



# **CAMPUS EURO-AFRICANO DE COOPERAÇÃO CULTURAL**

**22-26 de junho de 2009. Maputo, Moçambique**

## **WORKSHOP REPORT**

### **Creative Economy**

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## Brief summary of session 1: Wednesday 24 June

### Day 1. Workshop on creative economy

The workshop highlighted the main findings and proposals put forward by the Creative Economy Report, issued by the United Nations in 2008. The report has taken a first step towards a better understanding of the creative economy, putting forward objective evidence, providing analytical tools and suggesting directions for policy action. Issues addressed covered the evolution of concepts and definitions around the cultural industries, creative industries and the creative economy. Trade flows of creative goods and services in world markets, issues related to connectivity and new ways of marketing digitized creative content were also addressed, in particular as regards, the music industry. A lively debate around intellectual property rights and new business models including the controversies regarding the gaps in the current legislation and divergence views about the protection of copyrights and the new forms of alternative collaborative free open sources. The relevance of multilateral negotiations and global processes in shaping strategies for the creative economy were also discussed.



As per the Creative Economy Report 2008, the creative economy can foster income generation, job creation and export earnings, while promoting social inclusion, cultural diversity and human development. There is a need to assist governments in Africa to put in place public policies to enhance their creative economies. The creative industries in Africa are very fragmented and there is limited commercialization of cultural and artistic creations for both the domestic and international markets leading among others to the leakage of talents. UNCTAD emphasized the importance to attract investments and technology to the creative sectors and to focus on capacity-building on creative entrepreneurship with a view to enhance creative capacities and to increase the supply and quality of creative goods and services from Africa. In order to respond to this challenge, concerted multidisciplinary policies are required. Cultural policies should be harmonized with technology, trade, social policies and tourism.

The creative economy report is the first step of a work in progress but more research is needed particularly on methodologies for mapping the creative industries in Africa as well as to improve the quality and coverage of statistics and cultural economic and social indicators.

### Day 2. Sharing experiences in the area of the creative economy

The session presented concrete cases of successful initiatives in the area of the creative economy in Africa and Europe.

A creative entrepreneur from Mali, Alioune Ifra Ndiaye, presented the experience of BlonBa Company, showcased cultural activities dealing with the interplay of several creative sectors, from production of artistic performances to the new media, TV production, theater, advertising and music. This illustrated the importance of combining creativity, entrepreneurship and new ICT tools in the digitalized era. Infrastructure, financing and business opportunities are key ingredients to allow cultural producers and artists to be able to create quality and competitive

products. BlonBa has been successful in mobilizing private funding and investment for the development of creative industries in Mali.

**BlonBa** was created in 1998 in Bamako par Alioune Ifra Ndiaye, producer and director and Jean-Louis Sagot-Duvaurox, writer and philosopher. The aim is to be a long-term cultural enterprise with independence in the production and implementation of free artistic proposals. A major success was the finishing of a performing arts center and studio with high quality cultural equipment with a seating capacity of 200 to 700 according to the events. The studios are used to upgrade the professional skills of African cultural agents through internships oriented to the application of Information and Communication Technologies (ICTs) in TV (capture, numerical images) but also for live performances (sounds, lights, etc.) and other purposes.

### **Salle BlonBa (2007)**



At present, BlonBa is in the process of building a creative study and residence. Under the support of the l'OMJA (Office municipal de la jeunesse d'Aubervilliers), the project aims to upgrade from a training center for professionals to a film studio specialized in animation 2D and this in cooperation with CEGEP from Montreal and the Canadian editor for the animation software (TOON BOOM). This will contribute to the development of cultural industries in the production of TV visuals such as Malian cartoons. BlonBa also has an antenna in France with the aim to ensure its theater spectacles in Europe and international diffusion.

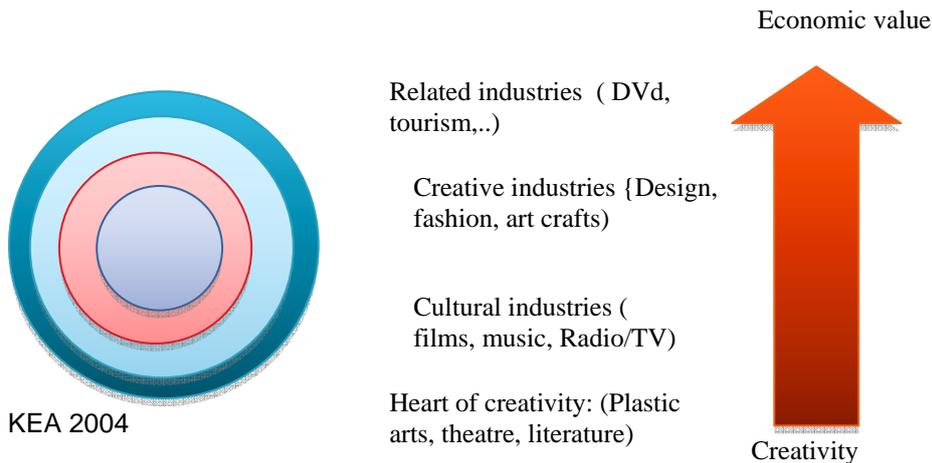
The World Music Expo (**WOMEX**) is the most important international professional market of world music of every kind. This international fair brings together professionals from the worlds of folk, roots, ethnic and traditional music and also includes concerts, conferences and documentary films. In dealing more and more with music in Internet, Mr. Gerald Seligman General Director, WOMEX gave an overview of the strategies for the digital age, emphasizing that the music industry is virtually unrecognizable and that the existing business models unequal to new realities. In Africa, more artists from more cultures are touring more than any time in history, with independent labels, artists and producers however, the challenges are manifold, in particular the issue of right holders (only 5% of downloads are paid for) and when most music listeners expect music to be free. Some proposals include free music in exchange for advertising... the Subscription models like Rhapsody, Nokia's 'Comes with Music'... Verizon's new plan... or a monthly fee charged at the portal... In the meantime, consensus is growing, right holders are organizing and change is coming. Traditional copyright no longer works in the digital environment in a world of music online and cell phone downloads. The new environment demands creativity and flexibility. The key issue "how to monetize the user, not the use". The new partners are Internet Service Providers (ISPs), Mobile Service Providers (MSPs), the Subscription Services no longer physical distributors and retail shops. The main areas of concentration include, Collective bargaining organizations must negotiate with the new partners, collection societies will distribute fees and subscription income to copyright holders and rights holders must be registered to receive income. In summary, we must all work

together, labels large and small, majors and indies, artists and managers, musician's unions, publishers, media, governments, distributors and the ISPs, MSPs and subscription services.



WOMEX 07 Balkan Beat <http://www.womex.com>

Another presentation by Frédéric Jacquemin, introduced the problematic linked to the development of the creative industries and the risks of diversity in the sector. As much as 80 % of cultural goods are consumed by 20 % of the population with music being concentrated in the hands of largest (5) majors companies, Photos 80 % belonging to Corbis and in the plastic Arts an oligopolistic cartel between Christie's, Sotheby's and LVMH.



The graphic states that as regards the link between culture and the economy, the further away from the center the economic potential increases and the closest to the centre, the highest the creative input. However, the model would need to be adapted to the ACP realities. The transversal thematic would also need to be considered including the intellectual property rights, sector regulation, reinforcing of competences, regional dimension and ACP intra trade. The ethics problem is critical and the piracy is a consequence rather than a cause. The cultural offer on P2P is more important and more diversified since it has an impact on education, conservation of the arts and on creation. It is suggested that piracy is a way to share (to multiply as oppose to abstract) and that piracy consume 3 times more cultural products (Harvard) and could create new demand. A Copyleft, Creative commons is proposed with all rights reverted: - simpler that a classic contract to concede your rights, same legal value and protects better the creator.

Garrick Jones, fellow from the London School of Economics and Political Science Royal College of Art & Design, introduced Innovation and entrepreneurship on developing nations, including mechanisms for transferring skills, and creating sustainable long term creative economies, in particular, in the field of design. A multi-disciplinary approach is used to promote generative projects at a local level using policy level research to understand the local contexts using a

network of local organizations to create resources, and creating the conditions for deep knowledge exchange through constructive design programmes. Three countries were outlined in the presentation, Thailand, Ghana and Brazil. Building new products from traditional ones without disrupting cultural heritage is possible. The selection and use of local and environmentally friendly materials should be encouraged. Education and laboratories in the area of design is highly recommended.

The case of Ghana was presented where they are seeking to promote educational curricula which lift their artisans out of the trap of producing tourist artifacts, which honor the sophisticated artisan craft skills and which begins the process of producing products and services that are attractive to international markets. Ghana has begun this process by establishing a Design Research Lab at the Kwame Nkrumah University for Science and Technology (KNUST) in Kumasi.

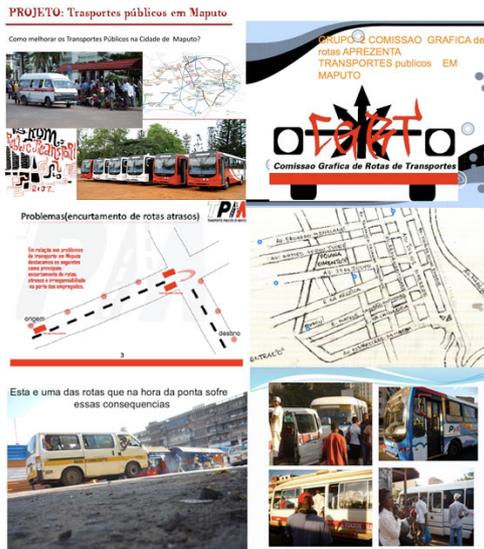
The Knust Design Research Lab Center in Ghana is another example.



The multi-disciplinary approach seeks to:

- lobby for supporting policies where required,
- understand and work from the local contexts and levels of development,
- create a value network of local institutions, organisations and commercial interests,
- create supporting centres of excellence,
- place international teams of designers with local designers to create new products and services,
- mentor teams with subject matter experts,
- create sustainable networks across an entire value chain – from conception through realisation, distribution and sales of products
- establish teaching curricula which support a design led, constructive approach
- establish teaching curricula which support and actively encourages innovation
- creates products and services which can be crafted locally, and which are attractive to international markets
- use internet enabled distribution methods where possible

The topic of social innovation through the work of art and design was presented by Halldor Gislason (architect and former Dean of Oslo National Academy of the Arts) and Soley (graphic design teacher at the Escola Nacional de Artes Visuais in Mozambique), in particular the experience in Mozambique and Ghana. Designers have been moving into activities that are understood to be outside the typical commercial and artistic realms of design. Research into design and innovation has uncovered many projects that manifest how design is fundamental in dealing with changes in everyday life. From this perspective it is clear that designers and artists in the creative industries can play an important part in influencing, tackling and improving social issues.



**1. What challenges can be identified for Euro-African cooperation in the field of the workshop?**

- Connectivity changing our lifestyles and in the way cultural products are created, produced and reproduced and consumed
- Economic, cultural and social indicators: quantitative, qualitative
- Capital, entrepreneurial skills, infrastructure
- Problems linked to distribution channels and intermediaries
- Creative industries fragmented sector
- No market structure?
- Issues related to copyrights
- Legal provisions
- Innovative business models
- IPR issues and collecting societies
- How to reconnect right holders and income
- Work together (musicians, unions, distributors, publishers, media, etc.)
- Creative people do not know their rights
- Piracy
- Network
- Solutions that are responsive to local context

- Resource labs
- Environmentally friendly production
- Lack of musical instruments
- Professionalization of cultural agents

**2. What good or bad practices exist and could provide relevant models? Focus in particular in initiatives involving cultural cooperation between Africa and Europe or relevant development programmes, particularly in the African context.**

**Good practice:** the EU/ACP has funds available for technical cooperation projects to enhancing the cultural and creative industries in Africa.

**Bad practice:** However, the criteria and bureaucracy to apply for funding is too heavy. The level of paperwork and conditions requiring capital from the applicant is difficult to be met.

**Results:** African artist/creators are unable to access the funding available. In summary, there is a need to facilitate the procedures for accessing funding from international donors for projects.

**3. What recommendations can be made to improve policies in this field, at local / national / regional / interregional level?**

1. Cooperation between Europe and Africa in the area of research in design, design policy, entrepreneurship and innovation.
2. Promote capacity building on cultural and creative entrepreneurship is essential to improve managerial skills in creative industries.
3. Improve knowledge and awareness of artists and creators as regards social rights and intellectual property issues
4. Government should revisit public policies to strengthen the creative industries for development, employment and poverty reduction. In this regard concerted inter-ministerial policies are required.
5. Recognize new strategies: Interface between creativity, culture, economy and technology
6. There is scope to promote regional cooperation in the area of creative industries including through co-productions and joint projects.

***Recommendations from the floor: key issues***

- Infrastructure
- Create a local market
- Funding
- Training
- Use of ICT tools to facilitate distribution
- Specialized in authenticity of producer and value added, environment friendly
- More design research labs, university and arts school
- Arts center sponsored by the government
- Redefine the contracts
- Intellectual property rights
- Reinforce artists associations
- Stronger voice for the civil society to pass the message through advocacy
- Legal and institutional framework

**4. What opportunities do workshop participants envisage to pursue their cooperation after the Campus? Have any specific proposals been made?**

(A) UNCTAD will follow-up and facilitate the cooperation between the Government of Zambia and Mozambique with the experts from London School of Economics (Garrick Jones) and architect, designer and former Dean of the Faculty of Design in Oslo, in the area of design. Particular attention should be given for using local, recycled and eco-natural materials.

(B) UNCTAD facilitated the contact and possible collaboration between the two Norwegian professors Halldor Gislason and Soletto and the management of the ISAC - a school of higher education in Arts and Design which is being established in Maputo.

(C) UNCTAD will facilitate concrete initiatives between WOMEX and the Music Associations and creative entrepreneurs and cultural promoters in African countries, in particular Senegal and Mozambique for the organization of festivals and concerts.

(D) The Campus could follow-up on the experience of BlonBa as a creative entrepreneur in bringing financing and investment from the private sector to develop creative industries in Mali.

(E) A practical case of cooperation involving NGOs from Switzerland and Mozambique was spotlighted by the experience of the Centre Nairucu-Arts which promotes the Makonde art worldwide, a rich facet of Mozambique indigenous culture. This collaboration increases the international visibility of African visual arts in European markets. An exhibition was organized in mid-June at the United Nations Palais des Nations. This project is a good example of partnership between government and civil society from Europe and Africa focusing on the development of creative industries in rural communities.

**5. Other important aspects or proposals:**

UNCTAD will be pleased to increase its cooperation with Interarts, OCPA and the Agency for Spanish Cooperation.