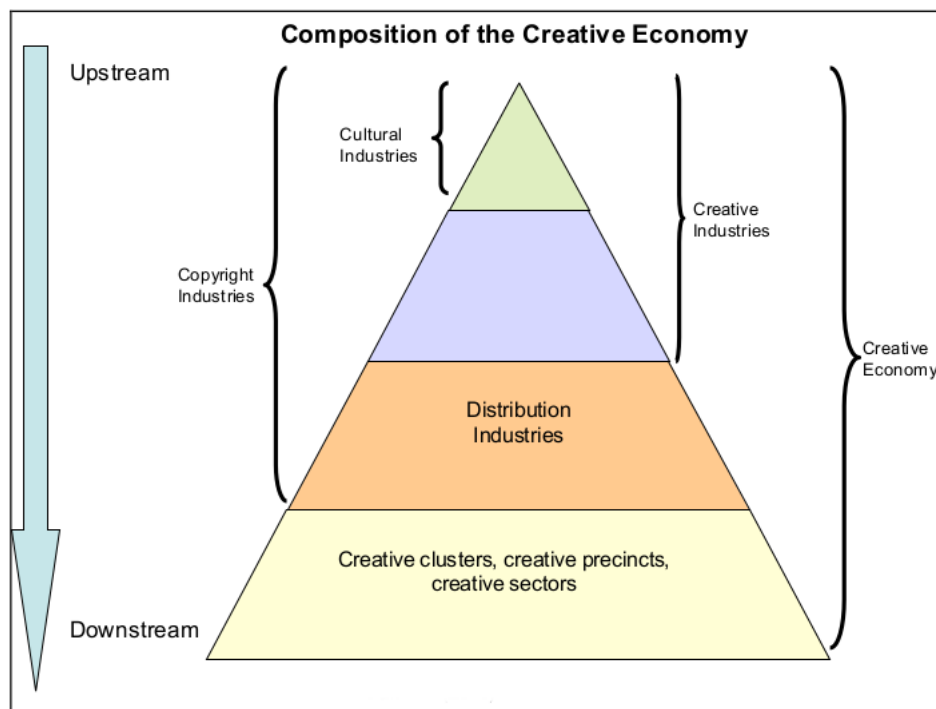


figure.2 Composition of the Creative Economy (source: Understanding Creative Industries: their definitions, models, measurements and drivers,

CAJ for Arterial network, 2011).

What it brings out is the relationship between the ‘upstream’ core cultural industries and the larger ‘downstream’ sectors.

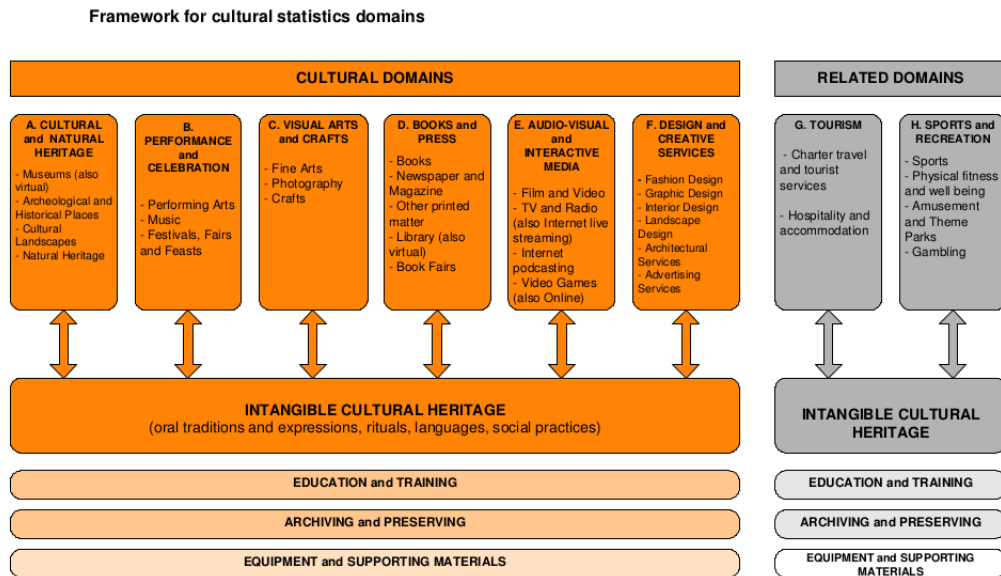


figure.3 Framework for Cultural Statistics Domain (Source: UNESCO, 1987).

4.2 Cultural Policies and the Arts and Culture Sector in Mauritius: a brief overview

What follows is a schematic description of complex interactions. It is meant to simply provide a context, not to serve as an in-depth analysis. Shortcomings described here in post-Independence Mauritius are part of a realistic self-appraisal, and in no way represents criticism of past or current policies.

One of the oldest cultural policy decision taken in Mauritius occurs shortly after 1810 when the British decide to minimally interfere in the lifestyles and traditions of the French settlers¹¹ and to focus mainly on the administration of the

¹¹at the end of the Napoleonic Wars in the First Treaty of Paris, 1814

island. This has lasting repercussions on various dimensions of Mauritian culture which will remain strongly linked to Francophone culture.

Up to 1968, i.e, during British colonisation, there are no major cultural policy decisions as such; the British, as pragmatic administrators, will be mainly concerned with the productivity of the labourers of South Asian origin and will not impose or insist on the religious and/or cultural conversion of the latter. The multicultural society of today owes its existence in great part to these policies.

Both slavery and indentureship are key aspects of Mauritian history, systems of human exploitation that have provoked a range of cultural and societal questions; they also provided the drive for more social justice and were in the background of the political quest for Independence. *The Truth and Justice Commission Report* of November 2011 forcefully brings out how these are still open wounds that may fester if deliberate measures are not taken for national reconciliation. Measures recommended by the Commission regarding culture and heritage are acknowledged and taken into consideration further below.

As from Independence, the main thrust of the implicit cultural policy framework is to reassure all the components of the Mauritian society that everyone has his/her place in an Independent Mauritius. Furthermore, ancestral cultures of non-European origin were perceived to be in a comparatively weaker position as compared to cultures inherited from the previous Colonial powers (Francophone and Anglophone cultures). This led to new orientations in the Education, Arts and Culture sector, with an emphasis on the preservation of cultural heritage, that were considered to be under threat in a context of increasingly rapid modernisation¹².

Over the last four and a half decades the main concern of the cultural policies of the various Governments has been to maintain a harmonious multicultural society and to bolster the image of a young republic with an impressive economic growth. This implicit cultural policy is seen to be translated into action through

¹²For example the creation of the Mahatma Gandhi Institute in the first decade of the Independence of Mauritius

state support for the various linguistic groups through the celebrations of the cultural values of significant religious festivals¹³

In recent years a number of institutions as well as a series of incentives have been put in place to stimulate creation:

- Cultural institutions such as the *Mauritius Society of Authors*, the *National Art Gallery*, the *National Heritage Fund*, the *Conservatoire Nationale de Musique François Mitterand*, Cultural Centres, Speaking Unions, 17 *Centre de Lecture et d'Animation Culturelle*, and 4 *Centre de Formation Artistique* have been set up.
- Different assistance schemes¹⁴, and the *International Development Grant Scheme* enable creative individuals and groups/ troupes to benefit from facilities for rental of venues for performance, exhibitions, or publishing; and enable a high number of Mauritian artists to tour the world in international festivals.

But all these coexist in a loose structure that requires strengthening. Furthermore, a necessary equilibrium is yet to be found between a *retrospective* focus (concern about preserving the past for future generations), a *reflexive* focus (concern about contemporary cultural production in all its complexities) and a *prospective* focus (the cultural implications of sustainable development and a range of other considerations, that are discussed below): it is high-time to redefine and rearticulate an over-arching long-term cultural policy.

Mauritius has been at the forefront of major international decisions and agreements. Thus it played a major role in the production of the African Cultural Charter, signed in Port Louis in 1976. It contributed to the production of the Dakar Plan of Action on the Development of Cultural Industries in Africa (1992), and also played an important role in the setting up of SADC Protocol of Culture, Information and Sports. At the level of the UNESCO, Mauritius was the second country worldwide¹⁵, to sign the 2005 UNESCO *Convention on the Protection*

¹³Maha Shivaratree, Chinese Spring Festival, Divali, Eid Ul-Fitr, Christmas

¹⁴increased recently from MUR 15,000 to 30,000

¹⁵Canada was the first

and Promotion of the Diversity of Cultural Expressions.

Mauritius, a relatively young country, has been able to get two sites, namely the *Aapravasi Ghat* and *Le Morne Cultural Landscape* inscribed on the UNESCO World Heritage Sites map. The “*Records of French occupation of Mauritius*” at the National Archives is also listed as our documentary heritage since the start of the UNESCO memory of the World Register in 1997. Nomination dossiers for the listing of the “Sega Typique”, Traditional Bhojpuri Music, song and music, Sega Tambour of Rodrigues and the “Sega Chagos” on the UNESCO Intangible Culture Heritage List are underway.

However, as in many other parts of the world, culture has often been perceived to be a non-essential, lower-priority domain. This explains its relative lower position in national agendas and government programmes worldwide. The strong emphasis on the economic dimension of arts and culture in this document is aimed at modifying this perception: a realization that culture can make a valuable contribution to the economy is a wake-up call expected to encourage decision-makers at all levels to re-evaluate the place of culture on their developmental agendas.

4.3 The Creative Economy of Mauritius

There is very little data about the actual size the creative economy represents as percentage of GDP. Indeed one of the key objectives when developing the creative economy sector is to be able to use the right methodologies to map the sector to evaluate its direct output as well as its repercussions on the overall economy through multiplier effects.

In informal discussions between stakeholders, a range of percentages is used to obtain a rough estimate of the contribution of the creative economy to the GDP of Mauritius- from 2.5 percent to 3 percent of GDP (when on average the creative economy is around 6-10 percent in the developed world¹⁶), which would imply

¹⁶Note that there are vastly different ways of defining the creative economy: from South Korea’s

that it is equivalent to somewhere between 8 to approximately 10 billion rupees. In comparison the Ministry of Arts and Culture's budget is less than half a billion rupees for 2012.

What follows is a situational analysis of the creative economy of Mauritius.

A situational analysis often consists of 3 parts: SWOT analysis, 5Cs analysis and Porter's 5 forces analysis. In the context of a discussion of a whole economic sector of activity, the latter two are less important/ relevant than the SWOT itself, which is the next section.

4.3.1 SWOT

Strengths

1. The creative economy exists and survives against all odds. Creative production is resilient, including outside economic systems, and artists would sometimes prefer to risk avoiding a comparatively well-paid but humdrum job so as to have the opportunity to give expression to their creativity.
2. There are a few sectors of activity where the persons employed are gainfully and fully engaged in the creative economy - architecture, advertising and design (but very rarely in the core cultural industries).
3. A small but significant number of Mauritians achieve respectable success at international level in various art forms.

capacious and all-inclusive definition that includes industrial production, based on which its own creative economy weighs approximately 32 percent of its economy, as compared to 54 percent for the USA and 41 percent for Japan (based on the South Korean definition); and the UK's more restricted definition weighing its own creative economy sector at 6 percent and equivalent to 16 billion pounds and 2 million jobs, while according to its own definition, that of the USA would be equivalent to 10 percent of its GDP.

Weaknesses

1. Small size of the internal market.
2. Inability of a majority of creative individuals to make a living from their creative output only.
3. MAC's present policies do not fully take into account the economic dimension of culture.
4. Under-protection of Intellectual Property Rights and high-level of piracy.
5. Very little data is available and difficulties exist to compute the actual size and growth of the sector.
6. Access to forms of finance/ funding.

Opportunities

1. A minimal amount of a) re-structuring, b) capacity building, and c) collaboration can potentially increase the GDP contribution of this sector.
2. Increase the well-being of the population by democratising the participation in various capacities in all forms of culture.
3. Employment opportunities for youth, especially for those who face difficulties in mainstream academic systems.
4. Exporting cultural goods through new digital networks to Mauritian diasporas and regional and international markets and thereby earn income and diversify the economy.
5. Awareness of the necessity for MAC to review its structure.

Threats

1. Global popular culture industry - films, music, games, books flood the internal market at the expense of local production.
2. Local production declines (in quality and quantity) in the face of easy availability of global pop culture goods.
3. Lack of innovative support strategies.
4. Lack of capacity building - both in terms of arts management skills and art creation/production/distribution/critical evaluation skills.

5 Vision 2025

In 2025 Mauritian society will consist of a confident and culturally open people who will enjoy rich and meaningful lives through their widespread participation in all forms of arts and culture; they will be proud to belong to a country which will be internationally recognized as a model of both *multiculturalism* and *inter-culturalism*. The Mauritians-at-large will highly value their participation in culture as enlightened *consumers* of cultural goods and services, and those who are so inclined will have the opportunities and support to become skilled *producers* of cultural goods and services of international standards: this implies a direct correlation to a thriving creative economy. Clear figures of inputs and outputs will be obtained through a continuous in-depth monitoring and mapping of the sector and these figures will demonstrate the contribution of the creative economy to the overall economy; these will also be taken into consideration in international indices that measure a country's development through the well-being of its population. Indeed the well-being of the population is the ultimate consideration in the drafting of cultural policy frameworks such as this one.

There will be a master framework that enables the stakeholders (MAC, other ministries, creative individuals, association of artists, cultural institutions - both public and private, and other bodies) to work in close complementarity and in mutual respect through a shared vision and common mission that spells out the role and ambit of each trusted partner so as to ensure the translation of the vision into concrete reality. The implementation of THE CREATIVE MAURITIUS - VISION 2025 cultural policy framework will have created synergies and will have ensured that creativity as economic potential is taken into account in a diversity of fields such as the knowledge economy, design and manufacturing, cultural tourism, etc. These synergies will also ensure that culture is taken into account and complements the MAURICE ILE DURABLE vision and is translated into a range of sustainable development goals.

A number of economic sectors, including the creative sector, will share an increasing reliance on faster and denser digital networks and digital ecosystems

and will take advantage of those to overcome the barriers of insularity and physical distance from regional/global markets; the stakeholders of the creative economy of Mauritius will become regional and global players through digital platforms.

Individual creative stakeholders will benefit from a legal, economic and infrastructural framework that will enable them to create, produce, disseminate, market and critically engage with culture in optimal conditions at local, regional and global levels. The Mauritian population will have appropriated 'culture' in all its forms, will have overcome various forms of discrimination, and will participate in various capacities - amateur/ hobbyist, student, early practitioner, senior/veteran, etc. The Mauritian population will therefore be the key patron so that cultural production answers to Mauritian aspirations and dreams, ensuring a local authenticity, a quality that will be appreciated in new forms of participatory or experiential (cultural) tourism.

The system of direct subsidy to cultural bodies and artists will have transitioned to one of 'cultural investment'¹⁷. The main advantage of this shift is that there will be a system to monitor the output of such cultural investments against mutually agreeable and pre-established measurable outcomes, thereby ensuring greater accountability of public monies. The MAC's role as direct sponsor or patron will have decreased and that of arts' administrator and facilitator will be its main role.

The realization of this vision will occur through a phase-by-phase transition, which will be reviewed on a triennial basis. Thus, in the first phase, a national advisory committee will be set up to take on board all stakeholders. This NATIONAL COMMITTEE FOR CULTURE AND CREATIVE INDUSTRIES will consist of sub-committees based on the UNCTAD/ UNESCO model with six broad domains. Creative civil society will be encouraged to structure themselves into associations and federations within those six broad domains.

¹⁷ types of public cultural investment, along with other forms of public/ private sponsorships are discussed below at section 7.2 on the financing of the arts and culture sector

Once the creative civil society is consolidated into a series of established interlocutors, the advisory committee will transition to a proposed NATIONAL COUNCIL FOR CULTURE AND CREATIVE INDUSTRIES. When set up this will be an *arm's length institution*¹⁸, consisting of six sectoral committees¹⁹ which will each include representatives from the sectoral stakeholders in the apex council. It will then be given executive powers, and the proposed CREATIVE INDUSTRIES PROMOTION DEPARTMENT, which will be under the MAC in the first phase, will become its executive arm in a later phase. The CIPD will oversee the implementation of the various cultural policies in the various cultural domains, including public cultural investment.

The MAC will mainly oversee the overarching cultural policy framework which will consist of an equilibrium between the live past (heritage including ancestral languages and cultures, archives, museums, etc), the pressing present (living artists producing culture for a contemporary audience) and the fast-forward future (capacity building and training, arts and culture promoting sustainable development goals; research in the field of culture, including mapping, monitoring and planning).

Mauritius will become a model nation in terms of respecting its international engagements as a signatory to various international cultural conventions in a number of regional and international contexts, namely - SIDS (Barbados' Plan of Ac-

¹⁸The Chairperson of Arts Council England defined and defended the concept of arm's length institution in a speech in 2009:

Arm's length [is a] principle by which Government, national and local, contributes to the support of artists and the arts through a mechanism that is separate from day to day party politics. It is a principle which was first articulated by Keynes in 1946 and which has served us all, politicians and artists, very well since. It keeps the arts free of political interference in the content and nature of creative expression. It protects politicians from being held accountable for the occasionally outrageous, offensive or otherwise troublesome work of artists. It is looked at jealously by artists in some countries that do not have these arrangements [and] is seen as an emblem of good practice all over the world.

Dame Liz Forgan, Chair of Arts Council England, speech at the Theatrical Management Association's *Ambitions for the New Age* conference, 12 November 2009

¹⁹The six sectoral committees may eventually become six sectoral councils, depending on the triennial reviews of the implementation of this White Paper

tion of 1994 and Mauritius declaration of 2005) , UNESCO (namely the 2005 Convention on the Protection and the Promotion of the Diversity of Cultural Expressions and the 1980 Belgrade recommendation on the Status of the Artist, as well as other UNESCO conventions); the African Union (Nairobi plan of Action). Mauritius will also drive the concept of regional creative economies through the IOC, COMESA, SADC and other regional / international fora.

6 Mission 2025: 10 Objectives

Based on the above, this white paper proposes 10 key objectives so that the mission for the MAC in particular and for the Arts and Culture sector in general would be to

1. **PROMOTE** the arts and culture so as to enable all Mauritians to enjoy richer, more meaningful lives through participation at all levels; emancipate the Mauritian people through access to culture by developing a more intercultural and inclusive society that would increase the general wellbeing of the population and decrease various forms of discrimination.
2. **ENCOURAGE** excellence in the arts and take into account the economic potential of the arts as a means of livelihood for creative individuals and of the creative industries to the overall economy;
3. **ACHIEVE** a new dynamic equilibrium between the earlier goals and functions of the MAC, and its new goals and responsibilities through an awareness of the potential of the creative economy of Mauritius and of fast changing contexts;
4. **SPELL OUT** how the MAC transitions from a primarily cultural sponsorship and arts patronage role to that of culture administrator and arts management role; shift from direct sponsorship to public cultural investment;
5. **ENABLE** the MAC to engage with the larger creative sector in a trusted partnership through new structures that will enhance dialogue and representativity;
6. **FOSTER** self-regulation, good governance and arts management competencies in the various cultural domains with the MAC mainly as facilitator;
7. **EMPOWER** the Mauritian creative individual to capitalize on his/her creative potential and derive economic benefit therefrom by providing the optimal legal and economic frameworks; to take into account the potential of digital technologies to enable him/ her to become a global player in the digital era;

8. DEVELOP synergies and complementarities with the knowledge economy, digital ecosystems, cultural tourism, and with the MAURICE ILE DURABLE vision with a view to making culture the fourth pillar of sustainable development;
9. CREATE awareness and re-align the vision and mission, as well as the legislations of all concerned public and para-statal bodies on which the success of translating CREATIVE MAURITIUS-VISION 2025 into concrete actions rests;
10. RESPECT our international engagements as a signatory to various international cultural conventions and promote/develop local, regional and international cooperation and exchanges in the creative industries.

7 Translating the 10 Objectives into S.M.A.R.T Goals

Note: An implementation schedule will be worked out within a maximum period of six months so as to schedule short, medium and long term goals and other recommendations contained in this document.

Furthermore, a triennial review of the implementation will be carried out to develop corrective measures to the discrepancies that inevitably occur in the practical implementation of long-term vision documents.

This section looks at how to translate the 10 Objectives into Specific, Measurable, Achievable, Relevant, Time-bound goals.

1. PROMOTE THE ARTS AND CULTURE SO AS TO ENABLE ALL MAURITIANS TO ENJOY RICHER, MORE MEANINGFUL LIVES THROUGH PARTICIPATION AT ALL LEVELS; EMANCIPATE THE MAURITIAN PEOPLE THROUGH ACCESS TO CULTURE BY DEVELOPING A MORE INTERCULTURAL AND INCLUSIVE SOCIETY THAT WOULD INCREASE THE GENERAL WELLBEING OF THE POPULATION AND DECREASE VARIOUS FORMS OF DISCRIMINATION.

GOAL 1 DEMOCRATISATION of culture and EXCELLENCE in the arts will be two overarching guiding principles with equal importance in this new cultural policy and will be translated into concrete actions by the MAC and the new structures it will put up.

GOAL 2 The MAC and its new structures will take deliberate steps to address forms of discrimination such as race/ethnicity, gender, disabilities, and other forms of discrimination based on biologicals; forms of discrimination based on privileged access to resources such as elitism and class distinction; discrimination based on geographies such as urban versus rural, centre versus periphery, etc; and other

cultural/ ideological forms of discrimination, such as those based on religion, political affiliation, etc.

2. ENCOURAGE EXCELLENCE IN THE ARTS AND TAKE INTO ACCOUNT THE ECONOMIC POTENTIAL OF THE ARTS AS A MEANS OF LIVELIHOOD FOR CREATIVE INDIVIDUALS AND OF THE CREATIVE INDUSTRIES TO THE OVERALL ECONOMY;

GOAL 3 The MAC will set up a CREATIVE INDUSTRIES PROMOTION DEPARTMENT (figure 4 and 5 give schematic representations of its constitutive units and of its relationships with the MAC and the NATIONAL COMMITTEE FOR CULTURE AND CREATIVE INDUSTRIES). This department will initially consist of a small team of highly responsive and dedicated staff. It will need to quickly acquire the necessary arts management skills and contextual understanding so as to oversee the setting up of the NCCCI (which will imply more elaborate planning and organisation, figure 5). The CIPD will ideally consist of MAC officers trained in Arts Management, economists and cultural-policy strategists/ researchers in the field. Its roles and attributions are described further below.

3. ACHIEVE A NEW DYNAMIC EQUILIBRIUM BETWEEN THE EARLIER GOALS AND FUNCTIONS OF THE MAC, AND ITS NEW GOALS AND RESPONSIBILITIES THROUGH AN AWARENESS OF THE POTENTIAL OF THE CREATIVE ECONOMY OF MAURITIUS AND OF FAST CHANGING CONTEXTS

GOAL 4 The setting up of a Creative Industries Promotion Department in the MAC will be the first step in achieving this goal. Care must be taken that there is a balance between technical experts and administrators.

The setting up of the National Committee for Culture and Creative Industries

Several stakeholders, in the consultation meetings held by the MAC, have suggested the creation of a NATIONAL ARTS COUNCIL. A National Arts Council or equivalent consists of representatives of different cultural sectors, of technical experts, and of arts managers/ administrators, with a view to promoting the arts, to fund various arts projects and to advise governments on cultural policy matters.

In view of the fact that a NATIONAL ARTS COUNCIL had already been set up in 1993 and that its Act was repealed in 1999, it would be wise not to reinvent the wheel, and more importantly, not to repeat the same mistakes²⁰. In that

²⁰A look at the National Arts Council Act of 1993 reveals that it would have consisted of representatives of a number of Ministries (“The Council shall be administered and managed by a Board which shall consist of- (1) a Chairman appointed by the Minister; (2) the Permanent Secretary of the Ministry of Arts, Culture, Leisure and Reform Institutions or his representative; (3) a representative of the Ministry of Education and Science; (4) a representative of the Ministry of Women’s Rights, Child Development and Family Welfare; (5) a representative of the Ministry of Youth and Sports; (6) a representative of the Ministry of Cooperatives and Handicraft; (7) a representative of the Ministry of Tourism; (8) a representative of the Ministry for Rodrigues; (9) a representative of the Association of District Councils; (10) a representative of the Association of Urban Authorities; (11) 7 persons to be appointed by the Minister.) It is an indication that very few of these members would have any background in arts management or cultural policy.

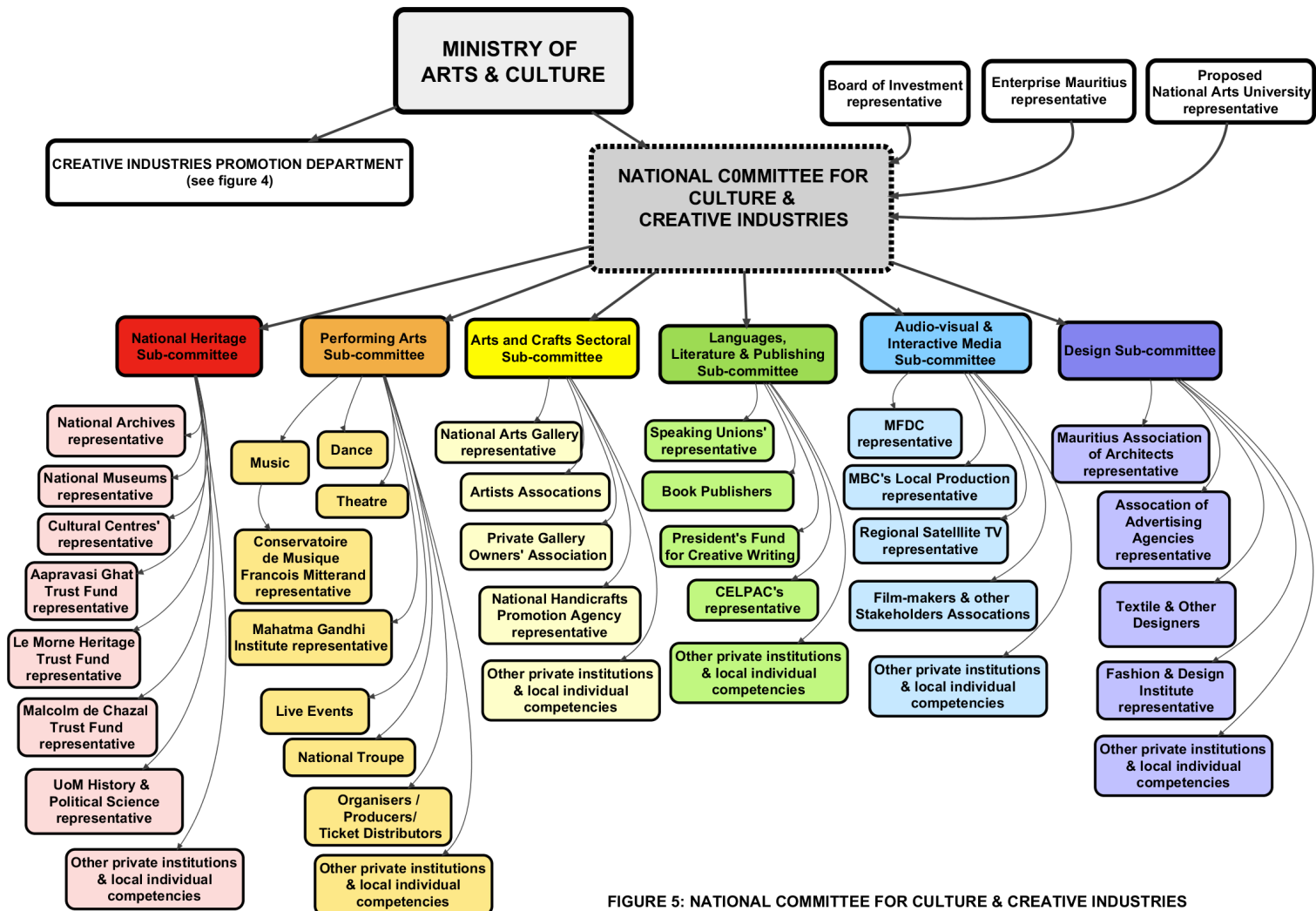


FIGURE 5: NATIONAL COMMITTEE FOR CULTURE & CREATIVE INDUSTRIES

particular case, the most important element, the voice of the artist was left out. Understandably MAC cannot arbitrarily choose a representative of a sector. Until the various domains organise themselves in durable associations and federations, and nominate their own representatives, a Council which would be representative of a majority of stakeholders cannot take shape. It is in this context that an intermediate step is proposed in the form of a National Committee for Culture and Creative Industries. It is meant to be the first phase in the establishment of an eventual full-fledged council.

Equal importance will be given to all six domains (heritage; performing arts; visual arts & crafts; languages, literature and publishing; audiovisual & interactive media; design services) which should have their own sub-committees with representatives of the sectors to allow for uninterrupted communication. Appropriate staffing will have to be arranged accordingly.

It is anticipated that the National Committee for Culture and Creative Industries will not be content to have a merely advisory role, and will eventually aspire to have the autonomy (both in terms of decision-making and in terms of finance) and executive powers of a full-fledged Council. It is important to stress that it will serve as a transitional institution before a better-structured creative civil society can fully play its role at the level of an eventual Arts Council.

It is proposed that the NCCCI consists of the following members

1. Chairperson of the NCCCI
2. Permanent Secretary/ Deputy Permanent Secretary of the MAC
3. Director of Culture/ Deputy Director of Culture
4. CIPD Officer-in-Charge
5. MAC's senior-most officer responsible for each sub-committee (6 in all)
6. A representative of each sub-committee (6 in all)

7. A representative of the BOI
8. A representative of Enterprise Mauritius

Sub-committees of the NCCCI

The six subcommittees will be representative of the six domains; they will be balanced: there will be representatives of parastatal bodies, as well as representatives of creative civil society as delegated members of associations/ federations. The parastatal bodies²¹ will help where possible, in the setting up of the subcommittees.

In collaboration with the CIPD/ MAC, the first task of the NCCCI's subcommittees will be to encourage the grouping of creative civil society in associations and these associations into sector-wide federations. Artists and cultural stakeholders will be invited to join as members of these associations, so as to be recognised at various levels of competencies (in a similar fashion to a professional trade association/ guild).

4. SPELL OUT HOW THE MAC TRANSITIONS FROM A PRIMARILY CULTURAL SPONSORSHIP AND ARTS PATRONAGE ROLE TO THAT OF CULTURE ADMINISTRATOR AND ARTS MANAGEMENT ROLE; SHIFT FROM DIRECT SPONSORSHIP TO PUBLIC CULTURAL INVESTMENT.

GOAL 5 The direct sponsorship system will be reviewed and may be channelled through the CIPD, which will have a logical framework to disburse financial assistance to artists as well as for bodies requiring regular funding as forms of public cultural investment.

²¹see list 3 containing all parastatal bodies that fall under the Ministry of Arts and Culture

5.ENABLE THE MAC TO ENGAGE WITH THE LARGER CREATIVE SECTOR IN A FRUITFUL PARTNERSHIP THROUGH NEW STRUCTURES THAT WILL ENHANCE DIALOGUE AND REPRESENTATIVITY.

It is imperative to set the basis for structured and regular consultations with the stakeholders from the various domains and ensure their collaboration, support, constructive criticism and sense of ownership of this collaborative venture. The NCCCI and its six sub-committees are to become the main interface/ fora/ advisory councils where continuous dialogue can lead to greater coherence and organisation of the cultural sector.

GOAL 6 The MAC will create a one-stop-shop assistance desk at the CIPD with trained art-administrators who will evaluate projects and offer advice, help seek sponsorship, etc, including public cultural investment (refer to figure 5).

6. FOSTER SELF-REGULATION, GOOD GOVERNANCE AND ARTS MANAGEMENT COMPETENCIES IN THE VARIOUS CULTURAL DOMAINS WITH THE MAC MAINLY AS FACILITATOR.

GOAL 7 In the early 1990s, during the *Assises des Arts*, artists were encouraged to regroup themselves in Associations. This suggestion was not heeded. The creation of federations will be an important step in the structuring of the six domains. MAC's role will be to assist artists wishing to form federations. It is only in the last few years that organisations that regroup several sectors or artforms have developed. In this context it is relevant to carry out a brief SWOT analysis of the state of organisations of the creative civil society.

SWOT ANALYSIS OF CREATIVE CIVIL SOCIETY ORGANISATIONS

STRENGTHS: Youth, dynamism and idealism;
voicing out the concerns of creative civil society

WEAKNESSES: relative youth, relative lack of experience with negative implications for long-term planning
insufficient structure
Wide diversity (of individual creative endeavours, of types of art forms) makes it difficult to share a common agenda

OPPORTUNITIES: To become privileged interlocutors and watchdogs through appropriate structures

THREATS: Fizzling out due to irreconcilable differences between leading figures;
attrition due to loss of interest

7. EMPOWER THE MAURITIAN CREATIVE INDIVIDUAL TO CAPITALIZE ON HIS/HER CREATIVE POTENTIAL AND DERIVE ECONOMIC BENEFIT THEREFROM BY PROVIDING THE OPTIMAL LEGAL AND ECONOMIC FRAMEWORKS; TO TAKE INTO ACCOUNT THE POTENTIAL OF DIGITAL TECHNOLOGIES TO ENABLE HIM/ HER TO BECOME A GLOBAL PLAYER IN THE NEW DIGITAL ECOSYSTEMS.

GOAL 8 The MAC will push for legislation where necessary, so as to create the right legal and financial framework regarding artists, creative entrepreneurs, and NGOs that invest both time and money in specific art/cultural domain and sometimes require Public Cultural Investment support or Corporate Social Responsibility funds' support.

GOAL 9 The MAC will ensure that the CIPD harnesses digital technologies and offers help to all 6 sectors, sub-sectors and individuals to set up a digital presence (including e-commerce possibilities) on the internet.

8. DEVELOP SYNERGIES AND COMPLEMENTARITIES WITH THE KNOWLEDGE ECONOMY, DIGITAL ECOSYSTEMS, CULTURAL TOURISM, AND WITH THE MAURICE ILE DURABLE VISION IN A VIEW TO MAKE CULTURE THE FOURTH PILLAR OF SUSTAINABLE DEVELOPMENT

A number of public and para-statal bodies are concerned by the CREATIVE MAURITIUS - VISION 2025.

GOAL 10 The CIPD will set up permanent lines of communication with relevant interlocutors to obtain information so as to better collaborate and achieve targets together. Units of the CIPD will organize meetings with a number of interlocutors in other Ministries. For example, the educational sector (so as to develop capacity building especially in relation to arts-courses, and audience building from primary to tertiary levels of education); the tourism sector (cultural tourism), the health and quality of life sector as well as the youth and sports sector (well-being, addressing the problem of stress); the environment sector & the MID: culture in sustainable development; industry - design, architecture, IT and telecommunications, including television broadcast regarding the production of IP.

9. CREATE AWARENESS AND RE-ALIGN THE VISION AND MISSION OF ALL CONCERNED PUBLIC AND PARA-STATAL BODIES ON WHICH THE SUCCESS OF TRANSLATING CREATIVE MAURITIUS-VISION 2025 INTO CONCRETE ACTIONS RESTS.

Goal 11 Para-statal bodies falling directly under the MAC will be regrouped/ clustered through their representatives in the six sub-committees (figure 5). Stakeholders at the level of Tertiary Education Institutions such as the UoM, UTM, FDI, MGI/ RTI, etc, and an eventual National Arts University will be encouraged to develop a common policy for research and capacity building in the creative economy sector.

10. RESPECT OUR INTERNATIONAL ENGAGEMENTS AS A SIGNATORY OF VARIOUS INTERNATIONAL CULTURAL CONVENTIONS AND PROMOTE/ DEVELOP LOCAL, REGIONAL AND INTERNATIONAL COOPERATION AND EXCHANGES IN THE CREATIVE INDUSTRIES.

Mauritius has signed a number of regional and international conventions. As such one task for the MAC is to ensure that Mauritius respects its international engagements.

GOAL 12 A unit at the level of the CIPD which will oversee how these international conventions are translated into action and will follow up on reports to be sent to the appropriate bodies (such as the Quadrennial reports for the UNESCO 2005 Convention Secretariat, etc).

GOAL 13 Because of the limited size of the local market for cultural goods, it is necessary to develop an outward, collaborative approach and develop synergies in the region - Indian ocean islands, SADC, COMESA, continental Africa and South Asia, Indian Ocean Rim. In view of the renewed importance given to the sea²² that connects all these places and peoples, a triennial FESTIVAL DE LA MER is being proposed. It will comprise of the following events

- a Film Festival
- a Triennial art show

²²the development of ocean-based industries

- an Indian Ocean music festival
- a regional market for cultural goods²³

This major cultural platform is being proposed as a focal point for cultural promotion and development of Mauritian creative industries. This will also be an occasion to celebrate the diversity and uniqueness of the cultures of the islands that constitute the Republic of Mauritius, as well as a privileged window to see the best cultural production of our nearest neighbours²⁴.

Furthermore, the smaller islets such as *Ile de la Passe* and *Ile Plate*, which have historic and archeological value, will be rehabilitated, with new circuits of cultural tourism organised to these islets. Closer home, the old prison building adjacent to the Renganaden Seeneevasen building, will be renovated and the unique building can serve the MAC and the NCCCI in a number of ways in the promotion of the creative industries.

The setting up of the Creative Industries Promotion Department

The CREATIVE INDUSTRIES PROMOTION DEPARTMENT will be a new department of the MAC responsible for the implementation of this long-term cultural policy. It will have 4 clearly defined roles, making up 4 units, with each unit being attributed 3 areas of focus/ responsibilities (see figure 5 for a schematic representation). These four units are:

1. Assistance and Promotion Unit
2. Capacity-building, research & strategic planning Unit
3. IP development, Copyright & Digital Support Unit
4. Collaborations and Exchanges Unit

²³for all the performing arts, visual arts and crafts, books and publishing business, cinema and audio-visual products, architectural design and advertising services, etc

²⁴Madagascar, Reunion, Mozambique and other East and South African countries, but also further afield, for example, Sri Lanka, Indonesia, Australia, etc

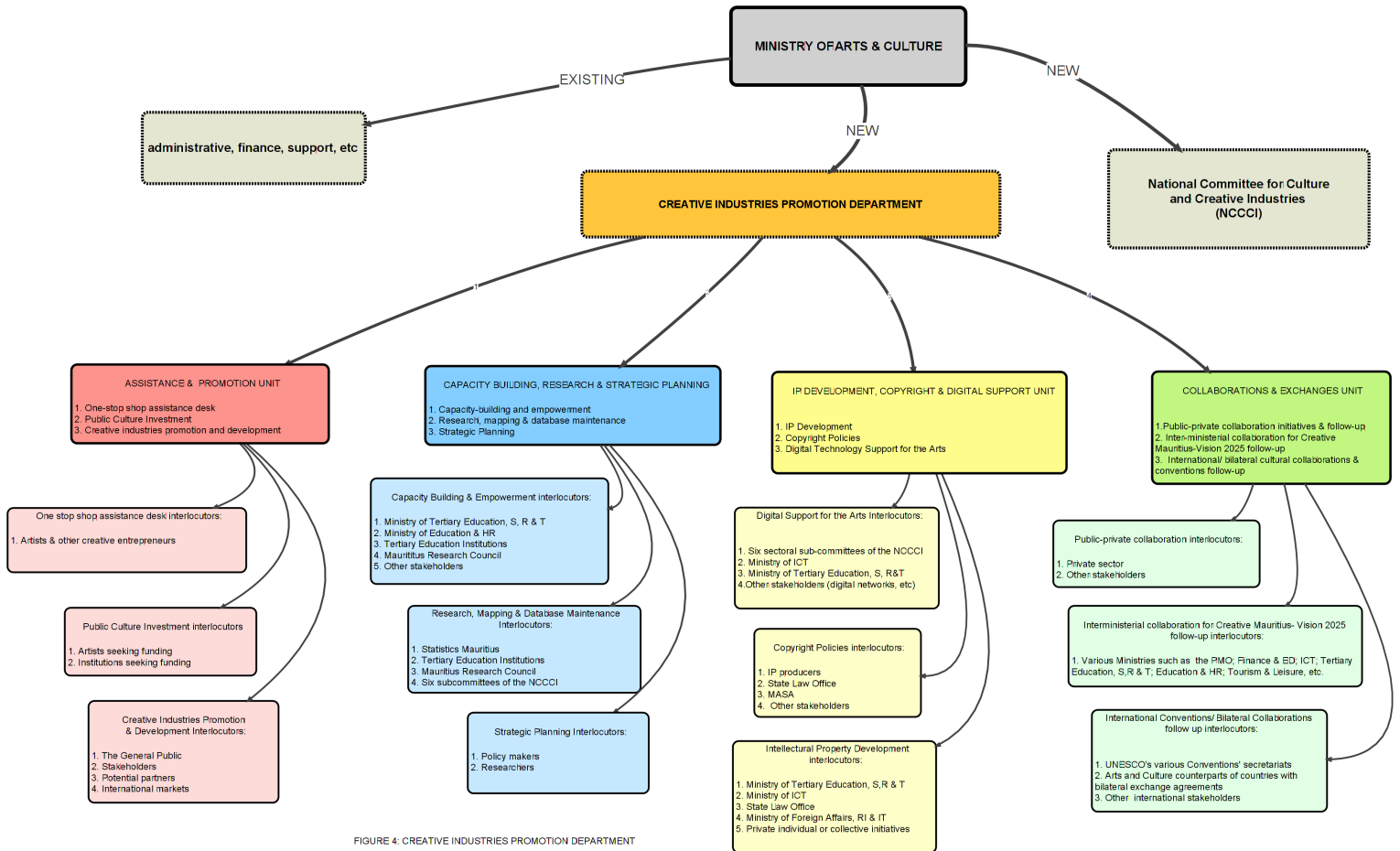


FIGURE 4: CREATIVE INDUSTRIES PROMOTION DEPARTMENT

1 ASSISTANCE AND PROMOTION UNIT

i. A one-stop shop assistance desk for artists/ creative entrepreneurs will be set up. This help desk will provide information on what the MAC offers as advice, support and funding. It will liaise with the different councils for evaluation of projects, and liaise with potential (private) funders and with banks or other institutions for up-to-date information about loans, etc, available to creative entrepreneurs.

A regularly updated online Artists' Handbook will be published by this unit to provide artists and show organizers with the administrative tools they need to administer, manage, and distribute their creative works more effectively, thus maximizing income and enabling them to achieve sustainable business models.

ii. Public Culture Investment/ project evaluation for funding the unit will be in charge of

- developing a logical framework of Public Culture Investment
- evaluating requests for funding coming from the 6 sectors so as to maximise the growth of the sectors
- allocate PCI funds according to clearly established procedures

iii. Creative Industries development and promotion The unit will also be responsible for publicising, marketing and communicating the concept of the CREATIVE MAURITIUS-VISION 2025 to all the stakeholders, including the wider Mauritian population.

The MAC carries out a multitude of activities, however these occur independently from each other in a range of fields, and the Mauritian population does not have a synoptic view of all these activities. This sub-unit will be in charge of collecting, compiling and uploading all this information through the MAC's website,

its newsletters (both in print and in digital formats), and through other means necessary to better communicate about its activities and the possibilities these offer to the Mauritian public.

2. CAPACITY-BUILDING, RESEARCH & STRATEGIC PLANNING UNIT

i. Capacity-building & empowerment this unit will be responsible for the development of short, middle and long term capacity building plans for the MAC and the NCCCI, for its main stakeholders in the 6 sectors. The main focus for the short-term would be to obtain training for as many MAC officers in the field of Arts Management so that they appropriate this CREATIVE MAURITIUS - VISION 2025 long-term policy document and make it their own. In the middle to long term, they should obtain post-graduate diplomas / Master Degrees in this field. Creative entrepreneurs would also greatly benefit from such training. This unit should work in collaboration with local TEIs to develop the appropriate courses.

ii. Research, mapping & database management the unit will also work out - in collaboration with a range of research institutions and governmental institutions (Ministry of Finance & Economic Development, BOI, MRC and other TEIs, Statistics Mauritius, etc), a continuous mapping exercise to obtain the necessary information about the whole creative economy and its specific sectors/ components. There are a number of methodologies that have been developed elsewhere, and which can be adapted to the local context to obtain the right means to monitor the pulse and vital statistics of the sector. A database of artists and creative entrepreneurs in the various value chains will be developed and continuously updated.

The point of departure for the conception of this unit was the proposed *Indian Ocean Observatory of Cultural Diversity* (2006). Since then the concept of an *Observatoire des Arts et de la Culture*, as a means of gathering data has been discussed. In the context of this White Paper, it is initially conceived as a unit

of the CIPD, but it may eventually become part of an academic think-tank, or become an independent agency, depending on its effectiveness in providing data for strategic planning.

This unit will also oversee the operation of a culture satellite account (CSA) based on the UN System of National Accounts. The CSA will produce information economic analysis and evaluation of cultural activities and cultural products for the benefit of Government and all stakeholders in the sector.

iii. Strategic planning based on evidence obtained through its data collection, this unit will advise the CIPD/ NCCCI and the MAC on key strategies and will be responsible for the triennial review of this document.

3. IP DEVELOPMENT, COPYRIGHT & DIGITAL SUPPORT UNIT

i. Intellectual Property development In general it can be said that creative economy stakeholders are insufficiently aware that artistic pursuits are forms of wealth creation, and that presently all the various types of artistic creation are forms of *Intellectual Property*, protected by international laws. Furthermore, digital networks now allow for the commercialisation of IP in various ways. For example digital distribution of content (music, Video-on-Demand, etc) is a new avenue for distributors and content producers (musicians, film-makers, etc) and they legitimately want to benefit from this new source of income.

Since IP is under the Ministry of Foreign Affairs, Regional Integration and International Trade, the MAC will work in close collaboration with the concerned Ministry to encourage local IP production.

ii. Copyright issues and policies this unit will closely monitor the respect of copyright laws in relation to the production of Intellectual Property content.

Especially in the music sub-sector, there is a perception that piracy is the most important threat to its economic growth. This unit will have a wider role in educating the population about the need to respect local IP producers and in finding the most convenient ways to access content legally and at a reasonable cost. Its role will also be to look into legislation and ensure that Mauritius follows international best practices.

iii. Digital Support for the Arts the six domains falling under the NCCCI are in various ways impacted upon by the digital economy; in certain instances, cultural products (music, films, etc) are sold and bought through digital networks, this unit will consist of IT specialists competent in a range of issues pertaining to IP, whose main task will be to help each sector develop its own IT framework for the support of artists.

A. FOR THE HERITAGE SECTOR

ITC will be used as a complementary means to develop digital virtual reality and/or virtual reconstructions of heritage sites, content that can enhance and serve as means of further research on the various sites and forms of heritage. Appropriate websites will also provide additional information about the heritage content to an international audience. For example the dodo is famous worldwide, and a search on google should ideally bring up the *Mauritius Museum of Natural History* and its high-quality content on the dodo in the top 10 hits, which is unfortunately not the case right now.

B. FOR THE PERFORMING ARTS

Mauritian content (music, music videos, caller tunes, etc) will be made available through an e-commerce portal and/ or by uploading content to be sold through i-tunes/ android shops. Already there are smartphone-based forms of electronic transactions that need not use credit/ debit cards (such as MCB juice, Orange Money, etc). If digital content is easily available at a reasonable price for the target market, this will go a long way towards decreasing piracy.

C. FOR THE VISUAL ARTS AND CRAFTS

Digital platforms will offer international exposure as well as possibilities for online purchase of Mauritian arts and crafts.

D. LANGUAGES, LITERATURE AND PUBLISHING

Content can again be made available - as free or as purchasable content (books, magazines, articles) for e-readers and tablets.

E. AUDIO-VISUAL AND INTERACTIVE CONTENT

Already orange/MT makes some local content available as Video-On-Demand to its MyT subscribers. This type of electronic distribution (VoD) is likely to become one of the main means of distributing/ purchasing audio-visual content. Game distribution platforms also exist, and are fast becoming a major segment for distribution of interactive content.

Locally, at present there is very little visibility for this sector.

F. DESIGN SERVICES

All the design-related fields have already moved from analog to digital set ups. The Digital Support for the Arts Unit will offer the Design Sectoral Council a common platform to showcase Mauritian designers, and to facilitate more interaction in the sector²⁵. This unit will also encourage service providers to offer self-managed online shops to creative entrepreneurs who only have to upload content while the rest of the maintenance, programming and security is taken care of by the service providers or technical team of the unit. It will also work with ticket distributors/ event organisers and the MTPA for events.

4. COLLABORATIONS AND EXCHANGES UNIT

i. Public-private collaboration This unit will seek and nurture long-term mutually beneficial collaboration with the private sector.

²⁵for example through awards

ii. Inter-ministerial collaboration for Creative Mauritius-Vision 2025 follow-up unit The CREATIVE MAURITIUS - VISION 2025 cultural policy cannot be run independently from other Ministries. Various Ministries are indispensable stakeholders

1. Ministry of Finance and Economic Development - will be a privileged partner to empower the creative industries to contribute to the economic development of Mauritius.
2. The concept of an index of the well-being of the population will be taken into account and the Ministry of Health and the Quality of Life will also partner in developing this index. MAC will develop this concept between the two ministries as well as with Statistics Mauritius.
3. The Ministry of Tertiary Education, Science, Research and Technology will be directly involved in the medium term capacity-building requirements and the fundamental aspect of research in the field of the creative economy. Creativity is also closely related to innovation and research and the MRC and TEC will also promote the complementarity of the creative economy with the concept of a knowledge-economy.
4. The Ministry of Education and Human Resources will be directly involved in the processes of democratization of culture, participation and long-term audience building in the school population.
5. Other Ministries are also concerned: Ministry of Youth and Sports; Ministry of Gender Equality, Child Development and Family Welfare; Ministry of Social Integration and Economic Empowerment; Ministry of Business, Enterprise, and Cooperatives, etc, and will develop working collaborations through this unit of the CIPD.

iii. Local/ Regional/ International conventions/ bilateral collaborations and exchanges follow up This unit will be responsible for

1. Promoting and developing the creative industries of Mauritius locally (i.e work in collaboration with Rodriguan structures, and give value, through

collaboration with the relevant partners and new structures, to the unique aspects of the cultures of our islands).

2. Following up on the International cultural conventions that Mauritius has signed (for example the 2005 UNESCO Convention on the *Protection and Promotion of the Diversity of Cultural Expressions*, which requires a comprehensive report to be sent to UNESCO every four years); there are also many bilateral cultural exchange programmes and other regional/ continental agreements that Mauritius has to honour. This desk will also internationally promote the Mauritian creative industries through the cultural exchange programmes and other avenues of regional/ international cultural cooperation. It will be the permanent structure that regularly organises the FESTIVAL DE LA MER (see above), and other cultural festivals.

8 Some important considerations

8.1 Art and artists: constitutional and legal frameworks

The 1980 *Belgrade Recommendation on the Status of the Artist* can serve as a useful framework to establish the legal framework concerning creative endeavours as forms of recognized cultural and professional activities. The adoption of these recommendations would result in Mauritian artists having a legal status; the form of labour associated with creative production would have a better recognition as a form of trade/ profession with implications for a range of enhanced legal protection.

This legal status is especially important in relation to administrative procedures to obtain loans, funds, but also remuneration; in renting a space for art practice; in explaining to local authorities the purpose of public art projects...and in relation to several other daily hindrances that artists face due to the fact that they exist and function in a legal twilight zone.

Apart from the legal status of the artist, there are three main dimensions of legislation to be looked into; The restructuring of the Ministry of Arts and Culture which will consist of

- The establishment of the NATIONAL COMMITTEE FOR CULTURE AND CREATIVE INDUSTRIES as the main advisory body under the MAC to support the Arts and culture sector.
- The constitution of the six sectoral sub-committees for the six different cultural domains.
- The clustering of the various existing parastatal bodies under the NCCCI in the six subcommittees.
- The policy regarding cultural centres, including the *Mauritian Cultural Centre* will be reviewed.

All forms of private enterprise depend on creativity to a greater or lesser extent. In the creative economy sector, creativity and innovation is often at the core of businesses. Entrepreneurship in the creative industries will be encouraged through collaborations with the BOI, Enterprise Mauritius, and other institutional stakeholders by the CIPD.

8.2 Financing the Arts and Culture sector

As mentioned above, there is very little certitude about the exact weight of the creative economy sector in terms of total contribution to the GDP, but it is safe to assume that it may turn around 2.5 - 3 percent of GDP, ie, between 8 and 9.6 billion rupees. By comparison the MAC's budget is around 434 million rupees, or approximately 0.15 percent of GDP. Assistance Schemes and International Grant Scheme aimed at funding artists totalled approximately 5 million rupees.

It is interesting to compare the types of public culture investment in the UK context, where 7 main types of public culture investment are listed²⁶:

1. EDUCATION

2. CONSUMPTION

²⁶1. Education Arts education (music, visual arts and crafts, literature, theatre...) is provided mostly through the educational system, except for the CELPAC / CLAC promotion of book reading. The MAC does not have its own arts education policy for the promotion of the arts and culture, especially for those outside educational systems (adults, etc).

2. Consumption Promoting consumption, for example subsidizing ticket prices and making the entrance to National Museums free).

3. Research: mapping the cultural sector, quantitative research in term of cultural statistics, but also research into means of developing innovation (new art forms, etc) and growth

4. Architecture and renovation capital spending Heritage sites cost significant amounts of money for maintenance and for renovation.

5. Strengthening communities and regeneration of spaces Art as a tool to re-connect people to their local communities, rekindle interest in various localities

6. Building networks / coordinating: small organisations network and collaborate to pack a bigger punch. 7. Clusters/ agglomeration - "encourage similar organisations to locate near to each other" so as to benefit from existing infrastructure and existing set ups.

Non-technical summary: A framework for evaluating cultural policy investment: Ridge et al, 2007. (Ridge, 2007)

3. RESEARCH

4. ARCHITECTURE AND RENOVATION CAPITAL SPENDING

5. STRENGTHENING OF COMMUNITIES AND REGENERATION OF SPACES

6. BUILDING NETWORKS AND COORDINATING

7. CLUSTERS AND AGGLOMERATIONS

In comparison, for Mauritius the EDUCATION item is mostly provided through the educational system (although it can be argued that it is fairly incomplete, performing arts, for example, especially music and dance are not taught across the whole educational system). The MAC runs its own *Centre de Formation Artistique* and has under its aegis the *Conservatoire de Musique François Mitterand*, as a means for promoting creative education.

CONSUMPTION: public museums are heavily subsidized, and consumption for certain art forms benefits from government public culture investment.

Apart from specific research undertaken by the Aapravasi Ghat Trust Fund, the Le Morne Heritage Trust Fund, the Nelson Mandela Centre for African Culture and the UoM, there is very little RESEARCH in terms of arts administration-oriented research (mapping, etc).

There is scope for more funding of art and artists, but the MAC does not have an unlimited budget for funding of projects. Even if it had, it would have difficulties to evaluate the profitability / multiplier effects of sponsoring or funding most projects as, at present there is no expertise (in terms of arts management) to benchmark the project against sets of objective criteria.

A common formula for the financing of Arts Promotion agencies across the world is to fund these through taxes on lotteries. For example the main source of funding for Arterial Network in Africa is the Stichting DOEN, the Dutch lotteries; while for Creative New Zealand, it is the New Zealand Lottery Grants Board, set

up by the New Zealand parliament to benefit the community by distributing the profits from the games run by Lotto New Zealand. In this way, 42% of the net profits go to three statutory bodies: New Zealand Sports, Creative New Zealand and New Zealand Film Commission. From these two examples, and there are many more worldwide, a major part of funding for cultural projects often comes from taxes obtained from various lotteries.

The same approach may be adopted in Mauritius with the taxes imposed on the lotto games, but also from other forms of betting. However, these funds will only be properly managed in the context of an eventual full-fledged NATIONAL COUNCIL FOR CULTURE AND CREATIVE INDUSTRIES and CIPD with appropriate sectoral panels that would include both creative individuals/ groups and arts managers, to evaluate the validity of requests for funding. The CIPD will introduce a new policy for funding of requests.

The above reference to Creative New Zealand (a private body) raises important questions about the NCCCI and the CIPD. At the initial stage, the CIPD may be conceived as a Department of the MAC, and in a later phase, when the NATIONAL COUNCIL FOR CULTURE AND CREATIVE INDUSTRIES is set up, it may eventually recommend that the CIPD becomes an independent private agency - a CREATIVE INDUSTRIES PROMOTION AGENCY, on the model of the BOI and/or of the SIT, when support and promotion processes are better established and require greater independence for efficient functioning.

The following recommendations will be implemented after the setting up of the CIPD, which will look into the exact formulation, strategies and processes so as to meet the needs of artists as well as the goals of the overall framework:

In view of the fact that an artist (writer, playwright, painter, musician... other categories of creative production to be eventually considered) can take several years to produce an artwork (book, play, visual art piece, album, etc), and that the artist's income becomes taxable in the year the artwork is commercialised, just like the income of regular income earners, it would be fair to consider a different

tax regime for this type of irregular income (as has been put in place in a number of countries).

The trend in the funding of public organizations offering access to cultural products (such as museums, art galleries, theatres, concert halls, etc) is to obtain one third from public institutions that sponsor art projects, one third from private sponsors, and to obtain at least one third from direct sale of tickets, merchandising, etc²⁷.

RECOMMENDATIONS:

1. Consideration may be given to contributions from betting taxes and other gambling revenues, such as from the *Loterie Nationale*, to set up a *Mauritius lottery and other betting Grants Board* to fund projects identified by the NATIONAL COMMITTEE FOR CULTURE AND CREATIVE INDUSTRIES and by the CREATIVE INDUSTRIES PROMOTION DEPARTMENT of the MAC.
2. Community-oriented art projects by artists and by NGOs promoting the arts may also avail of Corporate Social Responsibility funds. Local authorities may also be able to sponsor art projects that cater to their localities, by applying for CSR funds.
3. The CIPD will facilitate loan procedures for artists/ creative entrepreneurs for art projects, through its one-stop shop assistance desk, by providing a list of potential funders and information about loans offered by banks for different types of projects.
4. Art purchase and art sponsorship of locally produced artforms (including music, theatre, etc) by individuals as well as by private institutions will be considered for tax exemptions.
5. A different taxation regime may be put in place for creative individuals whose production is spread over a period of years so that the income de-

²⁷Note that in certain developed countries, public funding can be as low as 20 percent (the US) or as high as 50 percent (France) while the rest comes from the other two source of funds.

rived from this type of production is amortized over an equivalent number of years.

6. The appropriate sectoral committees (heritage, performing arts, visual arts, etc) of the NCCCI will look into the sources of funding of museums, art galleries, and other venues, and consider diversifying as well as increasing the income of these various institutions so as to increase the quality of the infrastructure as well as the level of competency of the staff therein.
7. Much in the same way that Mauritian athletes who win trophies at international competitions are justly rewarded with high-profile prizes, the same types of awards will be instituted for creative individuals (and groups/troupes) who achieve international recognition in various creative fields, so as to encourage them and others who would like to emulate them.
8. The CIPD will investigate the possibility of using Intellectual Property rights as collateral - the CIPD, in collaboration with the Ministry of Foreign Affairs, RI & IT, will acquire the skills to be able to evaluate the value of the IP. In a later phase it will be able to provide the necessary documentation that the IP owner can present to a financial institution.
9. Foreign Creative Entrepreneurs planning to set up creative industries that will develop local talent/ skills and develop the local creative economy will be given incentives in terms of favourable Work Permit and Residence Permit Scheme.
10. The concept of the *Artist of the Month* will be developed so as to better publicize the work of a particular artist on a regular basis. A media coverage as well as funding for a project in a specific geographic region will be made available. The *artist of the month* will carry out a project in collaboration with the students and teachers²⁸ of that region.

²⁸primary or secondary or tertiary level

8.3 Necessary infrastructure for the development of the Creative Industries

At present several key cultural institutions - the National Art Gallery, the National Archives, the National Library, to name but a few, are housed in inappropriate buildings.

The construction of a CULTURE HOUSE will be undertaken soon. It is proposed that the following services and agencies be accommodated in the Culture House. All centralised services under the MAC such as the

- The National Committee for Culture and Creative Industries
- The Creative Industries Promotion Department
- The National Library
- The National Archives
- The National Art Gallery
- The National Heritage Fund
- The Conservatoire Nationale de Musique Francois Mitterrand
- Speaking Unions
- Cultural centres

In addition, the building may house one auditorium, an art gallery, conference facilities with state of the art technology, pedagogical set ups for courses/ workshops, recording studios with post production facilities and other facilities for permanent exhibitions.

Artists' villages/ clusters will be set up in various parts of the island (North, South, East, Port-Louis, Le Morne, etc), where unutilized buildings (industrial or institutional) can be renovated and made available to artists. These can become attractions on the cultural trails developed by the MAC in conjunction with the

Ministry of Tourism and Leisure. One or more *agora des artistes* can be developed in these artists' villages or in any other more suitable alternative space, as a meeting place for artists.

8.4 Capacity building and education

Capacity-building is a key consideration for the development of the creative economy. It is one of the most crucial goals.

RECOMMENDATIONS:

1. A committee consisting of MAC, Ministry of Tertiary Education, Science, Research & Technology, Mauritius Research Council, UoM, UTM, FDI, MGI/RTI and other concerned Tertiary Education Institutions to discuss and come up with a capacity-building plan for the short, middle and long terms. There is at present no course in Arts Management - a crucial training for the development of the creative industries²⁹.
2. In the short term, MAC will request international institutions such as UNESCO to help by providing (one or more) resource person(s) to dispense training in arts management/ arts administration to its officers.
3. Official 'public culture' produced by governmental organisations, often results in cultural shows that demonstrate low levels of innovation and average competency. In this context, the creation of a NATIONAL TROUPE will definitely raise the standard of official celebrations and cultural shows.

AT TERTIARY LEVEL OF EDUCATION:

It is of paramount importance that the Ministry of Tertiary Education, S, R & T fully shares the vision that the creative economy is complementary to the concept of knowledge-economy. That while the knowledge economy often privileges the hard sciences, considerable innovation and development, including the production

²⁹the course coming closest to that being the MA Heritage Management being offered as from this semester at the UoM

of IP, can occur at the level of the creative industries, in subjects traditionally associated with the humanities or the arts. There are several implications for the tertiary education sector, but one immediate implication is that there is scope for a range of research in terms of quantitative data concerning the creative economy and the creative industries, as well as cultural-policying and planning, innovation, and, of course, in terms of practice-based research for artists/ trainers.

The CIPD will create, in collaboration with the Ministry of Tertiary Education, S, R & T, advisory cells consisting of academics and trainers to advise and contribute to the development of the six sectors, for example in the fields of advertising design, web-design, urban planning and architecture that would contribute to the Design Sectoral Committee, or in the Heritage Sectoral Committee, where the UoM's History and Political Science Department can greatly contribute through their recognised expertise.

RECOMMENDATION:

The MAC will request the Ministry of Tertiary Education, S, R & T to consider the setting up of a NATIONAL ARTS UNIVERSITY. Ideally this TEI will offer certificate, diplomas, degrees, masters and doctoral level studies in the field of arts, culture and the creative industries.

Such an institution could become the pillar of the creative industries by focussing on capacity-building, promotion of the arts, and R & D. In the short term, it could introduce a post-graduate certificate in Arts Management, and later a Master Degree course in the subject. There is also scope for it to carry out archival research in the arts and to constitute documentation on the various arts sectors: at present there is little archival work done to document the different sectors of the creative industries as research at any TEI.

Thus the main objectives of a proposed NATIONAL ARTS UNIVERSITY would be:

- To carry out research in all art-related fields in Mauritius³⁰, as well as, the

³⁰*inter-alia* architecture and heritage; performing arts, including intangible heritage; visual arts

economic, marketing and arts-management dimension of the creative economy

- To provide training in all the major forms of art as well as in multidisciplinary arts

AT SECONDARY LEVEL OF EDUCATION:

Art and design teachers as well as those who have offered training in music or theatre to students of vocational schools observe that the prevocational students may not be strong in subjects where intermediate levels of literacy and numeracy are to be acquired, but that they often are as good if not in certain instances comparatively better than students in the mainstream educational system with regards to visual and performing arts.

RECOMMENDATIONS

- The Capacity-building unit of the CIPD will work in collaboration with the Ministry of Education and Human Resources to open up the vocational sector to the creative industries.
- A *talent sourcing programme* will be set up in primary and secondary schools and deprived areas to identify and develop creative talents.

That there can be negative perceptions of teaching 'useless pastimes' (art, music, theatre) to the vocational stream, is a calculated risk that can be taken, and the outcome could possibly impact positively on the students' academic studies, if this gives them a better self-image and boosted self-confidence. Development of artistic skills must not be seen as a less valuable form of education, but part of a comprehensive education. Already the enhancement programme of the Ministry of Education and HR includes forms of creative education/ creative expression. This is a good initiative, and can be further developed. For example artists can

and crafts, including photography; languages and literatures with a focus on creative writing; audio-visual production and interactive digital arts; design and its development in Mauritius

be encouraged to participate in various forms of local art pedagogy, by becoming “artists-in-residence” attached to a particular region for a period of time. During that period they would interact with the school students and produce either a collective artwork, a play, a musical show, etc.

The *Enhancement Programme* and other recent initiatives such as the provision of musical instruments in schools are noteworthy developments. Further steps have to be taken to consolidate the programme and to propose a system that takes into account the continuous development of artistic skills in the child, from the pre-primary up to the secondary and tertiary levels of education. The following creative media/ subjects are to be given a renewed importance at primary and secondary levels of education: visual arts, crafts and design including photography/ video/ comics (bande dessinée) and computer animation/ game design in IT; performing arts: music, dance and theatre; creative writing.

The Centre de Formation Artistique

- To review the objectives of the CFA so as to be in tune with the emerging training needs in the industry and new markets. New courses will be introduced to equip cultural entrepreneurs and practitioners with the appropriate skills mix to face the challenges ahead.
- To better enable managers and trainers of the CFA, to provide and mount appropriate training courses, advise on and assess training needs in the emerging cultural and creative industries.
- To maintain informal training at grass-root levels. Those students/youngsters not geared towards academic education will be encouraged to explore various art forms, and where possible, eventually make a living out of the chosen art form.

8.5 Sustainable Development

While most of this White Paper focuses on the economic dimension of culture, this is only one, albeit important, dimension of cultural policymaking. “Making sense

together” is also about how people anticipate what the future has in store for them. Mauritius is increasingly aware of the implications of climate change, and of its fragility as a Small Island Developing State.

Culture is about relationships: race, gender, etc are some of the forms of unequal relationships that were brought to the fore in the 20th century. But in the late 20th century and early in the present century, there is a growing awareness of a different relationship - between humankind and its environment.

Mauritius has a unique place in the development of environmental awareness: it is here that the first documented extinction of a species took place. The dodo is a national symbol, but also a warning to humankind on a global scale. It marks the moment when, and place where humankind’s global ecological consciousness was born.

The MAURICE ILE DURABLE is a good initiative, but like any policy paper, including this one, until it is appropriated by all Mauritians, and becomes part of their day-to-day culture, the ecological alarm will persist in the background.

RECOMMENDATION:

It is important that MAC and the MAURICE ILE DURABLE team work in close collaboration with relevant stakeholders including the artist community to translate the MID vision into cultural policies that create greater awareness of the necessity for sustainable development.

8.6 Cultural Tourism: beyond the “*carte postale*”

The *World Tourist Organisation* claims that CULTURAL TOURISM represents between 35 – 40% of all tourism worldwide, and that it is growing at 15% per annum – more than three times the rate of growth of general tourism which is at around 4.1%. Cultural tourism can be perceived to be a solution to an international market saturated with barely differentiated ‘sun, sand and sea’ offerings. However, conceiving a form of ‘cultural tourism’ that perpetuates postcard exoticism, in other

words, a cultural tourism expressly invented for the tourist gaze, is bound to be inauthentic, and will sooner or later fail, as there is no lived reality behind it. The shift occurring in tourism at present is a search for genuine, authentic experience of the *other's culture* - as it is experienced by the latter. Mauritius has a rich and varied local culture, but this is not directly experienced by the majority of tourists. The budget spent on entertainment (including consuming cultural products) out of total tourist expenditure has only increased from 6% in 2000 to 7% in 2009.

The concept of Mauritius as a CULTURAL & CIVILIZATIONAL CROSSROADS (*carrefour de cultures et de civilisations*) is a potent alternative to postcard exoticism and is a concept that Mauritians are readily familiar with and proud of.

Transitioning to cultural tourism based on the above concept implies rethinking several aspects of the tourism industry, but also, more importantly reconsidering the cultural dimension of ordinary Mauritians' lives: what is unique in their lives that they would want to share with outsiders, and what would the latter think of their experience of Mauritius through this encounter with the lives of ordinary Mauritians?

RECOMMENDATION:

The MTPA, MAC and other stakeholders, to explore the opportunities of cultural tourism, and the implications for the local cultural scene. Cultural trails that connect various culturally significant landmarks and places such as artists' villages will be developed by the Ministry of Tourism and Leisure in collaboration with the MAC.

9 Six sectors and their respective committees

Note: The following sector-specific recommendations are partly based on the Workshop organised by the MAC in July 2013. With the setting up of the CIPD and of the NCCCI, these recommendations will be reviewed by the respective advisory councils and redefined in terms of priority and importance.

It is expected that those six sectoral councils will come up with their own lists of recommendations based on longer and more in-depth consultations with their respective stakeholders.

9.1 Cultural and Natural Heritage Sector

This white paper proposes that there be a modified National Heritage Committee consisting of all stakeholders presently functioning as parastatals under the MAC³¹ and whose main purpose is to preserve heritage (including intangible ones). This Heritage Sectoral Committee, one of the six sectoral committees of the NCCCI, will not only consist of officers, but also of historians, museologists, heritage experts and heritage administrators, so as to ensure that this sector develops according to international best practices.

The TRUTH AND JUSTICE COMMISSION has carried out a tremendous exercise in its attempt to unravel the often painful history of Mauritius. It has made several recommendations pertaining to history, culture and heritage that are pertinent and go in the same general direction as this cultural policy document.

At present the National Parks (including the SSR Botanical Garden) fall under the Ministry of Agro-industry, Food Security which has technical competencies for the management of these parks. However, Natural Parks are also ‘cultural’ heritage, and the MAC should be able to work in collaboration with the Ministry of Agro-industry, FP &S for the re-evaluation of this essential part of our national

³¹such as the Aapravasi Ghat Trust Fund, Le Morne Heritage Trust Fund, National Archives, Mauritius Museums Council, etc including the various cultural centres

heritage.

RECOMMENDATIONS:

1. The recommendations of the Truth and Justice Commission of November 2011 pertaining to Mauritian history, culture and heritage, will be taken into consideration by the Heritage sectoral committee of the NCCCI and an implementation schedule, including the setting up of a Heritage Company, to do the follow up with regards to the recommendations of the TJC, will be implemented.
2. As part of the CREATIVE MAURITIUS VISION 2025, in the medium to long term, the National Parks may fall under the Cultural and Natural Heritage Sectoral Committee, so as to better enhance our natural heritage. In the short term, MAC and the National Parks and Conservation Service (NPCS) should establish a line of communication in view of the medium to long term goals.
3. Online Archives: The documents of the National Archives will be made accessible online on a gradual basis for research and reference purposes.
4. Online National Library: The list of all publications available thereat will be available online
5. To develop an inventory of Mauritian cultural heritage and to encourage awareness programmes of heritage amongst the population, with special focus in the school curriculum. This will complement the “*nu leritaz nu fierte*” project with the participation of all stakeholders.
6. Heritage trails and cultural tours will be developed by the MAC in collaboration with the Ministry of Tourism and Leisure. Heritage trails will be available region-wise and interest-wise. These (including sets of cultural events) will be elaborated on a historic and geographical basis with uplifted heritage sites, up-to-date ICT technologies and thematic value-adding gift shops at major heritage sites. This will enable Mauritians and tourists to

visit these sites on their own. In the longer term, special tourist bus routes can be considered for these circuits.

7. All heritage sites to be renovated and explanatory panels installed.
8. Each of our villages and towns have unique stories and histories, happenings and historical figures. A panel will be placed at the entrance of each village or town which will explain the reason behind the name of the village/town and a brief history thereof. This will enable both the Mauritian population to know its history and the tourist to discover the cultural significance of each location.
9. A master plan on MUSEUMS will be prepared to review their functioning so as to upgrade these to international norms. Use of technology will be introduced in museums so as to give a more vivid experience to visitors. Museums will also be accessible online for visits and purchase of souvenirs.
10. Incentives will be given to private property owners of heritage to upkeep and promote their respective heritage sites/buildings through appropriate grant schemes.

9.2 Performing Arts

The Performing Arts sector consists of a range of art forms - music, dance, theatre to name the most important ones, but are also concerned with live events / live performances (of music, dance, theatre, including a combination of these, as for example the opera), as well as contemporary multimedia composite art forms combining the afore-mentioned art forms plus digital technologies and light/ sound displays.

In view of the fact that high-level, professionally-produced shows are a regular necessity, the creation of a *National Troupe* is recommended. A team of dancers, choreographers, musicians, composers, will be employed on a full-time contractual basis. This National Troupe is conceived to produce and perform high level cultural shows locally, and to serve as ambassadors of Mauritian culture internationally.

At present the music, dance and theatre sub sectors function in relative independence from each other and are considered under subsections below.

9.2.1 Music

Overview:

This is one of the most prominent sectors of the creative industries in Mauritius, partly because Mauritian sega is unique to the country. Sega and its variants (seggae, etc) dominate the sales of music. There is also bhojpuri music, although there is little information about its market share and sales figures (there are comparatively fewer 'hit' songs in bhojpuri than in sega music). There are a few rock bands, and a few hybrid/ fusion music groups.

Figures: Approximately 400 registered musicians, according to available data at the MAC; the music sector in general may have an income of approximately 300 million rupees annually. Figures are incomplete and may not take into account a large number of musicians who are primarily engaged as entertainers in the tourism industry.

SWOT ANALYSIS

Strengths:

1. A critical mass of talented musicians, some of whom have achieved regional/international success.
2. A small but dynamic music market
3. Diversity, open-ness and abreast of trends in popular music

Weaknesses:

1. Chronic economic instability in a competitive sector
2. There are a very few highly successful and highly mediatised individuals/groups as compared to a wide majority of struggling musicians, many of whom will eventually give up^a.
2. Necessity for a day-job (so as to obtain regular remuneration) conflicts with the time necessary for musical practice and creation/ composition.
3. Piracy leading to loss of sales provokes discouragement and frustration.
4. Lack of professional qualification and lack of recognition of level of skill attained in the field results in not obtaining jobs related to music (such as music teacher).
5. Work in the hotel-circuit is not properly structured.

^athis is consistent with international patterns - see Taleb's essay on the black swan theory

Opportunities:

1. Music market has a growth potential

A generation of teenagers who are growing up illegally 'ripping' music CDs and converting these into mp3s to listen to, and can with proper sensitization, understand that they are robbing from the artists that they appreciate and love the possibility of earning a decent livelihood. However if it remains comparatively easier to rip and copy music as opposed to legally download it, piracy will persist. Piracy is being curbed elsewhere by making music easily, comparatively cheaply and legally available on download sites. If some people still consider credit card purchases as being too risky, new forms of electronic money, which in effect share similarities with the ubiquitous prepaid cards, can allow the purchase of credits for the download of music.

2. The local music industry is yet to make its mark internationally (although it is successful in the Indian Ocean region) and this can happen with further professionalisation of the sector, with implications of additional earnings for the country.

3. Musicians can obtain recognition for their levels of experience/ expertise through the MQA and possibly obtain related day-jobs if they are so inclined, commensurate with their experience (in periods of sluggish activity). See similar recommendation for the dance subsector.

Threats:

The main threat would be a status quo, as it would eventually lead to loss of opportunities for the whole sector, bringing in a decline cycle instead of a growth cycle.

Piracy is otherwise the most visible threat, and is related to inadequate means of obtaining remuneration from digital distribution.

BRIEF VALUE-CHAIN ANALYSIS

1. CREATION/ COMPOSITION Need for harmonising the training/ education/ capacity-building in the sector and to have the stakeholders in music

education as well creative industry stakeholders talk to each other.

2. **PRODUCTION** Need for space, for technical support, for cheaper instruments and audio equipment
3. **DISSEMINATION** Cheaper and easier tools and platforms for legal downloading and purchase of music
4. **EXHIBITION, RECEPTION, TRANSMISSION** Need for positive discrimination in terms of music transmission (see below).
5. **CONSUMPTION** Need to help the music market to grow by encouraging critical engagement with local music - music criticism, music appreciation and debates around the development of modern musical styles to be organised by the appropriate sectoral council.

To review assistance schemes so as to function within a logical framework of Public Culture Investment.

The MAC and the appropriate sectoral sub-committee to look into matters of capacity-building for highly necessary skills that are unavailable/ rare (e.g, Sound Engineer) and to advise the appropriate TEIs (UoM, UTM, etc) to consider local training. In case this is economically unfeasible, to seek training abroad through bilateral cultural agreements.

RECOMMENDATIONS:

1. The Digital Technology for the Arts support Unit of the CIPD will look into ways of setting up a platform for easy, cheap and legal means of downloading music, and the use of telephone credits as electronic currency (or similar alternatives).
2. The Copyright and IP protection subunit of the CIPD will work with the IBA and the Association of Advertising Agencies, to come up with a powerful and memorable campaign that communicates the need to purchase/download music legally.

3. The CIPD will look into regional/ international marketing of Mauritian music and advise on how best to help the sector to grow.
4. The Performing Arts Sectoral Committee and its elected members/ arts managers will constitute a sub-panel, along with the relevant unit of the CIPD, to advise on each case of funding.
5. The NCCCI will positively discriminate in favour of local music production by asking the IBA to encourage the broadcast of a higher percentage of local music on air and a comparatively lesser percentage of international music, so as to favour the local music industry. MASA will be requested to regulate contracts with telephony companies and users of local music with regards to callertunes/ringtones and similar musical works with a view to further supporting artists.
6. To ensure that MASA plays its role effectively and assumes its responsibilities. The MAC will review the role and ambit of the MASA, as well as its constitution. Presently the trend for music sectors is to set up private collection agencies that are effectively managed so as to have a small economic footprint and therefore comparatively larger benefits for its artists.
7. The traditional music and dances of Mauritius will be archived, studied and promoted through a dedicated research centre associated with an appropriate TEI.
8. Production and Repairs of Musical Instruments: local production of musical instruments will be encouraged with a view to reducing costs. Repairs of musical instruments will be given a new impetus by upgrading the skills of Mauritian craftsmen and music shops. Specialised training will be mounted with the support of friendly countries under Technical Assistance Schemes.
9. The courses offered by the *Conservatoire Nationale de Musique François Mitterrand* will be extended and partnership with international institutions will be developed for the mounting of appropriate award courses in music.
10. The possibility of setting up a National Symphony Orchestra will be scrutinized, and an appropriate formula will be decided upon.

11. Assistance will be sought from the regional offices of the Big Four³² to develop joint ventures with local producers for the setting up of music publishing companies to take charge of Mauritian musicians from creation to marketing and distribution of their works.

9.2.2 Dance

Overview:

This is a highly fragmented field (local sega dance; Indian classical dance – comprising various subcategories; Western classical dance – ballet, etc; modern and contemporary dance – jazz, etc; popular dance styles – hip-hop, street-dance, etc, and several fusion/ hybrids of some/ all the above).

Markets: Professionally sega dance groups, and some troupes offering a range of dance styles earn incomes by performing in the tourist industry circuit. A second market consists of public institutions (including local governments) organizing shows for various celebrations. A third market: some troupes create, choreograph and perform dance ballet or dance shows, sometimes in collaboration with other dancers/ musicians or as part of a larger show. However the small size of the local market makes this kind of enterprise an irregular feature of the local performing arts scene.

³²Universal Music Group, Sony BMG, EMI Group and Warner Music Group

SWOT ANALYSIS

STRENGTHS: A wide variety; talented, committed and creative troupe leaders and artistes

WEAKNESSES: Niche market; few venues for performance; few venues for training and practice

OPPORTUNITIES: Possibility to build a wider audience for this form of artistic expression. Develop dance in conjunction with other creative arts education at primary and secondary education so as to enable dance artistes to share their competencies as art educators and to have day-jobs. Aim at excellence and at achieving international standards so as to create compelling dance shows that will pull the Mauritian public to this art form, and enable Mauritian dancers to perform internationally. National Dance Awards to reward artistes who innovate and who demonstrate excellence in the art form.

THREATS: Discouragement and de-motivation of artistes, absence of recognition for contribution to the arts and culture sector, lack of public interest in the art form, lack of institutional support (including infrastructure).

Value Chain Analysis

CREATION: Training is very specific, such as that offered by the MGI in classical Indian dance forms. Private courses exist but are rarely validated by any institutional examination.

PRODUCTION: This is where the main problems lie:

1. there are difficulties to obtain large spaces for dance practice;
2. production of a well-choreographed dance show may take a long time, and incurs a certain non-negligible cost
3. Costumes, make up (optionally, set design also) add to the total production costs
4. Logistics: dance troupes consist of sometimes large groups of people and at the end of late rehearsals, they cannot rely on bus transport to go back home

DISSEMINATION: There is little incentive to bring dance to less developed regions of the country. This is a sector where NGOs working for the development of economically depressed urban/ rural areas can come up with a policy to reinvigorate these regions, ie, urban/ rural renewal through consistent and targeted cultural productions that would encourage local participation.

PERFORMANCE (Exhibition/ Reception/ Transmission)

CONSUMPTION : It is necessary to build up a wider audience.

RECOMMENDATIONS:

1. The CIPD will carry out a survey of public buildings that can possibly be offered to dance troupes for rehearsals and dance practice outside working hours.
2. The MAC will encourage the creation of arts-promoting NGOs that can finance the production part of dance projects and also help with other forms of support for particular cultural projects.
3. Regional art centres will provide both space and transport facilities to artists.
4. Arts-Promotion NGOs may obtain CSR funds to perform/ train and encourage youth participation in remote/ less developed regions.
5. Artists will be encouraged through high profile awards and workshops to raise the quality of performance, so as to achieve excellence and international recognition and success.
6. Education in dance and performing arts will begin at primary and secondary levels of education.
7. The CIPD will facilitate the MQA's efforts to look into ways of evaluating competencies in the creative industries sector, especially evaluate competencies in dance and music.

9.2.3 Theatre

Theatre Overview

There are some independent companies that have developed self-reliance and versatility as survival skills in a cultural context where theatre is a niche cultural product. The most regular feature is the National Drama festival organized by the MAC and which all stakeholders agree, has become overly formulaic. Every year there are new talents in all the various languages in which the competition is organized, but for many of them, this is a one-off experience, as there is no follow-up, and little continuity for the newcomers in terms of engagement with the theatre as art form.

SWOT ANALYSIS

Strengths: Some passionate and talented individuals (playwrights, actors and actresses), some of whom are obtain critical success regionally/ internationally. A history of theatre from around the time of the Independence consisting of some noteworthy moments and names.

Weaknesses: The perception of a fairly lethargic sector communicates an unflattering overall image/ Lack of innovation/ Lack of infrastructure/ Lack of funding.

Opportunities: Some plays are commercially successful and indicate that the potential exists provided the product appeals to the market. Some forms of theatre, such as street theatre, have not really become accepted in the Mauritian theatre scene (in spite of some rare experiments) and this type of innovative theatre has the potential to rejuvenate the mainstream theatre, encouraging it to be more creative. Actors, playwrights, etc, have the possibility to diversify into television and radio advertising as well as the wider audio-visual sector

Threats: Lethargy and status quo will create a sense of discouragement for the wider sector. Cinema long considered to be the main threat to theatre, has become a different segment of leisure and entertainment from the point of view of the audience (which itself came under the threat of the combined media of TV and VCR, and which themselves came under the threat of digital media...): the upshot is that it exists in a context of a wide variety of competing media/ art forms.

So as to achieve higher standards of theatre, there is need to create and professionalise theatrical skills by educating actors in dramatic skills and playwrights in inter-linguistic dramatic structures, as well as transcultural theatre. This can be done through short and long workshops and/or courses. Exposure through the visit of important and dynamic theatre personalities to conduct workshops in different styles so that local potential playwrights can learn what can be done in traditional genres within contemporary modernity can be envisaged.

RECOMMENDATIONS:

1. The CIPD will ensure that there is a better promotion of local theatre production through the media
2. Capacity building and performing arts education (at primary and secondary levels) will be enhanced.
3. Regional theatre and Children's theatre will be developed.
4. Plays on stage will be documented through the medium of video and will constitute both a database and an educational tool for the promotion of theatre.
5. The structure of the National Drama Festival will be reviewed.
6. Venues/ space for registered drama groups will be given a high priority.
7. Annually the most important contribution to theatre will be rewarded through a high-profile award.
8. Cultural NGOs will be encouraged to finance street art projects.
9. Local authorities will be encouraged to have at least one theatre hall that can be used by local theatre groups.
10. Funds for the creation/ writing/ pre-production phase will be made available to confirmed playwrights.

11. The National Drama Festival's best plays will be staged all around the country through private/ public sponsorship.
12. CIPD of the MAC will collaborate with radios and television so as to create 'teasers', ie, advertise the plays and enable the artists/ playwrights to be in the limelight so as to create awareness of local theatre production.
13. The CIPD, in collaboration with relevant TEIs, will organize both long and short theatre workshops by leading theatre personalities for the Mauritian theatre sector.
14. An award for best performance across linguistic divides will be instituted and will reward the best actor and actress regardless of the language of the play in which they perform.
15. Modern theatre in Mauritius has to grow beyond the traditional Plaza, Port Louis and Serge Constantin Theatre venues. A more contemporary and more neutral space would also go a certain way in modernizing Mauritian theatre. The MAC will look into the possibility of constructing a modern arts complex that will also house a theatre hall that can accommodate modern plays.
16. Theatre transcends languages, it is a form of universal communication. Setting a single award which would reward performance across linguistic divides is a possible means of transcending barriers and reinforcing core humanist values, as well as strengthening the social fabric.

9.3 Visual Arts and Crafts

Visual arts and crafts sector.

Note: The crafts sector is presently not under the MAC, but it exists in close complementarity to the visual arts and therefore benefits from being promoted in the same sector.

SWOT analysis

Strengths:

1. A small number of visual artists produce high quality artworks that can be displayed alongside international artists in local, regional and international art collections/ art galleries.
2. Several visual artists rely on their day-jobs (mostly in the field of art education at secondary or tertiary level), to have a steady income and can thus produce more ambitious art that is not primarily commercial (note that this is both a strength and a weakness for the sector, see below).
3. There is training in the visual arts up to the tertiary level of education with a certain amount of exposure to international trends.

Weaknesses:

1. Insufficient democratisation: the visual arts are not perceived to be the property of the population at large, due to the absence of a permanent exhibition showcasing Mauritian visual arts.
2. The traditional middle class (out of which the newer affluent classes emerge and which have the potential to buy art) has never had a historical attachment to the visual arts, and thus the habit of purchasing visual art objects, has always been perceived to be an elitist pursuit.
3. There is little demand and excess supply in the niche market for the visual arts in Mauritius.
4. The market is still embryonic and unstructured, lacking a critical mass of high-demand collectors' items that would spur speculation and growth; the absence of an indicative range of prices of artworks over time, makes art investors wary of this type of investment.
5. There is an absence of published research in this sector - both in terms of the evolution of art and the evolution aesthetic tastes in the Mauritian context, as well as the evolution of the economic dimension of the sector - the number of producers, buyers, market mechanisms and trends.
6. The conservative tastes of the local traditional elite do not encourage the production of art along international trends, resulting in works of average quality (in terms of global trends in aesthetic tastes).
7. The fact that many artists need to have a day job for a steady income discourages the kind of professional involvement that a full-time artist would have in his or her work, resulting often-times in amateurishness.
8. There is little art journalism that bridges the gap between the aesthetic field in which the artists operate and the more mundane world of the layperson.

Opportunities:

1. The future setting up of a *Gallerie d'Art Nationale* in Port Louis
2. The visual arts can be democratised and made more accessible to the wider Mauritian public.
3. The visual arts can contribute to a sense of patriotic pride through the achievements of Mauritian visual artists.
4. A local market for art can be nurtured and developed if the sector is given the right set of incentives and support mechanisms.
5. There is scope to professionalize the field and create support jobs - art curators, museologists, art historians, art critics/ journalists.
6. Mauritian visual artists can produce art that can find buyers at regional, continental, international levels and can therefore contribute to develop the sector and increase its contribution to the creative economy.

Threats:

1. Lack of visibility and of awareness of Mauritian visual arts will continue resulting in an absence of a sense of pride in the achievements of Mauritian artists.
2. A status quo (continued absence of a support structure) will perpetuate the loss of potential income for a whole sector of economic activity.
3. Continued bulk import of cheap, mass produced 'artworks' meant for interior decoration (of hotels, etc), is a major threat to the local visual arts sector.

At the level of creation, there are possibilities to obtain training in the visual arts, with at least one TEI (the MGI's School of Fine Arts) offering Tertiary level courses, including Master degree. The shortcoming is that the only access to the School is an academic one, no courses are open directly to self-taught, or individuals lacking the prerequisite academic qualifications (normally an SC or HSC), which in effect makes the School inaccessible to many potential visual artists without upper secondary qualifications.

Based on the comments that were put on record during the workshop with artists, there seems to be little awareness of how local/ regional/ international art markets function, and what it entails for the local visual artists to achieve regional / continental status before becoming global players. Greater exposure to regional (Indian Ocean, East African) and continental (African, European, Asian) art exhibitions and critical contexts are necessary.

Notwithstanding a small number of highly proficient artists, many of whom are already regional/ continental players, there is a quality gap between the type of artwork produced at international level and the bulk of artworks produced locally. Redynamising the sector through greater awareness of international trends will raise the level of artwork produced and eventually position the local visual arts sector in the regional art markets.

However, one obvious starting point is the local art market. Without a system that gives confidence to the potential Mauritian buyer that the artwork has both aesthetic and economic value, and that both the prestige of owning the artwork as well as the economic value of the work will increase over the years, there is little hope in a sustainable art market. There needs to be an act of (economic, patriotic) faith from the part of Mauritian art investors to set the ball rolling, and a complementary support system that has to be put in place by the NAG (connoisseurship, provenance, valuation, etc), skills that the NAG's art curators and art specialists need to acquire/ develop in the short to middle term.

Several comments were raised during the workshop about the direct funding/ assistance given by the MAC to artists. These were as follows:

1. That younger artists were not fully aware of the type of assistance given
2. That there was a perception of partiality
3. That the process of funding was opaque and/or was too cumbersome, where in certain instances, the artists had to disburse large sums before obtaining the requested funding and reimbursement

As proposed in the Vision statement, this white paper proposes to cease direct funding / assistance / subsidy and instead transition to a system of public cultural investment through the appropriate desk of the NCCCI/ CIPD, with a more transparent, less cumbersome, and more targeted form of public cultural investment.

The Visual Arts and Crafts sectoral Council of the NCCCI will promote the visual arts through awards and national competitions for contemporary art / crafts that will have substantial cash prizes and/ or international exhibition tours as part of the winner's prize. The Visual Arts and Crafts sectoral Council of the NCCCI will also look into the organization of art and design competitions so as to prevent the exploitation of artists and other unfair practices.

Visual artists also requested to "fight piracy of art-works [since] [s]tolen art works [were] like lost heritage". Indeed the support system for the visual arts will imply traceability of the provenance of artworks.

Catalogue Raisonnés for posthumous bodies of work will be constituted by competent teams (no competencies in this field exists at present in Mauritius, in spite of all the comments to the contrary – training necessary at the level of the UoM in Heritage Management and at the MGI's School of Fine Art, Department of Visual Culture Theory). Banks and other financial institutions will be encouraged to invest in constituting private collections (as is already the case with the MCB). The Visual arts and Crafts Sectoral Council will be in charge of visual artists' and craftspersons' recognition – as members of an association; artists will have the responsibility of defining their membership categories (such as for example a three tier system consisting of (1.) beginners/ casual art makers; (2.) mid-career artists - requiring support in terms of logistics for exhibitions, etc; (3.) senior/ veteran artists - requiring other types of support.

The NAG's database of artists will become part of the Creative Industries Promotion Department and will be administered by technically competent arts administrators.

Art collectors are very few and far in-between, they are important figures that

sustain the whole system. Artworks in private collections will be loaned to the NAG and to the organizers of contemporary art exhibitions so as to also highlight the role of private collectors and inspire emulation.

The CIPD will organize art fairs/ exhibitions at three different levels of price and complexity - (1.) entry level affordable art for home decoration; (2.) medium priced art by established artists; (3.) contemporary art for art collectors

The CIPD will promote both ephemeral and permanent sculpture gardens as Public Art projects with private sector partners such as hotels and other ministries/ local bodies.

RECOMMENDATIONS:

1. Access to the MGI School of Fine Arts' courses may be reviewed and the possibility of offering more "workshop" type of short (few days/ weeks) to medium (few months) duration courses, with a minimal recognition of prior learning / prior proficiency as entry requirement and/or portfolio evaluation, will be considered.
2. Artists will be encouraged to participate or at least obtain first-hand exposure to regional/ continental exhibitions to update themselves. Documentation (photo, video, interviews...) on the regular art shows/ fairs to be made available through a central website, through the CIPD and/or the NAG and through e-newsletters to registered artists. Greater interaction between the various sub-sectors of the visual arts, including the local private galleries and international ones will be encouraged.
3. Consideration may be given so as to remove import duties for art-materials- similar preferential regime as raw materials for the textile or other industries.
4. The MAC will negotiate with local bodies and other ministries to provide studio spaces / residencies with a minimal rent in centrally located places (both in municipalities and district councils). Several formulae will be developed - short term 'studios' in highly visited places such as malls; medium

term 'residencies' in different parts of the island, including interaction with local primary and secondary schools; long-term rent of studio spaces in unutilised government buildings so as to optimise usage of built-space and to revitalize moribund areas. More regular forum for discussion and exchanges between artists and other stakeholders will be organised. The visual arts and crafts sectoral council will be responsible for the recognition of a wider range of artistic pursuits (cartooning, glass painting, etc).

5. The Creative Industries Promotion Department's International Cultural Conventions/ Bilateral Exchanges Unit will follow up with promotion and marketing at international level.
6. A proper infrastructure will be given to the National Arts Gallery, and its structure reviewed. Display space, high value permanent collection, competent curators, are all missing elements at present.
7. An important source of funding for the Visual arts and Crafts sector will be the 1% tax on all commercial private and public buildings projected to cost above ten million rupees (either for new or renovation projects), which will be disbursed for the purchase/ commissioning of art works by local artists.
8. Tax barriers will be used as a disincentive to import and dump cheaply produced art from other parts of the world into the local market.
9. With a view to boosting the budding art market, consideration will be given to making the purchase of art from the artist tax-deductible for the art-buyer/ art collector.
10. Purchase of local art with traceable provenance will be tax-deductible, if overseen/ regulated by CIPD (which will set simplified formalities for such transactions), so as to better map out the trajectory of artworks in the various art collections.
11. The NAG will create a 'Commission d'Achat des oeuvres d'Art' which will purchase art works of Mauritian artists for the Government (under the aegis

of the NATIONAL COMMITTEE FOR CULTURE AND CREATIVE INDUSTRIES) so as to obtain a high-value national collection; this will complement the creation of a contemporary art gallery and the purchase of outstanding contemporary art (including video art, installation, digital multimedia art) by Mauritian artists.

12. Certain art works will constitute a travelling arts' gallery and will be displayed in governmental, parapublic institutions as well as educational institutions.
13. A *caravane itinerante des arts* will be set up to promote the arts in various parts of Mauritius.
14. There is a necessity for a much more systematic form of documentation of work produced and to implement the traceability of works through records of sales of artworks where possible/ feasible. Furthermore the average value (as opposed to fluctuating market value) of an artwork will be evaluated through a system of expert valuation, so that artworks will eventually be used as collateral by art collectors.
15. In view of the fact that tourism plays an important role in the economy and that cultural tourism will be an increasingly important segment of the wider tourism industry, sculpture gardens may be set up in various parts of the island as cultural focal points. MAC will seek the collaboration of local authorities and other stakeholders to develop the concept of sculpture gardens around the island. In the same vein, permanent or ephemeral forms of urban art and street art will be encouraged in collaboration with the five Municipalities.
16. *Ruée vers l'Art* project aims at bringing people to the studios where artists will be at work and will share their experiences with visitors, exhibit and sell their works at promotional prices. Mauritians and Tourists will be sensitized to visit these Art Studios.
17. The nascent art market must be mapped, regional (Indian Ocean, Eastern and Southern Africa, etc) art markets need to be developed so that bigger,

global players (such as international auction houses) can be invited to set shop in Mauritius.

9.4 Languages, Literature and Publishing

OVERVIEW

Mauritius is proud of its linguistic diversity and this is evident in its cultural policies where the setting up of Speaking Unions has pride of place. A high number of Mauritians have at least functional literacy in English, French and sometimes an Asian language. In terms of actual language use, Statistics Mauritius complements this picture and shows how Mauritian creole is the language used by an overwhelming majority, followed by Mauritian bhojpuri. There is no doubt that the greater the linguistic diversity, the richer we are as a culture. It would seem then that the increasing number of Speaking Unions enrich the fabric of Mauritian culture. A caveat would be that well-meaning defenders of a language may not necessarily work for the promotion of the language if an understanding of the fast-changing Mauritian society is not taken into account and means of promoting a language are not adapted in relation to that sociological fact.

Furthermore, while it is true that languages are a form of heritage, this does not necessarily mean that modern methods of management and considerations of market share cannot be taken into account in devising strategies for promoting a language. Certain basic presuppositions need to be addressed. Except for English, French and Creole, all other languages taught in Mauritius are considered to be markers of identity, and therefore these are meant for 'captive markets'. Language in this view is the heritage of an ancestral vehicle. Unfortunately, that this vehicle may be used to travel into the culture and visit its unique insights is secondary to the pride of ownership of the vehicle. We all agree that the whole purpose of knowing a language is to be able to use it, and that it should enable its user to read its most beautiful literature and encounter its most powerful thinkers, or at the very least to respond to media (film, television, radio, newspapers, internet...) in that language. To what extent is this goal being achieved? In purely statistical terms, it should be possible to evaluate the number of people who have an enhanced experience of one of these languages through the institutions set up by the government over time. There is no doubt that over the last three decades, the Mahatma Gandhi Institute and the MBC as well as many individuals, have helped

in the promotion of languages. The various Speaking Unions would then seem to continue this task. However since Public Cultural Investment funds are being injected into these, it is necessary to evaluate their effective output and, if necessary, use art management concepts to modify their actions so as to better achieve their set goals.

The *Salon International du Livre - Confluences* begun in 2013 and was a much needed boost to the sector. It promotes book reading culture for the larger Mauritian public and enables Mauritian authors to display their books and interact with their readers. It fills a necessary gap in the publishing sector and must become a regular feature in the cultural landscape.

The above comments are prompted by the severe appraisal of the panelists for literature during the workshop, who decry the rapid loss of a book-reading culture in Mauritius.

RECOMMENDATIONS :

1. The first task of the proposed Languages, Literature and Publishing sub-committee will be to come up with a linguistic policy that forcefully conveys the fact that ALL the languages in Mauritius belong to ALL Mauritians. This policy will promote our rich linguistic diversity, but equally, promote conversations across languages through translations. It is true that there are nuances 'lost in translation', but there are other benefits that offset these losses: a more inter-cultural Mauritian society, keen to share its literatures and poeties as much as it shares its cuisines and gastronomies across cultures.
2. The issue of book-reading culture will be addressed through a concerted effort between the MAC's CELPAC, the Ministry of Education & HR, Ministry of Youth & Sports, Cultural Centres, Speaking Unions, etc. The CIPD, in collaboration with the CELPAC, will be the main engines of a long-term campaign. Statistical data to be used to monitor reading habits over a long period of time and to take into account new reading habits (internet, ebooks,

facebook, as well as tablets and ereaders, etc).

3. A country that side-steps its own authors is a country that does not even listen to its own thoughts. Marketing and communication strategies around Mauritian authors, attractive pricing of locally published books, etc, are a range of possible measures that will be considered by the appropriate subcommittees of the NCCCI so as to promote local authors. The various Speaking Unions must promote as far as possible local authors who write in these various languages.
4. Mauritian Creole and Mauritian Bhojpuri are two most widely used language in Mauritius. The paradox is that these two languages are the poorest in terms of printed literature (as compared to the wide availability of books printed in English, French and Asian languages). The appropriate sectoral council will encourage the translation of various works of literature to Mauritian Creole and to Mauritian Bhojpuri, as well as encourage local writers in these languages through literary awards and through translations into other languages.
5. The sectoral committee for Language, Literature and Publishing will encourage literary production through creative writing courses (to be offered at the various TEIs) and through National Literary Awards.
6. A number of other proposals were made such as the relocation of the National Library to a more appropriate building; the regular up-dating of librarians' competencies including interpersonal skills; the review of the Assistance Scheme to writers so as to take into account publishing and book selling peak season.
7. The Language, Literature and Publishing sub-committee will look into the setting up of creative writing workshops for the public - short, medium and long terms courses.
8. A high profile literary award will be established to promote creative writing.
9. The functioning of the *President's Fund for Creative Writing* will be reviewed.

10. In view of the fact that publishing is the most difficult and expensive part of creative writing, and that it discourages most aspiring authors, the CIPD and the relevant sectoral council will look into publishing facilities and support given to potential writers. Electronic publishing will be explored as alternative to traditional publishing for a vast majority of potential writers.

9.5 Audio-visual and Interactive Media

Audio-visual and interactive media (including cinema)

OVERVIEW

The newly launched FILM REBATE SCHEME is planned to be a major attempt to attract foreign film-makers and to develop the local film industry. At present this is presently a niche sector, although it is expected to become one of the most prominent sectors (including in economic terms) in the future as per global trends. It is necessary to bring out that the sector is in a state of flux and depends heavily on technologies that are fast changing. Cinema was (and is still) shot on celluloid film, although it is making a transition to digital formats of filming and of storage/ projection. There are very few films that have been shot on celluloid film in Mauritius; at the time of writing there is only one major project by a Mauritian - *Lombraz Kann*, being shot in digital format.

The bulk of audio-visual production is shot in video format and is either broadcast on television or sold on Digital Video Disks (DVDs). The backbone of this niche industry relies on advertising production for TV while local production of a variety of shows, reportages and documentaries are produced in-house by the MBC. There has not been any comprehensive research on the history of cinema/ audio-visual production in Mauritius, but because of the high cost of film-making ventures, there has been very little independent local production. There is a new generation of promising film makers working mostly in digital video format, some of whom have come to the fore through the competitions organised by the MAURITIUS FILM DEVELOPMENT CORPORATION, although what they produce is closer to art-circuit short films rather than commercial cinema. Sketches by well-known troupes of comedians are produced in the Direct-to-DVD formula and sold commercially, with little information about number of DVDs produced and sold and degree of profitability. The price of technology has generally gone down, but cutting-edge technologies offering greater technical possibilities are still expensive and have another downside: they become rapidly obsolete in a field where technological innovation progresses at a constantly quick pace.

One aspect of this state of technological flux is the development of interactive media, mainly but not exclusively PC and console games that rely on cinematic codes and tropes (adventure, action, speed, etc). In global production figures,³³ the game industry has become bigger than cinema, and contributes significantly to the digital and creative economies. Many countries have encouraged the development of local interactive game industries. While there are AAA (high quality and high production value) games that are produced in huge studios employing hundreds of artists and programmers, there are also smaller game studios consisting of a few artists and coders. Online and mobile games are important trends and transmedia (the use of existing IP for film or storybooks, transposed into interactive games) is another trend, including in cinema where comic book heroes and stories from popular literature³⁴ are transposed into cinema.

There is scope for the young Mauritian creative entrepreneurs with technological know-how to become IP producers in this sector and although there is enormous competition, they can aim at international/ online markets. This will require collaboration between the NCCCI's Creative Industries Promotion Department, the Ministry of ICT, the TEIs that offer technological training (UoM, UTM, Open University, etc), and those that offer creative training in digital technologies (FDI, MGI, etc). The idea is to encourage game creation startups on the model of other startups that develop applications or other technological products.

Apart from games, apps for smartphones have become a major magnet for creativity: thousands of applications are being developed and are being sold online. To encourage creativity in this new sector, an Apps development competition that displays creativity, aesthetics and usefulness will be organized along the same lines as described above.

In the audio-visual/ cinema sector there is one opportunity at the Creation

³³approximately 60 billion USD in 2010 and projected to attain 70 billion USD in 2015, Media Development Authority of Singapore figures <http://www.mda.gov.sg/Industry/Video/IndustryOverview/Pages/Overview.aspx>, accessed on 15 October 2013

³⁴such as Spiderman, Batman, etc, Tintin and Tolkien, etc

stage of the value chain, but several weaknesses at the level of the other stages of the chain:

A CREATION/ PRODUCTION: Opportunity - Workshop participants suggested that it was necessary to set up an audio-visual/cinema production school for all the different skills necessary for film and audio-visual production. This is already being put in place by the RTI with a Diploma in Film Production and an eventual Specialisation in Audio-Visual production in the Digital Arts specialisation degree course offered by the UoM/ MGI.

An efficient level of coordination between institutions such as the MFDC and the MGI/RTI as well as the MBC and other stakeholders is also necessary.

Weaknesses at the level of production stage:

1. High cost of equipment
2. Insufficient critical mass of technicians/ artists
3. Institutional support is weak and lacking

At the stage of DISSEMINATION there are no established distributors for local cinema production. The very rare local productions are played in the same commercial cinema theatres where they mostly compare unfavourably with foreign films (Hollywood, Bollywood, etc). Direct-to-DVD products are sold in the same shops selling music CDs and DVDs. A few products are now available as Video-On-Demand on the MyT digital package from Orange/MT and could indicate the beginning of a new and important trend for distribution.

At the stage of TRANSMISSION, traditionally the MBC has been a broadcast service with a focus on local news. With the high number of new digital channels there is a possibility that it begins encouraging outsourcing its local production.

It is at the level of CONSUMPTION that the main weakness lies. Mauritius consists of a small internal market, already overflowing with international content through local TV channels, satellite channels, digital cable channels, cinemas, etc.

Local content is available through MBC TV channels but content mostly produced in-house, with contractual terms not encouraging independent local production to produce for television broadcast. Newcomers find it difficult to become profitable in this field, while older companies diversify their production and depend on advertising production / filming events and filming music videos to survive in this niche market.

RECOMMENDATIONS:

1. The NCCCI and the CIPD will organize a yearly game-design competition aimed at teams of game-artists/ designers. Orange/MT as well as other local telephone/ broadband companies will be invited as organizing partners. The awards ceremony is planned to coincide with the Infotech exhibition to achieve even greater impact.
2. Coding and creation of apps as well as other interactive multimedia projects are to be taught as from primary school. Softwares such as livecode, scratch, python as well as Raspberry Pi hardware are vital ways of introducing creative uses of IT at primary level.
3. Apart from the technical aspects of production, the basic codes of cinematic/ audio-visual language have to be mastered at the level of creation/ pre-production. The CIPD, the relevant sectoral council of the NCCCI and the National Arts University will organise workshops a) to train aspiring film-makers in the development of content to a high standard and b) to train the wider public in film history, film appreciation and screenwriting.
4. The Audio-Visual and Interactive Media sub-committee under the NCCCI will relay information and coordinate the activities of all these institutional stakeholders so as to achieve a degree of coherence and effectiveness in developing the sector. It is necessary that all the institutional stakeholders regularly meet together with the film-makers and other private stakeholders and discuss the possibilities and limitations of the sector and devise sector specific strategies accordingly.

5. The Audio-visual and Interactive Media sub-committee of the NCCCI and the CIPD will engage with the MBC to encourage independent local production. This will be a stepping stone for television production aimed at regional televisions (Seychelles, Madagascar, Reunion, etc) and the African continent and can become a source of income for this subsector.
6. The role and the functioning of the MFDC will be completely reviewed so as to better enable it to play its role effectively.
7. In view of the fact that this sector is potentially highly profitable for those companies that develop the right mix of business skills and creativity, as well as a form of export industry, the CIPD will take a special interest to restructure the whole sector, if necessary with substantial investment, to ensure its growth and long-term profitability.
8. High-profile awards for best films, best actors and actresses, best directors, etc, will be set up to reward excellence and production of local films.
9. In the medium term, the concept of a Mauritian audio-visual industry will be developed as the premiere film-making destination of the region.
10. A *cinemathèque* will be set up to document and archive local audio-visual production.

9.6 Design and Creative services

It is a paradox that two of the most successful sectors of the creative economy - advertising and visual communication design, and architectural design, are not institutionally perceived to have anything to do with the creative industries.

In view of a master framework for the creative economy, these two sectors can greatly improve the functioning of the other sectors by sharing their competencies in terms of management, competitiveness and resilience.

RECOMMENDATION:

The proposed Design Sectoral Council will be set up with the Association of Advertising Agencies, the Mauritian Association of Architects, and other associations of designers (textile, product, web, etc), as well as academics and trainers in the field so as to develop a coherent vision and eventually policies for the whole design sector. The objective is to make design a major feature of Mauritian industrial production and a distinctive feature of our creative industries.

It is likely that the above gives an impression that all the sectors belong to neat categories. In the actual implementation there may be several hurdles, for example, theatre which is here pigeon-holed under the performing arts, may find that it has many common elements with the audio-visual sector (acting, scripts, scenarios, etc) than with the performing arts. Dancers may find that they would prefer to exist independently from musicians, etc. Such problems may occur, but will not jeopardize the core process being set up here, and will be resolved through dialogue.

10 Conclusion

It is necessary to understand that there has been a shift in the understanding about the role of artists (and artworks) in society. From a Romantic vision of ‘over-sensitive’ individuals, Bohemian marginals, through iconic counter-cultural figures, rebels and intellectuals, the role of artists in modern and contemporary society has continuously evolved, and now it also includes the creative entrepreneur. Art too has followed a parallel trajectory - and is now available in a range of consumer products as films, computer games, music, books, visual arts, crafts... Indeed the creative industries as a whole, has become a very visible sector of economic activity, even if it is so diversified that it seems to consist of a multiplicity of industries and sectors.

The overall emphasis of CREATIVE MAURITIUS-VISION 2025 has been on restructuring the MAC and creating the groundwork upon which a sustainable creative economy can be built. Some will criticise it for being excessively concerned with the institutional dimension of the sector, while incentives to private operators is relatively less discussed and analyzed here. Conversely those who come from a humanities background may find this document excessively concerned with the economic dimension of the arts.

It is hoped that this document encourages all stakeholders to join hands so as to ensure that this shared vision can be translated into a reality.

11 Lists of reference materials

11.1 List of legal provisions and Acts of parliament

Main Legal Provisions of the culture sector in Mauritius

1. THE MAURITIUS RESEARCH COUNCIL ACT 1992
2. THE HINDI-SPEAKING UNION ACT 1994
3. THE NATIONAL LIBRARY ACT 1996
4. THE COPYRIGHT ACT 1997
5. THE NATIONAL ART GALLERY ACT 1999
6. THE MAURITIUS MUSEUMS COUNCIL ACT 2000
7. THE NELSON MANDELA CENTRE FOR AFRICAN CULTURE TRUST FUND ACT (1989)
8. THE AAPRAVASI GHAT TRUST FUND ACT 2001
9. THE MAURITIUS TELUGU CULTURAL CENTRE TRUST ACT 2001
10. THE MAURITIAN CULTURAL CENTRE TRUST ACT 2001
11. THE MAURITIUS TAMIL CULTURAL CENTRE TRUST ACT 2001
12. THE MAURITIUS MARATHI CULTURAL CENTRE TRUST ACT 2001
13. THE PATENTS, INDUSTRIAL DESIGNS AND TRADEMARKS ACT 2002
14. THE PROTECTION AGAINST UNFAIR PRACTICES (INDUSTRIAL PROPERTY RIGHTS) Act 2002
15. THE LAYOUT-DESIGNS (TOPOGRAPHIES) OF INTEGRATED CIRCUITS ACT 2002
16. THE GEOGRAPHICAL INDICATIONS ACT 2002

17. THE NATIONAL HERITAGE FUND ACT 2003
18. THE DATA PROTECTION ACT 2004
19. THE HINDI PRACHARINI SABHA ACT 2004
20. THE MARATHI-SPEAKING UNION ACT 2008
21. THE SANSKRIT-SPEAKING UNION ACT 2011
22. THE CREOLE-SPEAKING UNION ACT 2011
23. ARABIC-SPEAKING UNION ACT 2011
24. BHOJPURI-SPEAKING UNION ACT 2011
25. CHINESE-SPEAKING UNION ACT 2011
26. THE TAMIL-SPEAKING UNION ACT
27. THE TELEGU-SPEAKING UNION ACT
28. THE URDU-SPEAKING UNION ACT
29. THE ENGLISH SPEAKING UNION ACT
30. THE CONSERVATOIRE NATIONALE DE MUSIQUE FRANCOIS MITTERRAND TRUST FUND ACT
31. THE ANCIENT MONUMENTS ACT
32. FINANCE AND AUDIT (PRESIDENT'S FUND FOR CREATIVE WRITING) REGULATIONS 2010
33. THE CENTRE DE LECTURE PUBLIQUE ET D'ANIMATION CULTURELLE ACT 2009.

INTERNATIONAL CONVENTIONS

1. Agreement on Trade Related Aspects of Intellectual Property Rights (TRIPS)
2. Berne Convention for the Protection of Literary and Artistic Works (May 10, 1989)
3. Paris Convention for the Protection of Industrial Property (September 24, 1976)
4. Convention Establishing the World Intellectual Property Organization (September 21, 1976)
5. Beijing Treaty on Audiovisual Performances
6. Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired or Otherwise Print Disabled
7. Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005
8. Convention for the Safeguarding of the Intangible Cultural Heritage
9. Convention concerning the Protection of the World Cultural and Natural Heritage
10. Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (acceptance by Mauritius)
11. International Covenant on Economic, Social and Cultural Rights (accession)
12. Agreement on the Importation of Educational, Scientific and Cultural Materials (notification of succession)
13. Convention and Statute on Freedom of Transit (Notification of Succession)
14. Cultural Charter for Africa (accession)

15. Protocol 1 annexed to the Universal Copyright Convention as signed at Geneva on 6 September 1952 concerning the application of that Convention to works of stateless persons and refugees (Notification of Succession)
16. Protocol 2 annexed to the Universal Copyright Convention as signed at Geneva on 6 September 1952 concerning the application of that Convention the works of certain international organizations (Notification of Succession)
17. Protocol 3 annexed to the Universal Copyright Convention as signed at Geneva on 6 September 1952 concerning the effective date of instruments of ratification or acceptance of or accession to that Convention (Notification of Succession)
18. Universal Copyright Convention (UCC)

11.2 List of documents consulted for the drafting of this document

1. A Thousand Bridges - An Action Plan for Arts and Culture (1991)
2. Feasibility study for the Establishment of an Indian Ocean Observatory of cultural Diversity (2006)
3. Study of the cultural industry in the island of Mauritius (CASR - MRC/UOM - 2008)
4. Boost Mauritian Creativity (Pierre Argo, 2012)
5. Cultural Economy in Mauritius: Strategy and Action Plans (Joffe and O'Connor September 2012)
6. Draft White Paper on Culture and Creative Industries in Mauritius - Vision 2025 (2012)
7. Mauritius: The first artistic and cultural island city of the world (2012)
8. Parastatals and Departments of the Ministry of Arts and Culture (2013)
9. Ministry of Arts and Culture - Achievements for the period January 2010 to June 2013
10. Report on "A New Orientation for Arts and Culture" in respect with Workshop held on Saturday 27 July 2013 at the Conservatoire Francois Mitterand, Quatre-Bornes, and subsequent documents pertaining to the meeting.

11.3 List of parastatal institutions and departments falling under the Ministry of Arts and Culture

1. CENTRE DE LECTURE PUBLIQUE ET D'ANIMATION CULTURELLE (CELPAC)
2. FILM CLASSIFICATION BOARD
3. NATIONAL ARCHIVES
4. AAPRAVASI GHAT TRUST FUND
5. CONSERVATOIRE NATIONAL DE MUSIQUE FRANÇOIS-MITERRAND
6. THE ENGLISH-SPEAKING UNION
7. HINDI SPEAKING UNION
8. ISLAMIC CULTURAL CENTRE
9. LE MORNE HERITAGE TRUST FUND
10. MALCOM DE CHAZAL TRUST FUND
11. MARATHI SPEAKING UNION
12. MAURITIUS FILM DEVELOPMENT CORPORATION
13. MAURITIUS MARATHI CULTURAL CENTRE TRUST
14. MAURITIUS MUSEUMS COUNCIL
15. MAURITIUS TAMIL CULTURAL CENTRE TRUST
16. MAURITIUS TELUGU CULTURAL CENTRE TRUST
17. MAURITIUS SOCIETY OF AUTHORS
18. NATIONAL ART GALLERY
19. NATIONAL HERITAGE FUND

20. NATIONAL LIBRARY
21. NELSON MANDELA CENTRE FOR AFRICAN CULTURE TRUST FUND
22. PRESIDENT'S FUND FOR CREATIVE WRITING
23. RAMAYANA CENTRE
24. TAMIL SPEAKING UNION
25. TELUGU SPEAKING UNION
26. URDU SPEAKING UNION
27. BHOJPURI SPEAKING UNION
28. CREOLE SPEAKING UNION
29. CHINESE SPEAKING UNION
30. MAURITIUS COUNCIL OF REGISTERED LIBRARIANS
31. PROFESSOR BASDEO BISSOONDOYAL TRUST FUND