

UNESCO Tanzania

# Culture and Creative Industries in Tanzania

A Plan for Strategic Action

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## Terms of Reference

### I. Work Assignment (Article I)

Within the framework of the implementation of the UNDP *Tanzania, Economic Growth Working Plan 2011-2012*, the contractor shall:

- I.1. Identify and collect existing – recent (from 2005 onwards) - studies on cultural and creative industries;
- I.2. Read, produce and present the synthesis of those studies during a one day workshop that will be organized in Dar es Salaam with the participation of authors of the studies and relevant Ministries and various stakeholders;
- I.3. Based on the findings from the above workshop, finalize the synthesis with recommendations and sound methodology for a national strategy and action plan aiming at promoting cultural and creative industries in Tanzania.

### II. Deliverables

Submit to UNESCO, by the dates indicated, implementation reports on the activities listed under each section as follows:

- II.1 A synthesis of cultural and creative studies which will be presented during a stakeholder's workshop in Dar es Salaam (20 June 2012);
- II.2 Synthesis of the studies with recommendations and sound methodology to draft a national strategy and national plan including way forward for promoting culture and creative industries in Tanzania. (28 June 2012)

## Acknowledgement

The consultant wishes to acknowledge the lead role taken by both UNESCO and the Ministry of Information, Youth, Culture and Sport in initiating the production of this 'plan for strategic action'. In this regard, the 'One Day Workshop for Recommendation and Sound Methodology for Developing a National Strategy and Action Plan for Culture and Creative Industries in Tanzania' held on 20<sup>TH</sup> June 2012 and facilitated by UNESCO was invaluable. The work of Adele Nibona, Programme Specialist of Culture, and Stella Rwechungura, Programme Assistant; in convening this event is highly appreciated.

The consultant would also like to thank Lilly Beleko, Acting Assistant Director in the Culture Development Department at the Ministry of Information, Youth, Culture and Sport for her input which helped to clarify the focus of the workshop; and for her effort which helped to ensure the productive workshop discussion and its outcome.

Discussions with Nicole Bolomy the UNESCO consultant on Culture and Development were extremely important in identifying UNESCO resources that have usefully informed the approach to this document. These will also be significant for future work in the process of realizing the national policy objective.

Lastly, but indeed not the least, the contribution made by all of the participants of the workshop is most highly appreciated. The event went beyond expectations and provided a rich spectrum of views from the cultural and creative industries. These views have collectively been significant in providing a reasonably sound validation of the approach and the perspective that informs the work of this strategic plan.

## List of Abbreviations & Acronyms

AU	African Union
ACP	African, Caribbean and Pacific (Countries)
BASATA	Tanzania Arts Council/National Arts Council
BASAZA	Zanzibar Arts Council
BC	British Council
CIS	Creative Industry Structure
COSOTA	Copyright Society of Tanzania
COSOZA	Copyright Society of Zanzibar
CSWG	Culture Sector Working Group
DCMA	Dhow Countries Music Academy
DFPA	Department of Fine & Performing Arts
DIT	Dar es Salaam Institute of Technology
EAC	East African Community
EC	European Commission
EPA	Economic Partnership Agreement
ETP	Education and Training Policy
EU	European Union
ICAI	Independent Commission for Aid Impact
ICT	Information and Communication Technology
IES	Industrial Economic Structure
IFCD	International Fund for Cultural Diversity
IPR	Intellectual Property Rights
MDGs	Millennium Development Goals
MFUKO	Tanzania Culture Trust Fund (TCTF)
MIYCS	Ministry of Information, Youth, Culture and Sport
MKUKUTA	Kiswahili acronym for the “poverty reduction” initiative in Tanzania mainland
MKURABITA	Mkakati wa Kurasimisha Biashara Ndogo Ndogo na Rasilimali
	Tanzania – Small and Medium Enterprises (SME) Initiative
MKUZA	Kiswahili acronym for the “poverty reduction” initiative in Zanzibar
NGO	Non-Governmental Organisation
NSGRP	(MKUTUTA) National Strategy for Growth and Reduction of Poverty
SCSPs	Strategic Culture Sector Projects
SME	Small and Medium Enterprise
SUZA	State University of Zanzibar
SWG	Culture Sector Working Group
TAIPA	Tanzania Independent Producers Association
TASUBA	Bagamoyo Institute of Arts & Culture
TRA	Tanzania Revenue Authority
UDSM	University of Dar es Salaam
UIS	UNESCO Institute of Statistics
UNCTAD	United Nations Conference on Trade and Development
UNDAP	United Nations Development Assistance Plan
UNESCO	United Nations Educational, Scientific & Cultural Organisation
UNRISD	United Nations Research Institute for Social Development
VETA	Vocational Education and Training Authority
WIPO	World Intellectual Property Organization
WTO	World Trade Organization
WSSD	World Summit for Social Development
ZIFF	Zanzibar International Film Festival
ZSGRP	(MKUZA) Zanzibar Strategy for Growth and Reduction of Poverty

## Foreword

The Terms of Reference outlined above, defined the specific ‘deliverables’ of this study. These as listed, comprising of a ‘stakeholder’s workshop’ and a strategic action plan as constituted by this document; are understood to be part of a process that ultimately will lead to a comprehensive national policy for culture and the creative industries in Tanzania. It is understood that this policy will mark a significant and new approach to the recognition and validation of the country’s ‘creative economy’.

This ‘plan for strategic action’ is therefore being written with an awareness of a certain commitment from the Tanzanian government to the realisation of the ultimate objective. It is understood that UNESCO working with the Ministry of Information, Youth, Culture and Sport; and in conjunction with the Ministry of Natural Resources and Tourism, the Ministry of Trade and Industry, and the Ministry of Finance, will be principal stakeholders along with professionals, crafts people, institutions and organisations from the ‘culture’ sector.

This document therefore seeks to define and map the process towards the realisation of the strategic objectives which the national policy will ultimately serve. In achieving the immediate goals, which is the purpose of this document, the challenge of the limited time available needs to be acknowledged. While the outcome of the workshop is evidence of a very productive exercise, it should be noted that the opportunity for follow-up and further feedback with the participants has being extremely limited. Equally, on the part of the consultant, more time could have been spent on refining the work.

These comments are in no way a mitigation of any shortcomings that might become apparent through a critical reading of the document. The document should however be regarded as being part of the process which it is intended to define. As such it will be subject to discussion and subsequent development. The consultant therefore remains committed to provide any further clarification or input that will be beneficial to the validation of this document and its function.

## Terms and Concepts

The need for a consensus on the use of terminology and understanding of terms and concepts which inform this study and which will inform future policy is of paramount importance. The shifting and evolving discourse of familiar words, the framing of new concepts and phrases, and the “multilingual” environment of Tanzania, where English and Kiswahili both carry their own discourses; requires a critical awareness of factors that may engender ambiguity or divergent perceptions. One such factor is the ever-present opportunity for slippage, and accumulative re-interpretation of meaning. There is also the ways in which conceptual understandings could be influenced by linguistic as well as cultural, political, and methodological biases.

Recognising the context of this study and its relation to global perspectives, for example the UN Millennium Development Goals [MDGs], and the national initiatives for poverty reduction and eradication – MKUKUTA and MKUZA; it is necessary to be observant of the possible discrepancies between the usage and meanings of terms and concepts within various contexts. The critical factor is the recognition that ‘the conceptual framework used determines what we see and how we act in the world’<sup>1</sup>. In view of this, and with the awareness of the ways in which established generalisations have become common-place, the terms and concepts cited here are not being simply defined, but brief explanations are offered to reinforce the underlying ideas which inform this document.

For this study the following terms and usage will be employed. Where not noted, the meaning and perspective of terms and concepts listed below have been coined from the UNCTAD/UNDP’s *Creative Economy Report* of 2008 and 2010. The function of this ‘plan for strategic action’ and the Tanzanian context within which it will be ultimately utilised dictates that these terms and concepts are reconciled with definitions in the UNESCO ‘framework for cultural statistics’<sup>2</sup>.

*Assets:* These may fall within the general categories of tangible and intangible assets. In culture and the creative industries these would in effect encompass

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<sup>1</sup> Keith Nurse (2006) ‘Culture as the Fourth Pillar of Sustainable Development’, Commonwealth Secretariat, p.37

<sup>2</sup> UIS – 2009 UNESCO Framework for Cultural Statistics



anything 'used repeatedly, or continuously, in processes of production'<sup>3</sup>. Here we refer not only to economic assets, but equally, cultural assets. In the context of this study '...Assets are the resource endowments and capabilities that people have to sustain their livelihoods and enhance their welfare.'<sup>4</sup> Within the creative economy these will include, buildings such as historical sites, museums and performance spaces; artists/crafts people/creatives; libraries, books, films; IPR and patents; education, training, and knowledge; and available finance for funding or investment.

*Cultural domains:* These are the sectors within which the production of cultural goods, services, and activity, takes place. Within these sectors 'behaviour and practices' may be evaluated<sup>5</sup>.

*Cultural heritage:* Here indicated as those cultural products handed down through generations – tangible or intangible that are usually regarded as being important to the society because of their value – historical, moral or political; and which offer some certainty about the society's cultural or national identity and human existence.

*Cultural products/goods:* These are various practices, expressions and things that are used to represent the value and the outcome of cultural processes ('behaviours and practices') at any historical moment. These cultural products or goods define a *culture* and give it an identity even, as the culture itself is being made and re-made. These products of the cultural processes are often referred to as 'culture'.

*Cultural traditions or traditional culture:* What is regarded as being traditional or to be part of our cultural tradition, or is understood as defining traditional culture; is linked to certain notions of heritage and its function. As the meaning of the Kiswahili term *mila* suggests, there is longevity and an enduring quality concerning these particular cultural products. As with all cultural products however, 'traditions' and the 'traditional' are equally invented, or are in some

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<sup>3</sup> This statement is taken from *Concepts and Definitions for Official Statistics in Tanzania*, Second Edition, National Bureau of Statistics, Ministry of Finance, Dar es Salaam, June 2011, p.81

<sup>4</sup> Anis A. Dani & Caroline Moser [2008] 'Asset-Based Social Policy and Public Action in a Polycentric World' in Dani & Moser eds. *Assets, Livelihoods, and Social Policy*, New Frontiers of Social Policy, The World Bank, p.5

<sup>5</sup> UIS op. cit., pp.22-32

way made-up or selected. They can be learnt, borrowed or transformed. There is also a distinction here between traditions or the traditional; and certain 'customs'. As in the understood meaning of *desturi*, customs are more recent, less fixed, and probably more subject to what is fashionable or popular at a given historical moment.

*Cultural industries*: In contrast to 'creative industries' (see below), this term has a much longer and varied usage. The term has been firstly used to refer to those industries that 'combine the creation, production and commercialisation of contents which are intangible and cultural in nature'. This would include aspects of the marketing and promotion of 'cultural heritage' and heritage sites, as part of an industry of tourism, for example. Products which are distinctly merchandised as being culturally significant: symbols, images, or artefacts, would be the work cultural industries. The commodification of spectacles like beauty contests would also be part of this definition. Cultural industries in this sense therefore, are limited in terms of the necessary innovation more evident in the 'arts'. Here a differentiation can be made between the 'cultural products' of a 'cultural industry' and the products of the more innovative and technologically influenced 'creative industries'. More recently, where these industries have been conceptualised within the 'creative economy', contemporary usage of the term 'cultural industries' now incorporates the impact of digital technology, globalisation, and recognises what UIS refers to as the 'complex interdependencies between the public and private spheres'<sup>6</sup>. The usage of the term in this document acknowledges this aspect and generally refers to the music, audiovisual production and craft sectors.

*Culture*: Understood in this document as referring to 'culture as a lived experience' which 'is invented or created, learnt and borrowed, accumulated and transmitted from one generation to another through learning processes'<sup>7</sup>. This shifts the focus away from the idea of culture as a specific thing, or things to be exhibited; or culture as the accepted or official way of living. Instead, it suggests constant change and the idea of culture as a process or a set of processes. This

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<sup>6</sup> Ibid, p.14

<sup>7</sup> A.B.C. Ocholla-Ayayo, "Culture as a Lived Experience", Population Studies And Research Institute, University Of Nairobi, 2002

refers to the diverse ways in which communities exist, communicate and relate to each other. In the UNSECO 'framework'<sup>8</sup> these processes refer to the 'behaviours and practices' that 'defines culture', and which can be identified and measured.

*Culture cycle*: This refers to 'all of the different phases of the creation, production, and dissemination of culture'<sup>9</sup>.

*Creatives*: This term is used in this document to designate those who bring their 'minds, their skills and their imagination' as resources and raw material for the cultural or creative industries. This includes all artists, performers, crafts people and media professionals.

*Creative economy*: The concept of the 'creative economy' is related to considerations about the value of cultural products and the process of their production and consumption. In broad terms these factors are related to: i] the economic value of cultural or creative products, goods, services or cultural heritage; and ii] their political/cultural use or value. The term brings together creativity, culture, economics and technology. As a set of processes, the idea of the 'creative economy' foregrounds the role of creativity 'in contemporary economic life, embodying the proposition that economic and cultural development are not separate or unrelated phenomena but part of a larger process of sustainable development in which both economic and cultural growth can occur hand in hand.' According to UNCTAD, the 'creative economy' is an evolving concept based on creative assets potentially generating economic growth and development.

*Creative industries*: Current thinking places the creative industries 'at the crossroads of the arts, culture, business and technology.' It refers specifically to the 'cycle of creation, production and distribution of goods and services that use intellectual capital as their primary input....[...]...They range from folk art, festivals, music, books, paintings and performing arts to more technology-intensive subsectors such as the film industry, broadcasting, digital animation and video games, and more service-oriented fields such as architectural and

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<sup>8</sup> UIS op. cit., p.9

<sup>9</sup> Ibid, p.19

advertising services. All these activities are intensive in creative skills and can generate income through trade and intellectual property rights'. There is a recognisable distinction between this understanding of 'creative industries' and the limited understanding of the 'cultural industries' of the past. The creative industries produce cultural products with added value more appropriate to needs of what is now termed the 'creative economy'. Even though the terms 'creative industries' and 'cultural industries' are often used interchangeably, it is important to differentiate between the validation of the products of each, and their potential. This differentiation is important in determining the outmoded practices embodied within 'cultural industries' and how these may be transformed into more efficient and sustainable contemporary activity, as defined by the UNESCO usage. In the framework for 'creative industries' provided in Figure 1 (below), sectors usually designated as 'cultural industries' are therefore included, as well as those that are distinctly defined by new media and technology. The usage of the term in this document encompasses, and is synonymous with the concept of 'cultural industries' as defined by UIS.

*Development:* This term, particularly its usage in relation to donor funding and 'aid', has in the past been understood as implying a desire to make up for a deficit or a deficiency in the economy, in society or in human capacity. As such development gets measured in primarily monetary terms or quantitative statistics. Within the contemporary globalised world where knowledge is a currency, and the notion of culture is being foregrounded, 'development' here is not about simply making up for a collective deficit, but implies the achievement of a certain quality of life; a qualitative dividend in 'the growth experienced by every human being'<sup>10</sup>. It is from this understanding that the current importance being given to the link between 'culture' and 'development' is derived. This is the sense in which the term is now being used.

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<sup>10</sup> Paul Faber, "Culture and Development – A Better Value!", The Power of Culture, August 2007

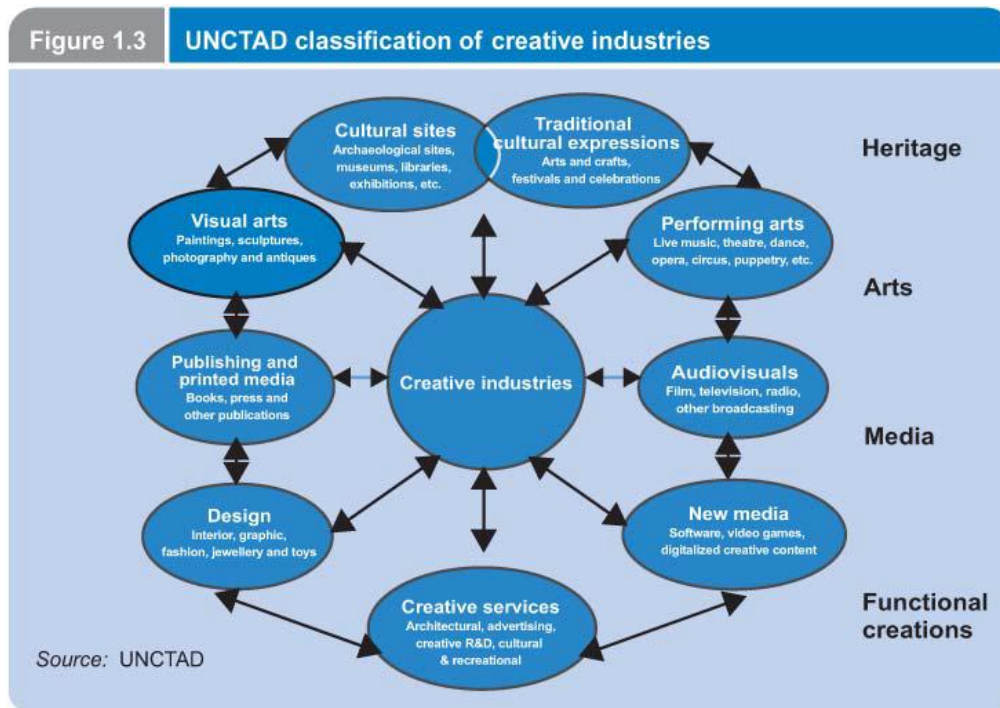


Figure 1: Reproduced from *Creative Economy Report 2008*, p.14

*Impact:* Refers to the demonstrable contribution to society that the creative economy makes in both the economic and social spheres.

*Sustainability:* There is no doubt that within Africa, with its persistent history of social dislocation, strife and economic dependency, sustainability as a component of the concept of 'development', must include and integrate social benefits with economic gains. Taken from the specific issues of global ecological challenges; the idea of 'sustainability' places 'culture' as defined above at the centre of efforts to reverse ecological decay and to manage the environment and its resources. So too in the socio-economic field, sustainability and sustainable development now bring into focus the need for value to be placed on both tangible and intangible cultural assets, and for creativity and knowledge to be areas of investment in the interest of long-term benefits rather than short-term gains. Within the 'creative economy' the concept of sustainability also resonates with ideas of 'social inclusion', 'cultural diversity' and 'human development'. At the core of these, the notions of economic and cultural 'growth' are inter-related and inseparable.

*Value:* Value is here considered in terms of two categories. One being, *economic value* which may be 'measured by certain economic indicators or by various

processes of economic assessment'<sup>11</sup>, including for example the price for which an item may be bought or sold. The other being 'cultural value, which reflects assessments of the significance or worth of the work judged against aesthetic and other artistic or cultural criteria that may transcend individual valuation and and/or may not be expressible in financial terms...'<sup>12</sup>.

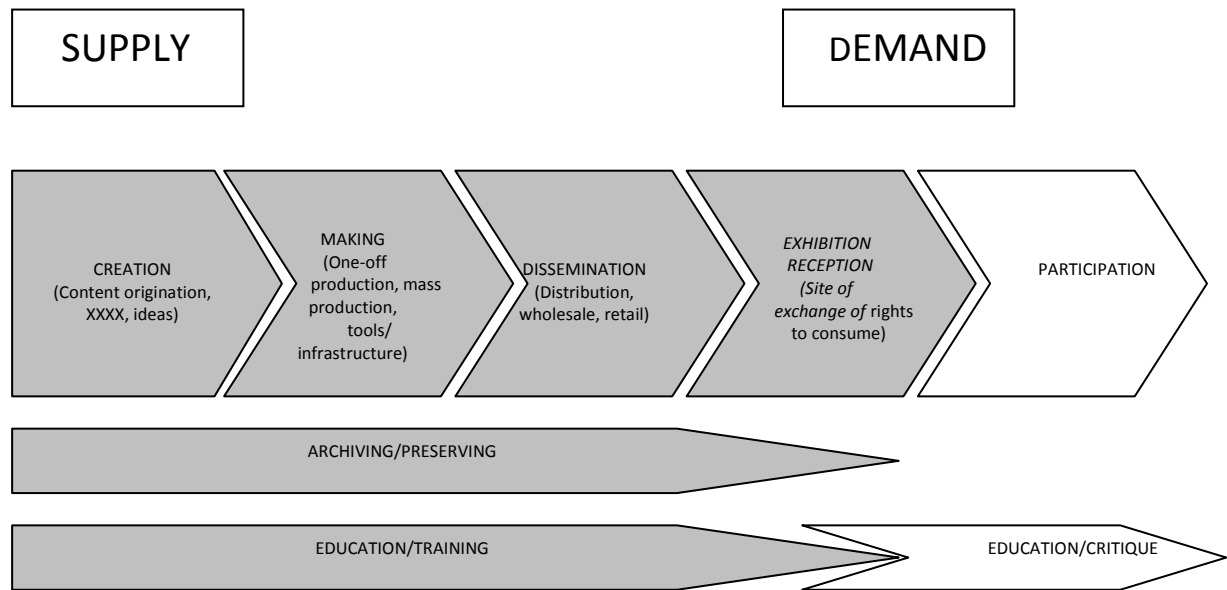


Figure 2: The creative value chain [source: Burns Owens Partnership, et al 2006. Reproduced in the Creative Economy Report 2008, p.83]

*Value chain:* As outlined in *Creative Economy Report 2008*, '(I)n its simplest form, the analytical model of the creative production chain is one where the initial creative ideas are combined with other inputs to produce a creative good or service that may then pass through further value-adding stages until it enters marketing and distribution channels and eventually reaches the final consumer.'<sup>13</sup> In effect, '(T)he "creative value chain" (Figure 2) offers a model for assessing the value of products in the creative economy. It also maps the "structure and function" of the creative industries. It provides a basis for the cultural significance of creative products, and the kinds of investment required.

<sup>11</sup> David Throsby, 'The Creation of Value by Artists – The Case of Hector Berlioz and the *Symphonie Fantastique*', ch.5 in Michael Hutter & David Thorsby [2008] eds., *Beyond Price – Value in Culture, Economics, and the Arts*, Cambridge University Press, p.76

<sup>12</sup> *ibid*

<sup>13</sup> *Creative Economy Report 2008*, p.64

At each stage, the “goods” and “services” can be identified, as well as the strategic points at which value can be added<sup>14</sup>. Importantly, it provides a mechanism for understanding the enabling environment, the skills and specialist knowledge applicable within each ‘cultural domain’. By utilising this or a similar model, the institutional and infrastructural needs of the industry can be assessed. Importantly, value is not only accumulated in relation to supply and demand, but equally, in terms of a socio-cultural dimension as indicated across the width of the figure where aspects of ‘archiving/preserving’ and ‘education/training’ and ‘critique’ are located.

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<sup>14</sup> Imruh Bakari [February, 2010] *Creative Industries: A Tanzanian Future*, UNESCO/EU/British Council, Dar es Salaam, pp.12-13

## Introduction

The year 2005 has proved to be quite a significant moment in the ascendancy of ideas about the cultural and creative industries and their potential impact on development in Africa. As part of a global movement that has established the arts and *culture* within the mainstream of national economies, the thinking in relation to Africa is in line with a momentum developed over the previous decades which challenged long-held views on the nature and process of *development* across the continent. It represents a significant part of the movement to redefine both the process and its perceptions, to meet the continent's aspirations.

Importantly there has been an accumulative shift in the perception of 'culture' and the 'cultural industries' and their significance for 'development' and social transformation. The value and importance of the 'creative economy' and its role in 'development' now underlines the major trends in social policy. A cursory look at the underlying ideas that for example, shaped the perspectives implicit in the *Tanzania Cultural Policy* of 1997 and those of the *New Frontiers of Social Policy* conference held in Arusha, Tanzania (12-15 December 2005) are indicative of a move away from considering development principally as being driven by a focus on 'aid', to a focus on development driven by 'trade' and 'social integration'.

With commitments established in 1995 at the World Summit for Social Development (WSSD), and a consensus on development goals articulated in the UN's Millennium Development Goals (MDGs) in 2000, the Arusha Conference is noted as a moment intended to review 'the conceptual underpinnings of social policy and to debate how to further the goals of the WSSD'<sup>15</sup>. The focus of the debate then, was to critically engage with the progress of the WSSD commitments and to account for discrepancies between these and the MDGs.

The conference statement – the *Arusha Statement*<sup>16</sup> - outlined a number of issues of concern, and identified 'new frontiers in social policy'; which can be regarded as being significant to the work of this particular initiative on 'culture and the creative

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<sup>15</sup> See Anis A. Dani & Arjan de Haan [2008] eds., *Inclusive States*, p.xvi; and other publication in the New Frontiers in Social Policy Series, The World Bank

<sup>16</sup> Ibid, 'Arusha Statement', pp.xxxv-xxxvii



industries' in Tanzania. While being cognisant of the need for wider socio-economic transformations, the critical points of departure may be summarised by the following statements from the conclusions on the 'new frontiers' to be conquered in social policy<sup>17</sup>:

- *'...the transformation of subjects and beneficiaries into citizens...'*
- *'...fostering an enabling, accessible, responsive, and accountable state...'*
- *'...strengthening the capacity of states to mobilize revenue from their citizens, and diminishing reliance on external aid...'*
- *'...a greater emphasis on equity outcomes, both in terms of access and quality of service...'*

As is reflected in the deliberations of the workshop<sup>18</sup> noted below, the concerns and aspirations of Tanzanian stakeholders are fully in line with the 'new areas that demand equal attention to social policy principles if development policy is to be responsive to citizens' needs'. The 'concrete examples' from the Arusha conference discussions noted in particular, the following<sup>19</sup>:

- *Strengthening assets and institutions to enhance market access for the poor.*
- *Fostering more accessible and accountable institutions for providing infrastructure, utilities, and social services to all citizens.*
- *Strengthening partnerships between public institutions and representative citizens' organizations to address the challenges of human settlements in the context of rapid urbanization and growth of urban slums.*
- *Using the instruments of the law to empower the poor.*

According to the *Creative Economy Report 2008*, the creative industries can potentially contribute to at least six of the eight Millennium Development Goals [MDGs] encompassing: *Poverty eradication and reduction of inequality, Gender equality, Sustainable development strategies, Global partnerships for development, Strategies for the social inclusion of youth, Spreading access to new communications.*<sup>20</sup> The report makes concrete reference to: 'the Creative Industry Development Framework in the Gauteng province of South Africa. This framework makes explicit the contribution of the creative industries to social development goals such as community participation in cultural activities; regional integration across Africa; poverty alleviation, particularly in

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<sup>17</sup> Ibid 'Arusha Statement'

<sup>18</sup> *Creative Industries in Tanzania: A workshop for Validation and Recommendations for Developing a National Strategy*, 20 June 2012, UNESCO, Dar es Salaam

<sup>19</sup> Op. cit., 'Arusha Statement'

<sup>20</sup> *Creative Economy Report 2008*, pp.33-34

previously disadvantaged communities and among the youth; and public-private partnerships in community-based cultural programmes such as indigenous dance and music, carnivals and festivals.’<sup>21</sup>

The concrete impacts of the activity of the sector can be seen as being the catalyst for radical changes in the approach to development and social policy, stressing the reconciliation of ‘competing priorities’ and ‘a more comprehensive holistic approach that takes into account the realities and specificities of countries, recognizing their cultural differences, identities and real needs.’<sup>22</sup>

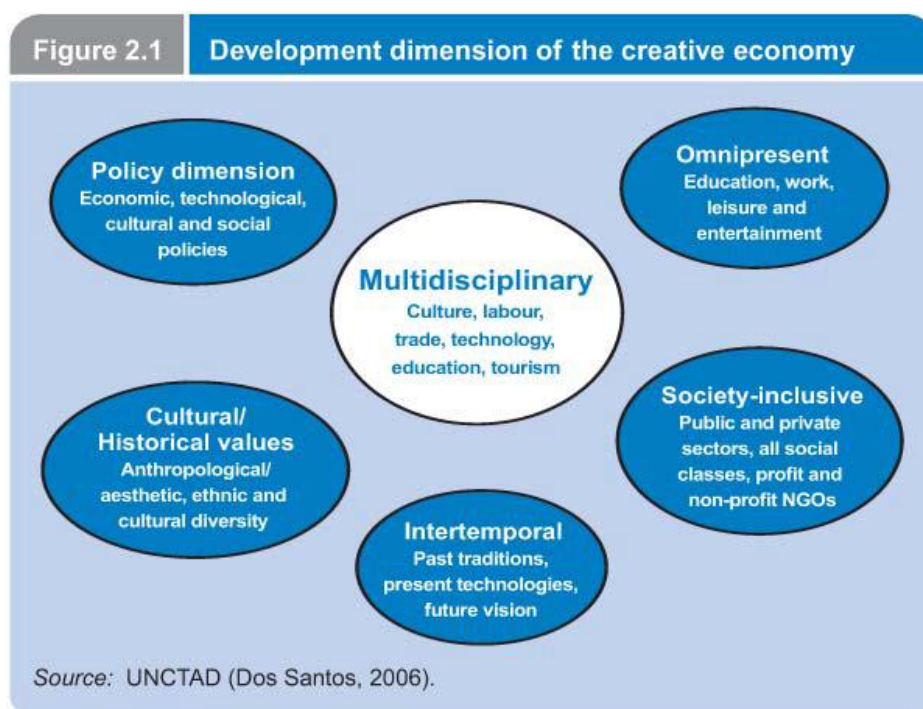


Figure 3: Reproduced from *Creative Economy Report 2008*, p.35

The new approach being proposed takes into account the dynamic of the ‘development dimension of the creative economy’. As Figure 3 illustrates, it is both intersectoral and multidisciplinary. Importantly, it is now widely acknowledged that the creative economy is essentially at the core of the process of culture itself; and if adequately addressed through social policy, ‘can serve as part of a more results-

<sup>21</sup> Ibid p.34

<sup>22</sup> Ibid p.35

oriented development strategy'<sup>23</sup> and as an effective link between various kinds of investment: including intellectual, technology, entrepreneurship, and trade.

Along with the considerations of the potential of the creative economy for both economic and cultural benefit, significant obstacles have been noted as being typical of 'the developing world'. These are listed as being: *Lack of capital, Lack of entrepreneurial skills, Lack of infrastructure and institutions.*<sup>24</sup> Alternatively, these can be regarded as reference points for assessing the various events and indicators since 2005, which have addressed the specific realities of Tanzania.

The current policies as outlined in MKUKUTA II and MKUZA II, both address in the strategic plans that are informed by the guiding 'principles' and 'fundamentals' of these documents, the need for:

*The adoption of a results-based strategy brought forth a number of prerequisites in its implementation. These included:-(i) recognition of cross-sectoral contribution to outcomes and inter-sectoral linkages and synergies; (ii) emphasis on mainstreaming cross cutting issues; (iii) integration of MDGs into cluster strategies; (iv) adoption of a five-year implementation period to give ample time to implementation and monitoring; (v) greater role of private sector, economic growth and good governance; and (vi) recognition of the need to address vulnerability, human rights and social protection issues. Thus MKUKUTA I broadened the content given the enlarged view of poverty which better informs the policy mix and spells out a clear framework for effective stakeholder participation/engagement particularly of the private sector in economic growth. As such, the design of MKUKUTA II has been informed by this paradigm change. Though MKUKUTA II builds on the predecessor Strategy, it is oriented more towards growth and enhancement of productivity, with greater alignment of the interventions towards wealth creation as way out of poverty. This orientation thus opens space for reorientation of subsequent medium term strategies.*<sup>25</sup>

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<sup>23</sup> Ibid p.36

<sup>24</sup> Ibid p.40

<sup>25</sup> United Republic of Tanzania, Ministry of Finance and Economic Affairs, MKUKUTA II, July 2010, p.2

MKUZA II makes particular reference to circumstances which provide Zanzibar with an advantageous opportunity to 'harnessing tourism and international trade'. In reinforcing the policy revisions evident in MKUZA II, it is firmly stated that:

*Ensuring an enabling policy environment for promoting economic development is also a key strategy under MKUZA II. There has not been conducive and enabling policy environment to bolster vibrant private sector.*<sup>26</sup>

Neither of these documents directly addresses the 'creative industries', or 'cultural industries' as defined by UIS. However, the role and function of the sector is implicated in various references within MKUZA II. In relation to *Goal 7* for example, as well as the 'promotion and use of Kiswahili' and other matters addresses in the category of 'sports, culture and preserve historical and cultural heritage', there is the stated intention to:

*Review Cultural Policy and implement the Act appropriately.*<sup>27</sup>

In MKUKUTA II reference is made to the 'private sector' and 'micro-macro linkages'. Tourism is identified as one of 'the country's growth drivers'<sup>28</sup>. In relation to the creative economy, all of these should be considered further in terms of the stated need to '*adopt a wider definition of culture as enshrined in Development Vision 2025, which includes changes of mind sets, self reliance, confidence and patriotism, environmental conservation, the reading culture, adherence to ethical conduct, work ethics, entrepreneurship, savings, and, with a view to assessing fully the contribution of culture to development*'<sup>29</sup>.

As noted above, there is a relation between the understanding and usage of terms and concepts, and the perceptions that would impact upon actions and strategies<sup>30</sup>. Equally, discussions around the issues of the creative economy have differentiated the economic structure of activity within this sector from the conventional structure of an industrial economy. As indicated in Figures 4 and 5<sup>31</sup>, the essential characteristics of

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<sup>26</sup> The Revolutionary Government of Zanzibar, MKUZA II, October 2010, p.13

<sup>27</sup> MKUZA II, p.98

<sup>28</sup> MKUKUTA, p.30

<sup>29</sup> Ibid, p.21

<sup>30</sup> See above: Nurse, Footnote 1

<sup>31</sup> 'Understanding the Engine of Creativity in a Creative Economy: An Interview with John Howkins', by Donna Ghelfi, Program Officer, Creative Industries Division, Office of Strategic Use of Intellectual Property for Development, WIPO [2005] [http://www.wipo.int/sme/en/documents/cr\\_interview\\_howkins.html](http://www.wipo.int/sme/en/documents/cr_interview_howkins.html) Accessed 18 June 2012

the creative economy require critical consideration. Definitively, ‘the IES was about the linear development of a product – from ‘origination’ to ‘consumption’ – the CIS is about a collaborative, sharing process.’<sup>32</sup>

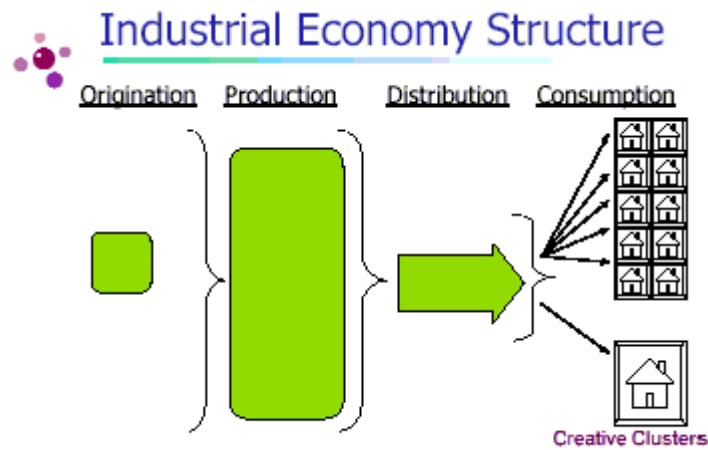


Figure 4

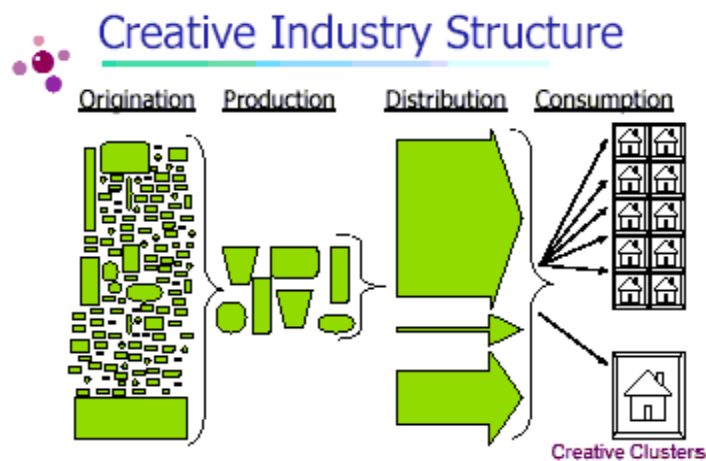


Figure 5

Here, origination takes place in small units, production is collaborative, and distribution takes place through multiple channels and on various platforms. Along with the usage of terminology, the CIS model outlines the conceptual framework around which the creative economy is structured. The implications are indeed profound, particularly in considering policies that would engage with the relevance of SMEs,

<sup>32</sup> ibid

recognise the value and potential of the ‘informal’ work of the sector, address the need for investment, and the gathering statistical data, for example.

The concept of the ‘culture cycle’ (Figure 6) elaborates this structure as a dynamic process involving inter-connections across various activity which link: *creation, production, dissemination, exhibition-reception-transmission, and consumption-participation*<sup>33</sup>. As a compliment to the ‘creative value chain’, the ‘...culture cycle is not concerned with making judgements on how “cultural” any particular aspect of the cycle is. Rather, what is important is to understand and being able to track the totality of activities and necessary resources that are required to transform ideas into cultural goods and services that, in turn, reach consumers, participants or users’<sup>34</sup>.

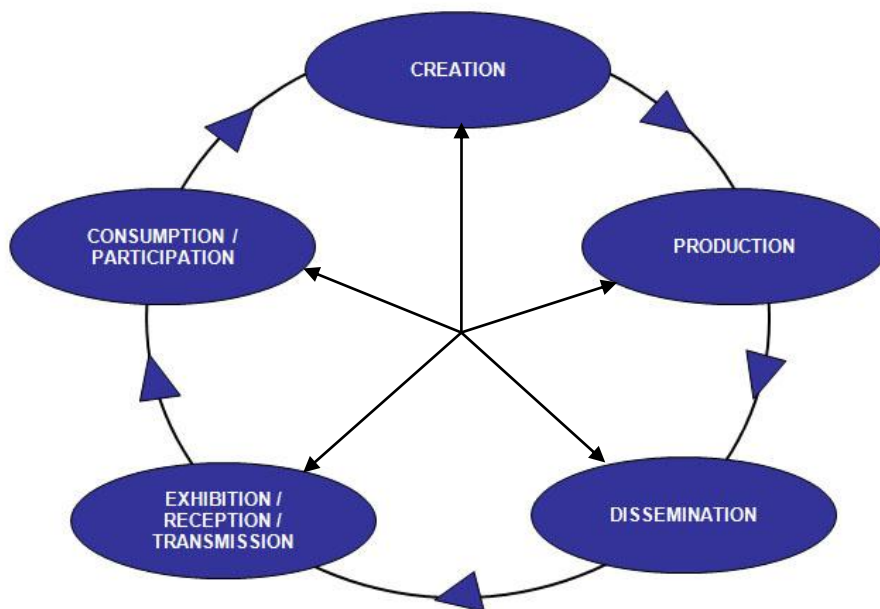


Figure 6: The ‘culture cycle’

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<sup>33</sup> UIS op. cit., pp.19-21

<sup>34</sup> Ibid, p.21

## The Tanzanian Context: Global Indicators and Studies

*In East Africa, Tanzania stands out as having the highest proportion of Muslims, and a particularly vibrant and creative performance culture including improvisational theater, taarab music, dance music, and Swahili hip hop...[...]. In Tanzania, popular cultural forms have emerged in the interplay between official cultural policy and popular attempts to renegotiate, or even resist, state policies and cooption.<sup>35</sup>*

*Tanzania has made impressive development gains since the transition from state run socialism to a market economy in the 1980s and 1990s. GDP growth rates averaged 7% a year from 2001 to 2009. Substantial investment from donors has helped Tanzania make good progress against four of the eight Millennium Development Goals (MDGs), improving life chances for the average Tanzanian dramatically...[...].*

*Unfortunately, the rapid growth of the last decade has not significantly dented income poverty for most Tanzanians. Growth has been limited to capital intensive sectors such as mining and telecoms, and to urban centres like Dar es Salaam. Population growth - Tanzania's population is forecast to increase from 43 million to 75 million by 2030 - is much faster than job creation; under 10% of the adult population is registered employed. Small and informal businesses, which drive wealth creation, are hampered by a lack of finance, poor transport and unreliable electricity. Income earning opportunities are particularly limited for women...[...].*

*So although Tanzania is no longer one of the five poorest countries in the world, as it was in the 1980s, it is still in the bottom 257. 80% of the population (34 million people) live on less than £20 a month and 34% (15 million people) live on less than £7 a month...[...].<sup>36</sup>*

*The country's population is estimated to be 45 million, of which women make up more than 51 per cent...[...]. The vast majority of Tanzania's population aged 15-64 is employed (80 per cent) but only 12 per cent in the formal sector...[...].<sup>37</sup>*

In addition to the indicative data<sup>38</sup> profiled in the preceding statements, the documents: *Tanzania Development Vision 2025* (2000), *MKUKUTA* (2005), *MKUKUTA II*

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<sup>35</sup> Siri Lange, Tanzania' in *Encyclopedia of Women and Islamic Cultures (EWIC)*, Vol.5, 108-110

<sup>36</sup> DFID Tanzania, *Operational Plan 2011-2015*, p.2, May 2011

<sup>37</sup> UNESCO Country Programming Document 2011-2015, United Republic of Tanzania

(2010), MKUZA (2007), MKUZA II (2010); collectively define the Tanzanian context and the national medium-term strategies for development. These documents, as the discussion in the previous section (Introduction) would imply, provides the institutional context for a critical evaluation of the studies relevant to the terms of reference (above) which inform this 'plan for strategic action'.

As stipulated, a review of 'studies on cultural and creative industries' from 2005 to the present is required. The material located includes the work of various AU initiatives, as well as studies by UN and other international agencies, conferences, meetings, and papers which address both national and global issues. The scope of the material recognises the significance of studies on labour and migration issues, as well as the ongoing advocacy for the recognition of IPR and the enforcement of relevant legal provisions.

Importantly, it is noted that even though Tanzania like many African countries developed a cultural policy during the decades bridging the twenty-first century, the focus was 'primarily on heritage and preservation in response to historical factors and national identity while there is limited attention to contemporary culture, which tends to be left up to arts councils, with little attention paid to creative industries at a policy level. Indeed, these are common problems in most developing countries.'<sup>39</sup>

Nevertheless, from about 2000, and as MKUKUTA and MKUZA indicate in varying degrees; a new momentum can be discerned among African states to engage with 'the potential of the cultural sector to alleviate poverty and create jobs', as the *Creative Economy Report 2008* notes. Discussions and initiatives at both continental and regional levels, as well as discussions within national economies, all sought to in some way recognise the 'cultural sector' and its relevance in addressing issues of poverty alleviation and economic growth.

As part the continent's thinking, note is made of a recognised need for an 'integrated coordinated framework for African cultural policy...' Hence, as the *Creative Economy Report 2008* states in relation to a continental initiative: The African Cultural Common Market; the intention was to establish 'the framework for the reorganization and restructuring of the African cultural spaces and market.' Also, the 'African Union

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<sup>38</sup> The National Bureau of Statistics [NBS] is accessible for all currently available data at <http://www.nbs.go.tz/>

<sup>39</sup> *Creative Economy Report 2008*, p.44



established the Economic, Social and Cultural Council (ECOSOCC) in March 2005 (with full establishment of the African Economic Community to take place only in 2025), which aims at strengthening the linkages between cultural, economic and social policies.’<sup>40</sup>

Within the context of other events of 2005 and subsequent years, the AU initiatives can be regarded as a seminal moment. It indeed heralded a new era within which social policy thinking regarding the cultural sector was to take place. This has, and continues to involve a re-negotiation of the meaning the cultural sector, its status and its value. It has also meant a gradual coming to terms with the nature and processes of the creative economy, and how these may be reconciled and validated within the established modes of economic and social policy.

From the global context *Annex 1* is an indicative list of documents and international events which provide a reference point for this study. In *Annex 2* there is a list of indicative Tanzanian documents. These lists are by no means exhaustive. As indicators they both serve to reflect the scope of the ‘studies on cultural and creative industries’ that have been taken into consideration.

The underlying significance of the range evident within the lists relates to the response that is perceived to be required in order to address the challenge of bringing the creative economy into the mainstream of economic and social policies. The impetus for the approach can be located in the rationale that the cultural and creative industries are an engine for economic growth. There is also the conviction that with adequate provision and support, these industries have a pivotal role to play in achieving MDGs and securing ‘sustainable development’.

The *Creative Economy Report 2008* and *2010* are together recognised as an invaluable resource. These comprehensive studies provide a global and contextual perspective for the creative economy. Concrete reference is made to models of various practices. The methodologies and data that are outlined are of essential use in developing analysis and assessment pertaining to specific sectors or situations. In the 2010 report, the chapters: Ch.4 – ‘Towards Evidence-Based Assessment of the Creative Economy’, Ch.6 – ‘The Role of Intellectual Property and Technology’, Ch.8 – ‘Policy

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<sup>40</sup> Ibid p.45

Strategies for the Creative Economy’, Ch.10 – ‘Lessons Learnt and Policy Options’; are indicative of the essence and focus of the work across the two studies.

Recognising the ‘development dimension of the creative economy’<sup>41</sup>, Keith Nurse further emphasises the case for the cultural and creative industries as an economic growth engine<sup>42</sup>. ‘These industries’, he argues, ‘also offer more sustainable development options than traditional exports because the sector draws on the creativity of local artists and entrepreneurs, generating higher levels of local value-added. Moreover, the sector has strong growth potential and plays a key role in the arena of identity formation.’

Nurse notes that ‘new digital and information and communication technologies have revolutionized the industry’s production processes, distribution channels, and consumption modes.’ Equally, ‘mass production technologies have been replaced by niche production and mass customization’. as reflected in the CIS model of production/consumption discussed above.

In addressing the challenges which accompany the new opportunities, IPR is of critical importance. Hence, the significance of the ways in which ‘the convergence of the telecoms, telephony, the Internet, and cultural content has revolutionized product sales and marketing, and changed the nature of piracy and royalties collections.’ It is emphasised that ‘the whole system would be impossible without digital rights management, which facilitates consumer usage rights while protecting the works of creators from unauthorized distribution and unfair use.’

Nurse also reinforces the established view that ‘in economic terms, the cultural and creative sector is globally one of the fastest growing.’ However, even though ‘the creative sector also has strong linkages with tourism’ and while ‘cultural tourists tend to spend more on local goods and services’ significant challenges exist. These include: ‘intellectual property protection and commercialization’, ‘research and development’, ‘investment in human and creative capital’, and ‘marketing and branding’. Nurse’s general conclusions are that:

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<sup>41</sup> *Creative Economy Report 2010*, ch.2

<sup>42</sup> Keith Nurse (12 February 2007) ‘Creative Industries as Growth Engine’, Policy Innovations, [http://www.policyinnovations.org/ideas/innovations/data/creative\\_cultural](http://www.policyinnovations.org/ideas/innovations/data/creative_cultural) - Accessed 1 June 2012

*Often the cultural industries are not seriously regarded as an economic sector, the key stakeholders are poorly organized, and its economic value remains largely undocumented. In this context, policy measures have typically been absent. Changing this mindset is the first step forward...*

As such, 'fostering environments conducive to the development of cultural and creative industries' are required, and will be an essential component of the recommendations for strategic action which this document will outline. These, as will be indicated, are not simply about matters of economic efficiency, but profoundly about the necessary conceptual shift which brings the 'cultural industries' into the framework of 'creative industries' thinking. It is in this sense that the second paper by Nurse that is being privileged in this review brings into focus the new perspective on the significance of the creative economy.

In 'Culture as the Fourth Pillar of Sustainable Development'<sup>43</sup>, the 'culture and development' correlation is addressed. Based on the premise that 'sustainable development is only achievable if there is harmony and alignment between the objectives of cultural diversity and that of social equity, environmental responsibility and economic viability', *culture* is therefore being identified as 'the fourth pillar of sustainable development along with the social, economic and environmental dimensions.' Here the social dimension as manifested in the lives of communities is essentially part of the development dividend. In this conceptual framework, culture is the fourth synergistic pillar along with 'social justice', 'ecological balance' and 'self-reliance' that can be seen to make development relevant, meaningful and sustainable. The cultural sector, Nurse concludes, 'plays a dual role in that it is an arena for identity formation and an economic sector with growth potential, including its role as a key driver of the new digital and intellectual property economy.'

Within the context of this 'plan for strategic action', the need to 'document the economic impact of the cultural industries and establish benchmarks to promote jobs, business development, and export expansion'<sup>44</sup> is universally recognised. Accommodating this need as a necessity for the creative economy, has spurred new

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<sup>43</sup> Keith Nurse [2006], 'Culture as the Fourth Pillar of Sustainable Development', Commonwealth Secretariat

<sup>44</sup> Noted by Nurse 'Creative Industries as Growth Engine' op. cit.

methodologies for data collection, analysis and evaluation<sup>45</sup>. The overriding factor is a concern for ‘value’ and how it might be accounted for in both its economic and social dimensions.

As Hunter and Throsby illustrate<sup>46</sup>, there is an essential, but reconcilable difference between ‘*cultural value*, which reflects assessments of the significance or worth of the work judged against aesthetic and other artistic or cultural criteria that may transcend individual valuation and/or may not be expressible in financial terms...’, and ‘*economic value* as measured by certain economic indicators or by various processes of economic assessment...’<sup>47</sup> Ultimately, the reconciliation of these two types of value inherent within the goods, services and assets of the creative economy, is fundamental to the considerations of the CIS, and essential to policies which seek to validate and mainstream the cultural and creative industries. The need to go beyond a solely economic rationale, the need to rationalise government support and intervention, and the need to reconceptualise the social and economic impacts; are all implicated by this concern with the notion of value that implicitly will be at the core any new policy initiative and its realization.

The significance of the *Tanzania Development Vision 2025*, MKUKUTA and MKUZA documents have been noted above. These in addition to MKURABITA and the country-specific studies of ILO, UN and other international organisations listed in *Annex 2*, are referenced to define the specifics of Tanzania, as well as to provide points of linkage that would frame an appropriate approach to the issues of the creative economy. The significance being developed here is related to the relevance of the global context, as outlined above; and particularly the lessons that might be learnt from policy models exemplified by the processes evidenced in two recent policy documents:

- *Strengthening the Creative Industries for Development in Zambia*, UNCTAD, 2011
- *Strategic Plan 2011 – 2016*, Department of Arts and Culture, South Africa,

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<sup>45</sup> Note for example: *Creative Economy Report; 2009 UNESCO Framework for Cultural Statistics*; and *Summary Report of the UIS 2009 UNESCO Framework for Cultural Statistics (FCS) Anglophone Africa Region Training Workshop*, 14 to 17 June 2011, Addis Ababa, Ethiopia

<sup>46</sup> Michael Hutter & David Throsby [2008] eds., *Beyond Price – Value in Culture, Economics, and the Arts*, Cambridge University Press

<sup>47</sup> David Throsby, ‘The Creation of Value by Artists – The Case of Hector Berlioz and the *Symphonie Fantastique*’ in Hutter & Throsby *ibid*, p,76

As we move towards specific strategic objectives, and to outline a plan of action, these two documents offer indicators that might be usefully considered as a guide for future work. The Zambian initiative distinctly draws on the *Creative Economy Reports* and seeks to achieve much the same objective that is ultimately envisioned for Tanzania, namely: ‘articulating a development strategy that can optimize the economic potential of the creative sector for job creation, trade expansion and social inclusion’<sup>48</sup>.

From the South African experience, there is evidence of an extensive process involving a thorough review of cultural policy dating back to at least 2005; and various consultations and papers emanating from the work of the Department of Arts and Culture, dedicated to the issues and concerns of the creative economy.

*Vision*

*To develop and preserve South African culture to ensure social cohesion and nation building*

*Mission*

- *Develop and promote arts and culture in South Africa and mainstream its role in social development.*
- *Develop and promote the official languages of South Africa and enhance the linguistic diversity of the country.*
- *Improve economic and other development opportunities for South African arts and culture nationally and globally through mutually beneficial partnerships, thereby ensuring the sustainability of the sector.*
- *Develop and monitor the implementation of policy, legislation and strategic direction for the identification, conservation and promotion of cultural heritage.*
- *Guide, sustain and develop the archival, heraldic and information resources of the nation to empower citizens through full and open access to these resources.*

*STRATEGIC PLAN 2011 – 2016, Department of Arts and Culture, Republic of South Africa. Available on [www.dac.gov.za](http://www.dac.gov.za)*

Both the departmental vision and mission of the *Strategic Plan 2011-2016* (above) will undoubtedly find resonance in Tanzania. What seems to be of paramount importance however is the fact that this strategic plan is legitimised by a ‘constitutional and legislative mandate’ which gives culture and the creative industries legitimacy

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<sup>48</sup> UNCTAD [2011] *Strengthening the Creative Industries for Development in Zambia*, p.iii

within the mainstream of policy considerations and the economy. Establishing a similar legitimacy in Tanzania is encompassed in the aspirations which are implicit in the Tanzanian documents reviewed, as much as in the sentiments and views expressed during the consultation workshop discussed below.

## The Tanzanian Context: Tanzanian Indicators and Studies

At present, the Republic of Tanzania has two cultural policies. *The Cultural Policy of the United Republic of Tanzania (1997)* is usually referred to the 'national' Cultural Policy for Tanzania (*Sera ya Utamaduni*). In addition there is also the *Zanzibar Cultural Policy (2005)*. It is generally agreed that the Cultural Policy document of 1997 is inadequate and in need of revision. There is evidence which suggests that this process has already begun. Though the current stage in the process cannot be determined, a draft document indicates substantial work has been done<sup>49</sup>.

The *Culture Development Master Plan* sets out in general terms, the functions of various sector ministries and organisations in what is termed in the document as 'the management and organisation of culture' at national, regional and local government levels. These include BASATA, with the designated role of:

*....researching, encouraging people as individuals and groups to get involved in those cultural activities, and ensuring that national norms are preserved in all outputs belonging to those categories of culture. Being elements of culture which are most conversant to people, the council has a big role to play in promoting these aspects of culture. Anything which is done against the generally accepted Tanzanian fine art, music or theatre arts is easily noted by the people, so the council has to be aware all the time that national cultural values are maintained.*<sup>50</sup>

Importantly, the Plan makes a very poignant statement about 'human resources' in the "culture sector" which states:

*The level of human resource capacity in culture is pathetic qualitatively and quantitatively. Heavily affected by retrenchments carried out in the public service between 1985 and 1996, the sector has a shortage of qualified personnel. This has been made even more serious by the government restriction on new recruitment. As a result retirements and deaths have not been replaced. As of today, many district and municipal culture offices are not staffed.*<sup>51</sup>

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<sup>49</sup> *Culture Development Master Plan – Draft [2009]*

<sup>50</sup> *Ibid* p.11

<sup>51</sup> *Ibid* pp.14-15

Considering the *Culture Development Master Plan*, in relation to current approaches to culture and the creative industries, it is clear that even with its obvious potential, much still has to be done in term of perceptions and the conceptual framework which are operative, as the ‘vision’ and ‘mission’ (below) indicate.

*Vision*

*The vision of this master plan is to develop culture into a strong, well managed, organized and efficient, a sector which will be result oriented and customer focused.*

*Mission*

*Our mission is to provide high quality culture services and as equitably as possible to Tanzanians for their educational, aesthetic, developmental and social needs.*

*Culture Development Master Plan – Draft [2009], p.20*

Along with the Zanzibar (2005) policy, it can be noted that these documents are premised on an approach to the ‘management’ of culture as a centralized governmental function, while issues of support, facilities and infrastructure for the creative economy are dispersed or not considered.

Artists are perceived as self-sufficient, yet required to serve objectives pertaining to promoting ‘traditional values’ and ‘patriotism’.<sup>52</sup> Also typical of both documents is an unfavourable view of the status of the artist. Overall, as far as the economy is concerned, the arts are regard principally in terms of their role and function within tourism. Culturally, the arts are required to deliver designated socio-political results. Hence, in the Zanzibar document the responsibility of artists is given as being: ‘kutumia sanaa zao kwa mambo yenye manufaa kwa wananchi na yenye kuzingatia maadili ya jamii’ (“to use their arts in the service of the moral and ethical uplifting of the community”)<sup>53</sup>. Neither document adequately addresses the issues of the creative industries and cultural industries as now being discussed.

Among the documents which engage with the issues of the cultural and creative industries in Tanzania, it can be said that *Creative Industries: A Tanzanian Future* provides a critical overview. This document makes reference to studies initiated by the British Council, the EU and UNESCO in Dar es Salaam, that have in recent years sought to address the arts and the potential of creative economy in Tanzania within the context a changing development agenda.

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<sup>52</sup> Bakari [February 2010], *Creative Industries: A Tanzanian Future*, p.20

<sup>53</sup> *Zanzibar Cultural Policy* [2005], p.11



In the main, the discussions emanating from these initiatives have been aimed at changing the perceptions of policy-makers and exploring fundamental questions that could lead to the integration of 'cultural industries as an element of overall national development plans'<sup>54</sup>.

The British Council initiated a mapping survey of 'creative industries' in Tanzania during the period of November 2008 to March 2009 as part of a joint exercise in Kenya<sup>55</sup>. The Tanzanian section is less substantial than the Kenyan section, but a 'training and capacity building' matrix which could be given further critical consideration is included. The British Council study by Buitrago & Mo (2009) *Creative Tanzania - A Tanzania for Creatives: Opportunities and Challenges for Tanzania's Creative Industries*, took a step towards addressing the inadequate Tanzanian presence in the joint 'mapping' report. Here an attempt was made to profile the Tanzanian creative economy. The 'institutional diagram' included in this study (Annex 5) is a useful tool for further work on the sector.

In Bakari (2010) a critical overview is developed which takes into account the views of culture sector stakeholders. This is reflected in the study's conclusions and recommendations. Considering the views expressed during the consultative workshop (discussed below) that is part of the process of this 'plan of action', these conclusions and recommendations remain relevant. It is noted that:

*'...within the "poverty eradication" strategy documents it is evident that the discourse on "culture" for example, exists to a large degree outside of any comprehensive current "cultural policy". Further, the usage of the term "culture" is often significantly divergent from contemporary usage at a global level. Hence, the challenge of framing new thinking is linked to a need to transform institutional ideas which could currently inhibit the ownership of "development" initiatives in Tanzania. This also points to other significant issues, in the essential tasks of validating "local" knowledge, the "empowerment" of "creatives", and the acknowledgement of the "creative economy", as a sector; that might offer the best opportunity for "sustainable development" as required by the generally expressed views.'*<sup>56</sup>

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<sup>54</sup> See 'Culture and Development – A Key Issue for Africa', 29 October 2008, Dar es Salaam, Embassy of France, Dar es Salaam, [Conference information], pp.67-68, and discussed in *Creative Industries: A Tanzanian Future*, pp.33-34

<sup>55</sup> British Council, *Mapping the Creative Industries in Kenya and Tanzania: existing research, training and capacity building opportunities, and donor perspectives*, Final Report, The Poverty Eradication Network (PEN), 2009

<sup>56</sup> Bakari [February 2010], p.4

In the process of reviewing the cited documents, and in the outcomes of the workshop (Annex 3), there is much to suggest that a consensus can be achieved around these conclusions and recommendations. What is equally clear is that the divergent and sometimes conflicting approaches evident across the spectrum of documents do not provide a secure framework for determining and prioritizing strategic action. This therefore calls for the need for ongoing consultation and openness as the 'strategic objectives' are pursued.

In considering two more documents: 'Creative Industries: A Contributing Factor in the Revival of Tanzanian Economy'<sup>57</sup> and 'The Role of 'Political Will' in implementing Arts Education in Tanzania'<sup>58</sup>, this cautious note is reinforced.

The first paper makes the useful conclusion that, '*...It is not easy to argue about the contribution of creative industries without showing numbers and figures. Since there are no actual figures, the assumption suggests that multidisciplinary research should be done to fill such gap.*' In the second paper, the importance of 'arts education' in schools is rightly acknowledged. However, an overall weakness is the uncritical reliance on the Cultural Policy of Tanzania/*Sera ya Utamaduni* (1997) and its ideas about the purpose, role, and function of 'arts education', and arts education as an 'instrument' for 'development'. In effect the insistence on the implementation of 'arts education in Tanzania' based on this policy does not address the need for a comprehensive education and training policy which responds to the needs of the creative economy at all levels.

In the course of this review, a number of publications were noted, which though not accessible at the time should be listed for future reference:

- Bakari, J. & Materego, G. [2009] *Sanaa kwa Maendeleo*, Viva Productions, Moshi, Tanzania
- Masimbi & Nyoni [2009] *Uongozi na Uendeshaji wa Vikundi vya Sanaa Tanzania*, BASATA
- Mwanjoka, G. aka G-Solo [2011] *Harakati za Bongo Flewa na Mapinduzi*
- Mandalu, Martin (2011) *Tasnia ya Muziki Mkombozi wa Vijana*

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<sup>57</sup> Vicensia Shule [2010] – 'Creative Industries: A Contributing Factor in the Revival of Tanzanian Economy', Paper: <http://www.codesria.org/IMG/pdf/papers17.pdf>

<sup>58</sup> Vicensia Shule – 'The Role of 'Political Will' in implementing Arts Education in Tanzania', Paper: <http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/fp101vicensiaschuler.pdf>

These publications are indicative of the contentions within the culture sector, the approaches to the challenge of the creative economy, and the ways in which current popular trends in music for example, are emerging as a focal point for foregrounding the potential of the cultural and creative industries in Tanzania. Another prominent area of activity is undoubtedly in film production. With Zanzibar International Film Festival (ZIFF) established in 1998, the film industry has in recent years taken on a new dynamism with the production of a significant number of 'Swahili films' inspired by the success of the Nigerian 'Nollywood' model. *ZIFF – Tanzanian Film Market Study* [2008] is an attempt to provide a substantial profile of this sector of the film industry.

*ZIFF – Tanzanian Film Market Study* reflects the urgency for a rigorous study of the film industry in Tanzania, which contextualises the current trends. Definitively, this should be underpinned by a clear idea about what a 'film industry' is, and how it functions institutionally. The principle flaws at the core of this study are: i] It does not account for all dimension of 'the creative value chain'; ii] Because of this, the ways of determining the potential for competitive advantage and added value in Tanzanian films is not adequately addressed; iii] Statistical information is extremely limited; iv] There is no adequate analysis of film production in Tanzania; v] There is an implicit uncritical acceptance of the seminal 'Nollywood' model which has already proved to be unsustainable; vi] All sectors of the 'film industry' are not equally considered to provide an accurate profile of Tanzanian film production.

It is clear that a substantial amount of work still needs to be done, not the least is the need for analysis which engages and puts into perspective the economic and cultural factors, including the management of IPR, education and training, and the aspects of the private/public partnership which will ensure sustainability: implicitly, all aspects of the 'cultural domains'<sup>59</sup>.

In conclusion, the *Culture Sector Working Group Statement* (22 September 2009) is recognised as probably the only formal response to MKUKUTA/MKUZA/MKUKUTA II/MKUZA II from the culture sector. This 'statement' does identify the Culture Sector Working Group as the sector body engaging with the Ministry of Information, Culture and Sport in the 'design' of MKUKUTA II/MKUZA II and beyond. While it does represent

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<sup>59</sup> See UIS – 2009 UNESCO Framework for Cultural Statistics for definition and scope of 'cultural domains', pp.24-32

an important presence in the national debate, it is not clear how much has been achieved in terms of the group's stated objectives in the 'statement'. These are outlined as being to:

- 1. Provide a fruitful starting point for discussions within the Culture SWG, as well as between the Culture SWG and the Ministry of Information, Culture and Sports (MoICS) regarding culture-related strategies and projects which should be given priority in order to foster social, economic and human development. It is planned that the paper will be disseminated so that other Development Partner Groups (DPGs), donors and stakeholders can be informed of the work undertaken by our group. Combined with the revised Cultural Policy of 1997, it may be conveniently used by MoICS to advocate for a better incorporation of culture in the national development plan and consequently, for strengthening MoICS's mission and capacity at a national level.*
- 2. Allow Culture stakeholders to advocate for the integration of culture in the programming and drafting of MKUKUTA/MKUZA II to be implemented starting the 1st July, 2010, with a more important place devoted to the principles of cultural diversity and the values of cultural pluralism into public policies, mechanisms and practices, and to the contribution of cultural and creative industries, and cultural tourism to economic development and poverty reduction.*
- 3. Set up a milestone the definition and identification of cultural tools and indicators which could be used during MKUKUTA/MKUZA II Monitoring and Assessment exercise and in providing both quantitative and qualitative information on the contribution of culture into social and economic development. This could help assess the role of culture following the SMART basic principles (specific, measurable, achievable, relevant and time-bound) of any result-based management, and could contribute to an increased recognition of the role of culture into development and, in a long-term perspective, its enhanced incorporation into MKUKUTA/MKUZA III design.<sup>60</sup>*

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<sup>60</sup> 'Main objectives of the Culture SWG's statement'

There is now a need for evidence of these objectives being articulated or realised in the MKUKUTA II/MKUZA II documents. Three areas 'where the culture component needs to be considered and integrated' are identified in the CSWG statement:

*Area 1: Assessing the potentials of selected non-traditional sectors of employment and income generation (e.g. non-traditional service sectors like film and music industries) as part of the economic growth and distribution issues.*

*Area 2: Creating another specific issue for review under the general growth issues, which could be "socio-cultural assets and socio-cultural bottlenecks" in poverty reduction.*

*Area 3: in the overall assessment of achievement of MKUKUTA/MKUZA outcomes, an assessment of the extent to which cross-cutting issues are integrated into development frameworks and progress needs to be carried out.*

Some account needs to be given of the ways in which these have been addressed. Ultimately, there is also a need for the role and function of the Culture Sector Working Group to be reviewed.

Overall, the available studies on culture and the creative industries in Tanzania are few, and what exists is far from being comprehensive. The need for adequate data and statistics, and the need to address the inadequate education and training provision, indicate significant gaps in the knowledge base of the sector.

## Workshop Review

*Culture and Creative Industries in Tanzania: A Workshop for Validation and Recommendations for Developing a National Strategy - 20 June 2012, UNECSO Conference Room Dar es Salaam:* As an intrinsic component of this 'plan for strategic action' the workshop brought together representatives from Tanzania government ministries and representatives from various sectors of the cultural and creative industries. The workshop was opened by a statement from the UNESCO Director in Tanzania who, in welcoming the participants, contextualized the initiative as part of the UNESCO programme in partnership with the government of Tanzania. Within the UNESCO country programme support was being provided towards the accomplishment of a comprehensive policy for 'culture and the creative industries'. The economic significance was noted, along with the acknowledgement that at present the sector already had a primary role within 'Tourism'. The importance of the ideas of 'culture for development' and the emphasis on 'sustainable development' were highlighted. The workshop then proceeded to the first segment of the schedule comprising of presentations from the ministries in attendance.

Ministry of Tourism: The Ministry of Tourism currently operates from the mandate of the *National Tourism Policy 1999*. The scope of this policy was outlined, as well as the specific activities of 'cultural tourism', 'eco-tourism' and 'rural tourism'. The impact on the economy was noted, as well as the economic impact on rural communities. 'Cultural industries' in the limited sense were all located in terms of the services which they provided to 'cultural tourism' in particular.

Discussion on the presentation noted:

- I. There is evidence to suggest that the current modes of 'cultural industries' as operative within 'cultural tourism' are unsustainable.
- II. For example, the 'exhibition of traditional ways of life', some no longer being lived by the various communities is becoming increasingly untenable due to a reliance on the exhibition or demonstration of 'traditional costumes', lifestyles and customs that are chosen for their exotic or novelty value.

- III. The lives of the communities involved in 'cultural tourism' are changing and an insistence on the needs of 'cultural tourism' may not be seen as a priority or as beneficial to their quality of life.
- IV. Younger members of these communities are finding new and 'better ways to earn money'.

Observations:

- I. In responding to the issues of appropriate activities within the sector, the questions of employment, 'value', and types of products and services need to be addressed.
- II. Also in need of review are: the role and functions of museums and cultural exhibits; the role and participation of communities; the role 'creatives' (artists, crafts people, etc.)

Ministry of Information, Youth, Culture and Sport: The ministry representative acknowledged the partnership with UNESCO and stressed the government's commitment to a 'national strategy' for culture and the 'creative arts'. In the context of 'Culture Policy with Focus on Creative Industries' the *Tanzania Cultural Policy 1997* was discussed, and the current structure of the Culture Department was explained. It was noted that:

- I. The Culture Department was aware of the negative perceptions 'culture' which informed the idea that it was not worthy of serious discussion or analysis.
- II. These perceptions were compounded by a lack of statistics and reliable data.
- III. There is a commitment to: maintaining and promoting 'cultural diversity', addressing issues of 'modernization' and issues of 'disappearing cultural heritage', research and documentation, and protecting cultural resources through legislation.
- IV. A survey to evaluate and classify 'culture and creative activity' was in progress.

Challenges noted:

- I. Data collection.
- II. Lack of comprehensive plans.
- III. Funding.
- IV. Awareness/respect in professional and scientific spheres.
- V. Outdated legislation.
- VI. Laxity in monitoring.

Ministry of Finance – Zanzibar: The representative discussed the way in which ‘cultural industries’ had been mainstreamed in the implementation of MKUZA II. With reference to *Goal 2.7: Promote Sports, Culture and Preserve Historical, Cultural and Natural Heritage*, a number of actions were presented illustrating the targets, interventions, and actors involved. The presentation indicated a very conscious approach to mapping how the issues of culture have been mainstreamed in MKUZA II ‘in order to create employment’. The matrix offered for discussion indicated a substantial amount of work being done.

Discussion on the presentation noted:

- I. Conservation and preservation were the dominant focus.
- II. Music and film (with the international importance of *Sauti za Busara* and ZIFF) needed to be defined within the approach to the economy of tourism and issues of ‘development’.

Challenges noted:

- I. Evaluation: research, data, and methodology
- II. Value
- III. Investment

Observations:

- I. The wider notion of the ‘cultural industries’ needs to be factored into the profile – to include for example: film industry, music industry, and publishing; and to reevaluate the current ‘cultural industries’ activity.



- II. A wider and more comprehensive approach to employment, economic impact, social impact, could also be considered.
- III. A similar matrix did not exist in relation to MKUKUTA II

Culture and Creative Industries: This became the heading for a discussion which sought to address the wider issues of the culture and the creative industries in relation to the work of the Ministry of Information, Youth, Culture and Sports. Important points were noted concerning:

- I. Copyright: legislation and enforcement.
- II. Eco-tourism: importance to environment and communities.
- III. Tourism: as a potential ‘threat’ to cultural identity/values/norms.
- IV. Manpower: lack/inadequacy of labour, skills, knowledge.
- V. The ratification of various UN conventions has had an impact on Tanzania.
- VI. Various legislations were now in the process of being revised.
- VII. The urgent need for a new Tanzanian cultural policy.

Report from Consultant: An account was given on the ‘works in progress’ as designated by the ‘Terms of Reference’. The approach to the ‘plan for Strategic Action’ was outlined (See: Power Point Annex 6). The significance of the definition and usage of specific terms and concepts was discussed. Particular emphasis was given to the necessity of differentiating the more general and limited usage of the term ‘cultural industries’ from the concept of the ‘creative industries’. A more appropriate conceptualisation of the ‘cultural industries’ was offered as a component of the ‘creative industries’ within the ‘creative economy’.

A list of preliminary conclusions (see ‘conclusions’ below) was presented along with five ‘guiding principles’ for ‘defining action’ and ‘determining strategy’<sup>61</sup>.

These principles:

- I. *Visibility*: The validation of cultural products and the status of creatives, not as exotic or marginalized entities but as critically essential resources in the development process.

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<sup>61</sup> See Annex 6 - Power Point slides 16 & 17.

- II. *Entrepreneurship*: A culture of entrepreneurship to be nurtured and promoted with an awareness of the range of skills essential to the creative economy.
- III. *Strategic collaboration*: An essential necessity to the sector which takes cognizance of the creative process, and the ways in which creative goods assume added value.
- IV. *Nurturing*: Encompassing education and training, investment, marketing; the policies, and the legal and regulatory provisions which support the creative economy.
- V. *Respect*: The overriding perceptions and practices that effectively meet the challenge of mainstreaming the creative industries addressing: artists' rights, innovation, skills, globalization, inter-sectoral relations, policy formulation, and considerations of 'value'.

The overall approach being taken, considering the 'development dimension of the creative economy' in relation to MKUKUTA and MKUZA, was discussed. The three plenary sessions were introduced with the central focus being: the status of the arts and artist' in Tanzania, 'the creative economy' in Tanzania, and the significance of 'culture as the fourth pillar of development'. The points of reference for the discussion groups were:

- 1] *Creativity & Culture: Policies and Perceptions - What are the dominant perceptions of 'creativity' and 'culture'?*
- 2] *Institutional Resources: Education, Training and Funding - What is the role and function of existing institutions?*
- 3] *Legal Framework: Provision and Implementation - What provisions exist to support and facilitate the creative industries?*

The outcomes of these discussions are presented in *Annex 3*. In *Annex 4* the workshop outcomes are mapped across the five guiding principles. This is being presented as a first step towards reinforcing the multidisciplinary and inter-sectoral dimension of the creative economy and its specific Tanzanian aspects, in relation the workshop discussions.



## Conclusions

As is the case of the 'guiding principles' outlined above, the preliminary conclusions (below) presented to the workshop have emanated from preceding discussions among stakeholders within the Tanzania culture sector. These were presented to the consultative workshop and validated by the discussions.

### *Preliminary conclusions:*

- I. There is an urgent need for the recognition of the economic role of artists and a revalidation of their status beyond a 'social' function in combating 'development problems', or as merely for 'recreational' needs.
- II. The quality of education and skills required to produce professionalism and innovation needs to be recognised.
- III. An appropriate understanding of the co-operation, collaboration and inter-sectoral linkages that are required by the creative economy needs to be developed.
- IV. An appreciation of the prerequisite need for infrastructure, facilities and investment should be developed.
- V. The enforcement of the various copyright and intellectual property rights laws which are on the Tanzania and Zanzibar statutes is of urgency.
- VI. The 'division of labour' and the identification of levels of professional specialisation required by the creative economy to respond to the strategic needs that can be identified within 'the creative value chain' needs to be recognised.
- VII. A critical assessment needs to be made of the role and the effectiveness of each of the existing institutions and events within the sector.

These preliminary conclusions have been incorporated in the overall conclusion (below), and together frame the strategic objectives that have been identified as the ultimate goal to be served by this 'plan for strategic action'.

### Strategic Objectives:

- I. The mainstreaming of culture and the creative industries in economic and social thinking.
- II. Securing the potential of the creative economy for the national economy, social well-being, and national interests.
- III. A comprehensive national cultural and creative industries policy.

Overall Conclusions:

- I. Neither MKUKUTA II nor MKUZA II directly or adequately addresses the role and function of 'culture and the creative industries'.
- II. A 'constitutional and legislative mandate' which gives culture and the creative industries legitimacy within the mainstream of policy considerations and the economy is desired by the stakeholders of the culture sector.
- III. The establishment of a government body/agency responsible for the interests of culture and creative industries is favoured by stakeholders.
- IV. It is generally agreed that the Cultural Policy document of 1997 is inadequate and in need of revision. There is evidence which suggests that this process has already begun and substantial has been done. Information is required concerning the current stage in the process.
- V. A comprehensive review of the 'human resources' available in the 'culture sector' needs to be carried out.
- VI. The 'institutional diagram' taken from the British Council study: *Creative Tanzania - A Tanzania for Creatives: Opportunities and challenges for Tanzania's Creative Industries* by Buitrago & Mo (2009), included in this study (Annex 5); is a useful tool for further work on mapping and evaluating the provisions available to the sector.
- VII. The divergent and sometimes conflicting approaches evident across the spectrum of documents reviewed do not provide a secure framework for determining and prioritizing strategic action. This therefore calls for ongoing consultation and openness as the 'strategic objectives' are pursued.
- VIII. Prioritizing the issues of a comprehensive education and training policy which responds to the needs of the creative economy at all levels is essential and urgently required.
- IX. The film industry, music industry, and other sectors: A substantial amount of work still needs to be done to accurately reflect these industries in the national economy. Not the least is the need for data and analysis which puts into perspective the factors of economic and cultural value; including the management of IPR, education and training, and the aspects of the private/public partnership, that will ensure sustainability.

- X. *Culture Sector Working Group Statement*: As the only formal response to MKUKUTA/MKUZA/MKUKUTA II/MKUZA II that is evident from the ‘culture sector’, an assessment of how the statement’s objectives have been articulated or realized in the MKUKUTA II/MKUZA II documents should be carried out.
- XI. The role and function of the *Culture Sector Working Group* to be reviewed, and rationalized in relation to the need for a representative body for the ‘creative industries’.
- XII. There is an urgent need for adequate data and statistics, to address the critical issues of funding and investment, inadequate education and training provision, facilities and resources, and to indicate significant gaps in the policies and the knowledge base of the sector.
- XIII. IPR: legislation, the management and marketing of these rights is of critical importance. Though it can be argued that the battle for IPR will never be won, and that even in the most ‘advanced’ countries ‘piracy’ still thrives, this cannot be a mitigating factor for inaction. The fact remains that significant government revenue is being lost, and the welfare of all creatives must be consistently defended. The battle for IPR involves a fight against ‘piracy’, as much as it involves the terms and conditions of use of products by national broadcasters and media.
- XIV. Analytical frameworks and policy perspectives developed by UNESCO, Arterial Network and UNCTAD, for example should be utilized to the fullest.

These conclusions have been distilled from the critical review of documents, the deliberations of the workshop, and from the evident preceding discussions among cultural and creative industry stakeholders. The idea that ‘culture’ is the fourth pillar of development is an influential factor. The rationale can be located in the current thinking about ‘sustainable development’ and the significance of considerations of cultural identity and diversity, and social inclusion, regarded as essential to the process.

These conclusions also take account of the ‘creative economy’ and its potential as an engine for economic growth. The intrinsic multidisciplinary and inter-sectoral factors are acknowledged, particularly in relation to: tourism, heritage conservation and preservation, the new digital information and communication technologies, intellectual

property protection and commercialization, research and development, investment in human and creative capital, and marketing and branding; all being integral to realizing the potential of the creative economy and the possibility of achieving competitive advantage both nationally and globally.

Overall, these conclusions note that across the sectors of the *cultural domain*, ‘...There are complex inter-dependencies between the public and private spheres that go beyond simple dualism...(…)...Frameworks that are limited to a dualism approach will become increasingly inadequate.’<sup>62</sup> This consideration underlines the proposed new approaches to the idea of the ‘cultural industries’, and the significance of the thinking in relation to ‘creative industries’ and the ‘creative economy’.

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<sup>62</sup> UIS, op. cit., p.14

## Strategic Action

<b>Conceptual Framework</b>	
<i>Strategic Objectives:</i>	<ul style="list-style-type: none"> <li>▪ A comprehensive national cultural and creative industries policy.</li> <li>▪ The mainstreaming of culture and the creative industries in economic and social thinking.</li> <li>▪ Securing the potential of the creative economy for the national economy, social well-being, and national interests.</li> </ul>
Guiding Principles	Rationale
1. <i>Visibility</i>	The validation of cultural products and the status of creatives, not as exotic or marginalized entities but as critically essential resources in the development process.
2. <i>Entrepreneurship</i>	A culture of entrepreneurship to be nurtured and promoted with an awareness of the range of skills essential to the creative economy.
3. <i>Strategic Collaboration</i>	An essential necessity to the sector which takes cognizance of the creative process, and the ways in which creative goods assume added value.
4. <i>Nurturing</i>	Encompassing education and training, investment, marketing; the policies, and the legal and regulatory provisions which support the creative economy.
5. <i>Respect</i>	The overriding perceptions and practices that effectively meet the challenge of mainstreaming culture and the creative industries addressing: artists' rights, innovation, skills, globalization, inter-sectoral relations, policy formulation, social integration and considerations of 'value'.



### **Goals of the Plan for Strategic Action**

- I. The validation of the status of creatives as critically essential resources in the development process.*
- II. The validation of cultural/creative industries as a component of the national economy.*
- III. The institutionalization of a culture of strategic collaboration in the interests of promoting creativity and innovation, and maximizing the branding and marketing potential cultural products.*
- IV. The provision of an enabling environment and facilities that will nurture and support an adequate skill and knowledge base for the creative economy.*
- V. The mainstreaming of the concerns of culture and the creative industries through statutory provisions, support, protection and promotion of artists' rights, innovation, and skills.*

## Strategic Action Plan Matrix

Goal: 1. *The validation of the status of creatives as critically essential resources in the development process.*

Guiding Principle: *Visibility - The validation of cultural products and the status of creatives, not as exotic or marginalized entities but as critically essential resources in the development process.*

<i>Activity</i>	<i>Cross Cutting Issues</i>	<i>Lead Role</i>	<i>Other Partners</i>	<i>Measure / Outcome</i>	<i>Timescale</i>
1.1 The role and function of the <i>Culture Sector Working Group</i> to be reviewed and confirmed.	The objective should be to move towards establishing a representative body for the culture sector.	CSWG	MIYCS UNESCO	A definitive statement on the status and future of the CSWG.	
1.2 A representative body of the cultural and creative industries to be constituted.	Existing professional bodies, organisations, across all sectors to be recognised and engaged.	UNESCO	Representative bodies from the non-governmental culture sector. BASATA	An industry 'task force' (for example) that represents the interests of the culture sector.	
1.3 The role and function of creatives to be defined in relation to MKUKUTA II, MKUZA II and Tanzania Development Vision 2025.	Issues of culture and the creative industries should be identified and assessed within the documents.	MIYCS	Ministry of Tourism/Finance/Trade & Industry BASATA 'Task Force'	A critical review of the policy documents.	
1.4 The role and function of culture and the creative industries to be defined in relation to policies for sustainable development in	Issues of social justice and	MIYCS	Ministry of Tourism/Finance/Trade	A 'white paper' that	

Tanzania.	social integration, self-reliance, gender, youth, employment, and environmental ecology to be considered.		& Industry BASATA 'Task Force'	will inform the 'strategic objectives' outlined in this document.	
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Goal: 2. *The validation of cultural/creative industries as a component of the national economy.*

Guiding Principle: *Entrepreneurship - A culture of entrepreneurship to be nurtured and promoted with an awareness of the range of skills essential to the creative economy.*

<i>Activity</i>	<i>Cross Cutting Issues</i>	<i>Lead Role</i>	<i>Other Partners</i>	<i>Measure / Outcome</i>	<i>Timescale</i>
2.1 An assessment of the objectives of the <i>Culture Sector Working Group Statement</i> as articulated or realized within the framework of MKUKUTA II and MKUZA II.	Taking account of the 'strategic objectives' outlined in this document, issues of SMEs, gender, social integration, environmental concerns	CSWG	MIYCS UNESCO BASATA 'Task Force'	A definitive review of the objective of the SCWG statement.	
2.2 A framework for data and statistics to be developed to provide information on activities across the creative industries.	The UIS framework to be used as a basis. All domains of the culture sector and 'related domains' to be considered. National census data to be considered.	MIYCS	UNESCO Ministry of Finance (National Bureau of Statistics)	Design of a statistical framework for the culture sector	

2.3 A profile of each sector of the creative economy to be developed to determine its economic and cultural value, and its available resources and assets.	Utilising the scope of the UIS framework model above, and the institutional diagram – Annex 5. Issues of gender, youth, urban-rural communities, environment, social integration to be noted.	MIYCS	BASATA ‘Task Force’ Ministry of Finance/Tourism/ Trade & Industry UNESCO	A ‘white paper’ on the culture sector.	
2.4 The establishment of a governmental body mandated to develop, support, and promote policies and initiatives that serve the interests of the creative economy.	Interdependencies across government ministries and the culture sector to be considered.	MIYCS	All Stakeholders	A formal/statutory body specifically for ‘culture and the creative industries’	
2.5 The establishment of a body to draft a comprehensive national policy for culture and the creative industries.		MIYCS	All Stakeholders	A formalised policy drafting body	
2.6 Policy perspectives including those developed by UNESCO, Arterial Network and UNCTAD to be used as points of reference.	Interdependencies across government ministries and the culture sector to be considered. Reconciling sectoral priorities and perspectives.	MIYCS	All Stakeholders	Terms of Reference for developing a comprehensive national cultural and creative industries policy	
2.7 The assistance of UNESCO to be sought in support of the development of a comprehensive national policy for culture and the creative industries.	Funding and logistics support through IFCD, MDG Achievement Fund, for example	MIYCS	UNESCO	Secured finance, logistic support and plans for the ‘strategic objectives’ outlined in this	

				document.	
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Goal: 3. *The institutionalization of a culture of strategic collaboration in the interests of promoting creativity and innovation, and maximizing the branding and marketing potential cultural products.*

Guiding Principle: *Strategic Collaboration - An essential necessity to the sector which takes cognizance of the creative process, and the ways in which creative goods assume added value.*

<i>Activity</i>	<i>Cross Cutting Issues</i>	<i>Lead Role</i>	<i>Other Partners</i>	<i>Measure / Outcome</i>	<i>Timescale</i>
3.1 An assessment and audit of existing institutions and legal provisions that should serve the creative industries.	Education and training policies, curricula, available Specialist skills available and being produced,	MIYCS	BASATA COSOTA 'Task Force'	A profile and analysis of existing institutions and statutory provisions. An indication of strengths, weaknesses, gaps.	
3.2 A registry of professional and representative organizations across the cultural and creative industries.		BASATA	All Stakeholders		
3.3 A directory of services and professional skills available to the various sectors of the cultural and creative industries.		BASATA	All Stakeholders		
3.4 The analytical framework developed by UIS to be used as a point of reference.	Utilizing frame work 2.2 above. Establishing inter-sectoral linkages, and identifying resources, assets, and needs.	MIYCS	All Stakeholders	A consensus approach to conceptualizing the culture sector for priority setting, data collection, evaluation	

Goal: 4. *The provision of an enabling environment and facilities that will nurture and support an adequate skill and knowledge base for the creative economy.*

Guiding Principle: Nurturing - Encompassing education and training, investment, marketing; the policies, and the legal and regulatory provisions which support the creative economy.

<i>Activity</i>	<i>Cross Cutting Issues</i>	<i>Lead Role</i>	<i>Other Partners</i>	<i>Measure / Outcome</i>	<i>Timescale</i>
4.1 A comprehensive assessment the 'human resources' available in and to the 'culture sector'.	Noting cultural domains in relation to statistical data.	MIYCS	All Stakeholders Ministry of Education	A white paper on 'human resources'.	
4.2 A comprehensive assessment of the education and training provisions available nationally for the needs of the creative economy.	Noting the existing national provisions and information from 3.1 above.	MIYCS	All Stakeholders Ministry of Education	A comprehensive report on arts education and training provision.	
4.3 An assessment of the provision for arts education and craft skills training in the national policy on education and training.	Noting development and education policy documents.	MIYCS	All Stakeholders Ministry of Education	A report on issues of arts education and craft skills in national policy documents.	
4.4 The development of a comprehensive arts education and craft skills training policy.	Noting the perspectives and needs of the creative economy.	MIYCS	All Stakeholders Ministry of Education	A white paper on arts education and craft skills for the creative economy.	

Goal: 5. *The mainstreaming of the concerns of culture and the creative industries through statutory provisions, support, protection and promotion of artists' rights, innovation, and skills.*

Guiding Principle: *Respect - The overriding perceptions and practices that effectively meet the challenge of mainstreaming culture and the creative industries: addressing artists' rights, innovation, skills, globalization, inter-sectoral relations, policy formulation, social integration and considerations of 'value'.*

<i>Activity</i>	<i>Cross Cutting Issues</i>	<i>Lead Role</i>	<i>Other Partners</i>	<i>Measure / Outcome</i>	<i>Timescale</i>
5.1 With due regard to work already in progress, a comprehensive national policy for 'culture' which clearly defines the role and function of the creative economy within the perspective of 'sustainable development'.	Mainstreaming 'culture and the creative industries'	MIYCS	UNESCO	The strategic objective: a comprehensive policy.	
5.2 The role of representative professional bodies from the sectors of the cultural and creative industries: film industry, music industry, arts & crafts, and other sectors to be acknowledged and promoted.	Mainstreaming 'culture and the creative industries' - A formal/statutory body	MIYCS	All Stakeholders TCRA	A statutory body established to support and promote the sector.	
5.3 Professionals from the cultural and creative industries to be engaged in consultative, advisory and pedagogic roles.	Mainstreaming 'culture and the creative industries': one aspect being the 'Task Force' being transformed into a formal lobby group; another being new approaches to education and training.	MIYCS/'Task Force'	All Stakeholders	The more significant presence of input from 'creatives' in public debates, education, and training.	
5.4 Academic study and research should be encouraged in areas of cultural studies, the 'arts', the creative economy.	Education and curriculum development: TASUBA, University of Dar es Salaam,	MIYCS	Ministry of Education UNESCO	Education a training programmes reflective of the significance of	

	VETA, DIT, etc, to be engaged.			culture and the creative industries	
5.5 Dedicated and committed management and marketing of Intellectual Property Rights	Issues of sustainability, social justice, economic and cultural value should take precedence.	COSOTA	MIYCS UNESCO BASATA 'Task Force'	Transparent IPR revenue collection. A formalised relationship with broadcasters, media houses, etc	
5.6 Legal and financial services to be identified and established to serve the needs of the creative economy.	Statutory support and protection for all 'creatives' and SMEs.	BASATA	MIYCS UNESCO	Recognised agencies and services in operation.	
5.7 The use of festivals, exhibition spaces, public spaces, and the media to be encouraged and supported in the promotion and marketing of the creative industries.	Supporting and promoting the significance and presence of the creative economy: achieving competitive advantage, promoting national identity, employment, creativity, innovation, etc. Part of the role of a statutory body.	All Stakeholders		A distinct presence of high quality 'Made in Tanzania' goods, etc. Evidence in social and economic impact.	



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## Annex 1

### **An Indicative List of International Events and Documents**

- 2005 - The African Union established the Economic, Social and Cultural Council (ECOSOCC) in March 2005
- *Our Common Interest*, Report of the Commission for Africa, March 2005
  - Conference of Ministers of Education of the African Union (COMEDAF II), 1st Ordinary Session, 8-11 April 2005, Algiers, ALGERIA: *Education and Culture in Africa's Quest for Development*
  - DFID Tanzania – 'DFID's strategy to support Tanzania's growth agenda –Why, What and How', November 2005
  - First Ordinary Session of AU Conference of Ministers of Culture, Nairobi, Kenya, December 2005: *Charter for the Cultural Renaissance of Africa; Nairobi Plan of Action for Cultural Industries in Africa*
  - Fifth Conference of African Ministers of Culture, Nairobi, Kenya, December 2005: *Culture-in-Education and Education-in-Culture*
  - *New Frontiers of Social Policy*, Arusha Conference, 12-15 December 2005
  - WIPO – 'Understanding the Engine of Creativity in a Creative Economy: An Interview with John Howkins', by Donna Ghelfi, Program Officer, Creative Industries Division, Office of Strategic Use of Intellectual Property for Development, WIPO [2005]  
[http://www.wipo.int/sme/en/documents/cr\\_interview\\_howkins.html](http://www.wipo.int/sme/en/documents/cr_interview_howkins.html)  
Accessed 18 June 2012
- 2006 - Second Meeting of the African, Caribbean and Pacific (ACP) Ministers of Culture took place in Santo Domingo, Dominican Republic.
- Declaration of Paris, adopted at conference marking the Fiftieth Anniversary of the First International Congress of Black Writers and Artists, Paris, France, September 2006
  - Keith Nurse [2006] 'Culture as the Fourth Pillar of Sustainable Development', Commonwealth Secretariat
- 2007 - The Arterial Conference - *Vitalising African Cultural Assets* Conference, Gorée Island, Senegal, March 2007
- ACP/EU - *Culture and Development: Strategies of the ACP Group of States*, East African Community, 3rd Meeting of the Sectoral Council on Education, Culture and Sport, Arusha, Tanzania 8<sup>th</sup> – 10<sup>th</sup> March 2007
  - Keith Nurse [2007] 'Creative Industries as Growth Engine',  
[http://www.policyinnovations.org/ideas/innovations/data/creative\\_cultural](http://www.policyinnovations.org/ideas/innovations/data/creative_cultural)  
Last Updated: May 01, 2008. Accessed 1 June 2012
- 2008 - *Creative Economy Report, 2008*

- United Nations Conference on Trade and Development [UNCTAD], its twelfth session held in Accra, Ghana, from 20 to 25 April 2008
  - David Throsby [2008] 'From Cultural to Creative Industries: the Specific Characteristics of the Creative Industries', Paper presented at Troisième Journées d'Economie de la Culture: Nouvelles Frontières de l'Economie de la Culture, conference held at Musée du quai Branly, Paris, 2-3 October 2008.
- 2009 - 2nd International Conference on African Culture and Development [ICACD]: *Culture and the Millennium Development Goals*
- Arterial Network Second Bi-Annual Conference, *The African creative sector: Acting locally, Impacting globally*, Goethe Institute, Johannesburg, 19-21 September 2009
  - Tim Jackson [2009] 'Prosperity without growth? The transition to a sustainable economy', Sustainable Development Commission
- 2010 - UNCTAD: 'Developing Productive Capacities in Least Developed Countries: Issues for Discussion'
- *Creative Economy Report 2010*
  - UNRISD - *Overview: Combating Poverty and Inequality - Structural Change, Social Policy and Politics*, 2010
- 2011 - UNIDO – The Creative Synergy Esprit Effect, Special Issue on UNIDO's Creative Industries Framework-in-Progress, 2011
- UNESCO - Summary Report of the UIS 2009 UNESCO Framework for Cultural Statistics (FCS) Anglophone Africa Region Training Workshop, Addis Ababa, 14 - 17 June 2011, UIS Culture Statistics Unit, August 2011
  - Arterial Network, Continental Conference on the *African Creative Economy*, Nairobi, 5-8 December 2011
- 2012 - UNCTAD: African Trade Ministers Meeting, Doha
- Augustus Nuwagaba 'Africa Needs Trade, Not Aid' *New African*, Friday, 10 February 2012 [March Issue] - <http://www.newafricanmagazine.com/features/economics/africa-needs-trade-not-aid>. Accessed 4 May 2012
  - UNCTAD - Policy Dialogue on the Creative Economy and Development, Doha, 26 April, 2012

## Annex 2

### An Indicative List of Tanzanian Documents

- MKUKUTA/*National Strategy for Growth and Reduction of Poverty* (NSGRP), 2005
- MKUKUTA II/ *National Strategy for Growth and Reduction of Poverty II*, 2010
- MKUZA/*Zanzibar Strategy for Growth and Reduction of Poverty* (ZSGRP), 2007
- MKUZA II/*Zanzibar Strategy for Growth and Reduction of Poverty: 2010-2015* (ZSGRP), 2010
- *TANZANIA DEVELOPMENT VISION 2025*, [www.tanzania.go.tz/vision.htm](http://www.tanzania.go.tz/vision.htm) [2000]
- Carola Kinasha & Laurent Héau - *EC support to cultural industries in Tanzania Formulation Mission*, Final Report, 2008
- ZIFF – *Tanzanian Film Market Study* [2008]
- PEN Research Paper [2009], *Mapping the Creative Industries in Kenya and Tanzania: existing research, training and capacity building opportunities, and donor perspectives*, British Council, Kenya
- *Culture Development Master Plan – Draft* [2009]
- Culture Sector Working Group - MKUKUTA/MKUZA I REVIEW/MKUKUTA/MKUZA II DESIGN: Culture Sector Working Group Statement [2009]
- Pedro Felipe Buitrago [2009] *A Tanzania for Creatives: Opportunities and challenges for Tanzania's Creative Industries*
- Imruh Bakari [2009] *Creative Industries: A Tanzanian Future*
- Vicensia Shule – ‘The Role of ‘Political Will’ in implementing Arts Education in Tanzania’, Paper: <http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/fp101vicensiaschuler.pdf>
- ILO - *Tanzania Decent Work Country Profile* [2010]
- Vicensia Shule [2010] – ‘Creative Industries: A Contributing Factor in the Revival of Tanzanian Economy’, Paper: <http://www.codesria.org/IMG/pdf/papers17.pdf>
- UNDAP - United Nations Tanzania United Nations Development Assistance Plan (UNDAP, July 2011 - June 2015)
- UNESCO Country Programming Document, 2011–2015, United Republic of Tanzania
- ICAI: DFID’s Education Programmes in Three East African Countries, Report 10 – May 2012

## Annex 3

### CULTURE AND CREATIVE INDUSTRIES IN TANZANIA: A WORKSHOP FOR VALIDATION AND RECOMMENDATIONS FOR DEVELOPING A NATIONAL STRATEGY - 20 JUNE 2012, UNECSO CONFERENCE ROOM - DAR ES SALAAM

#### Plenary Discussions: OUTCOMES AS PRESENTED BY EACH GROUP

##### 1. Creativity & Culture: Policies and Perceptions

**What are the dominant perceptions of ‘creativity’ and ‘culture’ [from flip-chart notes]**

- Recently there is no proper/common perception of culture & creativity (narrow perception) – [‘narrow perception’ was bracketed in the presentation and discussed]
- People do not understand the meaning of the word ‘culture’
- People do practice many things, but they don’t understand that it is part of culture

Our view:

‘Culture is the total way of life of people, their views, their way of doing things which makes them different from each other’

- Dominant perception of creativity – it is the modification of others’ works [copy and paste]

Our view:

‘It has to be a new idea from a person. It must have originality’

Enforce **[need clarification on what this was meant to suggest]**

**What should be the role and function of ‘creativity’ and ‘culture’?**

- Enrich the creator’s mind & the consumer’s [understood from discussion to imply the consumer’s mind]
- It should bring moral, emotional & economic satisfaction to the creator or author
- Culture [understood from discussion as meaning something of benefit to society]

- It should create more employment opportunities.
- Economically, it should contribute to more income to an individual and society
- It should strengthen the spirit of nationalism & identity (branding) - ['Branding' was bracketed in the discussion presentation and its importance discussed]
- The cultural sector should be formalised.

**How can the role and function of 'creativity' and 'culture' be validated within the economy?**

- Through strengthening the existing cultural institutions and creating more.
- Creating database of the cultural sector.
- Through adding value to culture products.
- We should appreciate our cultural goods (products)
- There should be co-ordination and co-operation within culture stakeholders.

**2. Institutional Resources: Education, Training and Funding [from powerpoint presentation]**

**What is the role and function of existing institutions?**

- From primary and secondary schools – they lack personnel e.g. teachers
- All institutions lack support for the talented young generation interested in creative industries e.g. from parents, etc
- International funding agencies provide mainly to non profit entities and not private institutions
- Creative careers are not encouraged – considered a pass time

**What has been their impact so far?**

- Demand and supply is imbalanced with very high demand for skilled and professional labour, while supply is low and inadequate
- Loss of talent and skills because of lack of encouragement and support
- Lack of funding causes the creative industries to be unsustainable and existing international funding stagnates the industry
- Curriculum is unrealistic and not fit for the existing demands of the industry

- Non-cohesive, no logical flow or interconnectivity of national approach between training institutions
- Lack of focus on talent and aptitude as a result of rigid entry requirements to training institutions
- Government level these training institutions are not considered as a priority or as important compared to other sectors
- Lack of Coordination of the industry which falls under various ministries
- Products are substandard

### **Requirements for the future?**

- Business models and career options should be offered in training institutions
- Review curriculum and functions of existing training institutions to suit the industry
- Entire education system should encourage and value the creative industries – e.g. festivals, teachers training
- Collaboration between ministries, training institutions and the industry
- Change of attitude in public discourse

### **3. Legal Framework: Provision and Implementation [from flip-chart notes]**

#### **What provisions exist to support and facilitate the creative industries?**

Policies:

- Antiquities Policy
- Cultural Policy 1997
- National Trade & Industry Policy
- Small & Medium Enterprise Policy
- Education & Training Policy
- National Investment Policy
- Tourism Policy
- National Development Policy
- [Zanzibar Cultural Policy 2005 noted in discussion]

Laws/Acts:

- National Arts Council Act 1984



- National Antiquities Act 1967
- Film & Stage Plays Act 1976
- National Archives Act 1965
- National Copyright and Neighbouring Act 1999
- Law of Contract
- National Kiswahili Council 1967
- TCRA Act 2001
- [Zanzibar copyright laws noted in discussion]

### **How adequate are these?**

(a) Culture policy – It has included cultural industries for 1/3 **[need clarification on the meaning of this one-third...]**

(b) SME Policy – It is supporting small enterprises but it doesn't take into consideration creative and cultural industries in particular.

(c) Tourism Policy – It encourages cultural tourism and enhance internal tourism **[this point is not clear on the presentation or in my own notes – please clarify]**

(d) National/Development Policy – It has implemented various development programmes such as cultural industries through MKUZA, MKURABITA and MKUKUTA programmes [Here I think 'cultural industries' imply the limited category as discussed in the workshop]

- Laws/Acts – Most of these have played roles of restricting and regulating work of cultural industries. [In discussion it was clarified that the laws/acts at present serve to restrict the work of the creative industries. The consensus was that laws/acts should regulate, protect and support the creative industries]

### **Requirements for the future?**

- Full support for small enterprises in C.I.
- Highlighting of C.I. in policy implementation
- Establishment of cultural industries policy to stand on its own [In discussion the use of the term 'cultural industries' was noted to mean 'creative industries' as discussed during the workshop]

## Annex 4

### GUIDING PRINCIPLES/WORKSHOP OUTCOMES MATRIX

PRINCIPLE	OUTCOME	RECOMMENDATION	COMMENT
<p><b>Visibility:</b> The validation of cultural products and the status of creatives, not as exotic or marginalized entities but as critically essential resources in development process.</p>	<ul style="list-style-type: none"> <li>- Culture [should benefit society]</li> <li>- It should create more employment opportunities.</li> <li>- Economically, it should contribute to more income to an individual and society</li> <li>- It should strengthen the spirit of nationalism &amp; identity (branding)</li> <li>- Creative careers are not encouraged – considered a pass time</li> <li>[Legal Framework]</li> <li>- Policies</li> <li>- Laws/Acts</li> <li>- Tourism Policy – It encourages cultural tourism and enhance internal tourism [this point is not clear on the presentation or in my own notes – please clarify]</li> <li>- National/Development Policy – It has implemented various development programmes such as cultural industries through MKUZA, MKURABITA and MKUKUTA programmes [Here I think ‘cultural industries’ imply the limited category as discussed in the workshop]</li> </ul>	<ul style="list-style-type: none"> <li>[Legal Framework]</li> <li>- Highlighting of C.I. in policy implementation</li> <li>- Establishment of cultural industries policy to stand on its own [In discussion the use of the term ‘cultural industries’ was noted to mean ‘creative industries’ as discussed during the workshop]</li> </ul>	<ul style="list-style-type: none"> <li>[Creativity and culture should:] Enrich the creator’s mind &amp; the consumer’s [mind]</li> <li>- It should bring moral, emotional &amp; economic satisfaction to the creator or author</li> <li>[Validating the role and function of ‘creativity’ and ‘culture’]</li> <li>- We should appreciate our cultural goods (products)</li> <li>[Institutions]</li> <li>- Demand and supply is imbalanced with very high demand for skilled and professional labour, while supply is low and inadequate</li> <li>- Loss of talent and skills because of lack of encouragement and support</li> <li>Culture policy – It has included cultural industries for 1/3 [need clarification on the meaning of this one-third...]</li> </ul>
<p><b>Entrepreneurship:</b> A ‘culture’ to be nurtured and promoted within the ‘creative economy’ and in relation to the ‘required division of labour’ and need for ‘strategic collaboration’</p>	<ul style="list-style-type: none"> <li>- Products are substandard</li> <li>- SME Policy: It is supporting small enterprises but it doesn’t take into consideration creative and cultural industries in particular.</li> </ul>	<ul style="list-style-type: none"> <li>- The cultural sector should be formalised.</li> <li>- Business models and career options should be offered in training institutions</li> </ul>	

across the sector and with other specialist skills.			
<b>Strategic collaboration:</b> A necessity which takes cognizance of the creative process, and the ways in which creative goods assume value.	<p>[Institutions]</p> <ul style="list-style-type: none"> <li>- Lack of Coordination of the industry which falls under various ministries</li> <li>- Non-cohesive, no logical flow or interconnectivity of national approach between training institutions</li> </ul>	<p>[Validating the role and function of 'creativity' and 'culture']</p> <ul style="list-style-type: none"> <li>- Through adding value to culture products.</li> <li>- There should be co-ordination and co-operation within culture stakeholders.</li> </ul> <p>[Institutions]</p> <ul style="list-style-type: none"> <li>- Collaboration between ministries, training institutions and the industry</li> </ul>	
<b>Nurturing:</b> Encompassing education and training, investment, marketing; the policies, and the legal and regulatory provisions which support the creative economy.	<p>[Institutions] - International funding agencies provide mainly to non profit entities and not private institutions.</p> <ul style="list-style-type: none"> <li>- Lack of focus on talent and aptitude as a result of rigid entry requirements to training institutions</li> <li>- Government level these training institutions are not considered as a priority or as important compared to other sectors</li> <li>- Lack of funding causes the creative industries to be unsustainable and existing international funding stagnates the industry</li> <li>- Curriculum is unrealistic and not fit for the existing demands of the Industry</li> <li>- Laws/Acts – Most of these have played roles of restricting and regulating work of cultural industries. [In discussion it was clarified that the laws/acts at present serve to restrict the work of the creative industries. The</li> </ul>	<p>[Validating the role and function of 'creativity' and 'culture']</p> <ul style="list-style-type: none"> <li>- Through strengthening the existing cultural institutions and creating more.</li> <li>- Creating database of the cultural sector</li> <li>- Review curriculum and functions of existing training institutions to suit the industry</li> <li>- Entire education system should encourage and value the creative industries – e.g. festivals, teachers training</li> </ul> <p>[Legal Framework]</p> <ul style="list-style-type: none"> <li>- Full support for small enterprises in C.I.</li> </ul>	

	consensus was that laws/acts should regulate, protect and support the creative industries]		
<b>Respect:</b> The overriding perceptions and practices that effectively meet the challenges of the mainstreaming the creative industries – addressing artists’ rights, innovation, skills, globalization, inter-sectoral relations, policy formulation, and considerations of ‘value’.	<ul style="list-style-type: none"> <li>- Recently there is no proper/common perception of culture &amp; creativity (narrow perception)</li> <li>- People do not understand the meaning of the word ‘culture’</li> <li>- People do practice many things, but they don’t understand that it is part of culture</li> <li>- Dominant perception of creativity – it is the modification of others’ works [copy and paste]</li> </ul> [Institutions] <ul style="list-style-type: none"> <li>- From primary and secondary schools – they lack personnel e.g. teachers</li> <li>-All institutions lack support for the talented young generation interested in creative industries e.g. from parents, etc</li> </ul>	[Institutions] - Change of attitude in public discourse	<ul style="list-style-type: none"> <li>- ‘Culture is the total way of life of people, their views, their way of doing things which makes them different from each other’</li> <li>- [Creativity] It has to be a new idea from a person. It must have originality.</li> </ul>

## Annex 5

Category	Services	BASATA	MFUKO	UDSM	TASUBA	TZMC	TZTC	COSOTA	BAKITA	TZMS	SACCOS	EATI	DCD	DCMA	SWG
Capacity Building (Research, Development & Technical Support)	Legal advice							X							
	Research	X		X	X				X				X		
	Consultancy	X		X	X										
	Equipment acquisition					X									
	Seminars & workshops (technical)					X						X	X	X	X
	Arbitration and conflict resolution					X									
	Networking development	X				X	X					X		X	X
	Data gathering & dissemination					X									X
	Teatre for Development Programme (TFD)			X	X										
General advise	X														
Education & Development of Creatives	Creative training	X		X	X		X		X	X		X			X
	Artistic education			X	X										
	Cultural exchanges			X	X										
	Seminars & workshops (creative)	X		X	X		X		X					X	
Funding & Promotion of Creatives, Art & Culture	Awards & funding of creatives		X									X			X
	Promotion of creatives		X				X			X		X			X
	Promotion of arts & culture	X					X		X			X		X	X
	Exhibitions		X		X									X	X
	Festivals (TUSEME, Childrens', etc)		X				X					X			
	Concerts		X	X											
	Broadcasting			X					X						
	Commissioning & production			X	X		X								
	Publishing			X			X		X						
	Performances			X			X								
	Royalties collection							X							
Creative's advocacy	X													X	
Protection of Creatives, Creativity & Heritage	Antipiracy education to the public							X		X					
	Antipiracy training to Police							X							
	Leadership development	X													
	Kiswahili promotion and development								X						
	Legal prosecution to copyrigh infringement							X							
Representation & Facilitation	Lobbying & policy advocacy	X				X	X		X				X		
	Registration	X				X	X								
	Licencing	X													
	Monitoring, evaluation & censoring	X	X			X	X	X							
	Coordination	X													X
	Ethics self-control					X									
Technical training		X			X										
Access to Finance & Entrepreneurial Development	Savings										X				
	Loans										X				
	Microfinancing										X				
	Entrepreneurial training										X				
Accountability training										X					
BASATA	Tanzania National Arts Council														
MFUKO	Tanzania Culture Trust Fund														
UDSM	Department of Fine and Performing Arts in the University of Dar Es Salaam														
TASUBA	Bagamoyo Insitute of Arts and Culture														
TZMC	Tanzania Media Council														
TZTC	Tanzania Theatre Centre														
COSOTA	Copyright Society of Tanzanian														
BAKITA	Tanzania Kiswahili Council														
TZMS	Tanzania Music Society														
SACCOS	Saving and Credit Cooperative Societies														
EATI	Eastern Africa Theatre Institute														
DCD	Department of Culture Development														
DCMA	Dhow Countries Music Academy														
SWG	Sector Working Group														

*Institutional Diagram (Source: British Council Mapping Exercise – “Creative Tanzania” White Paper) – Creative Industries: a Tanzanian Future, Table 2, p.26*

## **Annex 6**

### **CULTURE AND CREATIVE INDUSTRIES IN TANZANIA: A WORKSHOP FOR VALIDATION AND RECOMMENDATIONS FOR DEVELOPING A NATIONAL STRATEGY**

20 JUNE 2012

UNESCO CONFERENCE ROOM - DAR ES SALAAM

Power Point Presentation of Report by Imruh Bakari