



United Nations  
Educational, Scientific and  
Cultural Organization



Diversity of  
Cultural Expressions



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# Strengthening the **Governance of Culture** to Unlock **Development** Opportunities

RESULTS OF THE UNESCO-EU EXPERT  
FACILITY PROJECT

Published in 2013 by the United Nations Educational, Scientific and Cultural Organization  
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# Foreword

2015 marks the tenth anniversary of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The same year will see the deadline for the achievement of the Millennium Development Goals adopted by the United Nations in 2000. This common date presents a historic opportunity for reflexion on the sustainable development agenda, to which UNESCO is providing, through this publication, an important insight into the cultural sector's key role.

Culture is an important factor that can accelerate development and ensure its sustainability. For many years, UNESCO has been mobilised, both within the United Nations and with governments, to document the positive contribution that culture can have in achieving the Millennium Development Goals. The 2005 Convention is a key tool in this process, as a way of conceiving more effective and sustainable cultural policies. It is a key legal instrument that enables the integration of culture into sustainable development policies and programmes. It is also a way to ensure that the importance of culture is fully recognised within the United Nations' Agenda for Sustainable Development after 2015.

This partnership project between UNESCO and the European Union (EU) entitled 'Expert Facility to Strengthen the System of Governance for Culture in Developing Countries' is a perfect illustration of this vision. It provides evidence of the positive effects of participatory engagement of the culture sector in policy-making and of how governments can work together to unlock the potential of cultural industries for employment, social inclusion and poverty reduction, through a better coordination of political and professional cultural stakeholders.

Launched in 2010, this initiative was born from the common determination of the EU and UNESCO to respond to the growing demand from developing countries for support to build their capacities in the area of public policies for the cultural and creative industries.

The EU is wholeheartedly committed to the 2005 Convention: as a Party in its own right, and through all 28 EU Member States who are also Parties. The Convention and its guiding principles, for the protection and promotion of the diversity of cultural expressions, are the cornerstone of EU policy on culture in development and external relations.

To help build capacity to implement the Convention, it was first necessary to assemble human capital – the expertise in this field. This is why the first aim of the project was to set up a representative expert facility in the fields covered by the Convention. This concerned the cultural industries, as well as the policies and measures that impact on artists, cultural industries and cultural goods and services. Thirty high-level international experts specializing in these areas were selected.

The project's second objective was to make the 2005 Convention operational, by offering, to those who so requested, support to implement the Convention at the national level. This was a crucial phase of the project. It made it possible to identify public policy needs regarding the cultural industries sector in many developing countries.

These missions enabled each country to design or strengthen their policies and strategies for the cultural industries and specific sectors, such as music. The missions also contributed towards building the capacities of public authorities and cultural industry professionals through training of trainers.

In total, 13 countries<sup>1</sup> benefitted from highly specialised technical assistance to implement the 2005 Convention.

This is the first large-scale project of its kind made available to the Parties to the Convention.

The first results are very encouraging and are clearly illustrated in the following pages.

A read through this publication will shed light on how the Vietnamese authorities were able to measure and quantify the benefits linked to the development of creative and cultural industries, with a view of better steering this strategic sector to increase the country's position in South East Asia; or how, in Niger the young *Agence de Promotion des Entreprises et Industries Culturelles* (Agency for the Promotion of Cultural Industries and Businesses, APEIC) could clearly identify the country's cultural businesses' challenges and needs – and how the Seychelles Government initiated a series of measures aimed at the cultural industries as well as a specific strategy for the music sector.

Through their diversity, these projects provide several important teachings: they testify of the key role played by the culture in contributing to poverty reduction in developing countries, as well as the symbolic and social benefits generated by the culture sector. Furthermore, the specific nature of creative professions requires a tailored approach and the implication of all stakeholders, to which the 2005 Convention brings practical solutions and an adapted framework to more effectively steer this very particular sector.

By sharing these results and promising examples of the implementation of the 2005 Convention, this publication also aims to be a testimony of the fruitful – and cordial – partnership between UNESCO and the EU. I hope that this experience generates novel ideas and further mobilise the infinite potential that culture offers to sustainable development. Happy reading!



Irina Bokova  
Director-General of UNESCO

1. Barbados, Buenos Aires (Argentina), Burkina Faso, Cambodia, Democratic Republic of the Congo, Haiti, Honduras, Kenya, Malawi, Mauritius, Niger, Seychelles and Viet Nam

# Introduction: A New Framework for the Governan- ce of Culture

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (“2005 Convention”) calls for the implementation of a new system of governance to support the introduction and/or elaboration of policies and measures that have a direct effect on the creation, production, distribution of and access to a diversity of cultural expressions, including cultural goods, services and activities.

This system of governance is multifaceted and is to be based on principles of freedom of expression, equality, openness, balance and sustainability. A functioning system of governance for culture involves a range of governmental and non-governmental actors and requires spaces to ensure the active participation of a diversity of voices in policy-making processes as well as shared responsibility in policy implementation.

The Parties to the 2005 Convention recognize that promoting the diversity of cultural expressions requires an integrated approach to policy-making. This means that a country’s system of governance for culture is not solely the responsibility of the Ministry of Culture but is the result of the interaction of the measures, decisions and activities undertaken at different levels of government. This includes the participation of various government ministries/departments such as education, social affairs, employment, tax, trade and competition, enterprise development, and so on through, for example, the creation of interdepartmental working groups. This does not imply a shifting of responsibility from one ministry to the next, but rather the adoption of a culture-centred approach to joined-up policy-making to promote diversity. It also means involving the participation of non-governmental actors in the formulation of such integrated policies and strategies.

The “quality” of the system of governance for culture is dependent on several factors that are of a *political* and a *technical* nature.

- The system of governance is determined to a large extent by *political* will and by the level of priority given to the cultural sector by public authorities and society in general. Civil society and operators in the cultural field can, through information and communication activities, help to create a political environment conducive to the development of the cultural sector that meets their needs.

- In *technical* terms, the quality of the system of governance for culture will depend on the human and financial resources available in the sector and, more specifically, on the capacities and skills of the various public institutions and stakeholders in formulating relevant and effective action-orientated strategies and in implementing prevailing policy priorities.
- National level public authorities from ministries, public institutions and agencies responsible for culture and/or having a direct influence on the governance of culture.
- Local level public authorities if their field of activity has a direct impact on the governance of culture in the country. Impact can be on a local or national level and can include, among others: cultural policy development and/or implementation, training of cultural decision-makers and/or development professionals, cultural institution-building, etc.

Effective governance can be greatly determined by the vision and action of government officials in charge of the culture sector as well as their commitment to contribute to a system that is *transparent* (providing full access to information and decision-making processes), *participatory* (involving multiple stakeholders, including civil society) and *informed* (regularly collecting data and information to support evidence-based policy-making).

The functioning of a system of governance for culture can therefore be adversely affected by: the low political priority given to culture; by weak institutional or technical capacity in this area; by a lack of dialogue among stakeholders; by a lack of information and data available to make informed decisions based on the challenges and needs facing stakeholders.

In 2010, UNESCO and the EU joined forces to address many of these challenges.

Together, UNESCO and the EU created an Expert Facility to provide technical assistance to strengthen the system of governance for culture in developing countries and to reinforce the role of culture as a vector for sustainable development and poverty reduction. It was financially supported through the EU's "Investing in People" programme, "Access to Local Culture, Protection and Promotion of Cultural Diversity" Strand.

Through the Expert Facility, technical assistance was provided to beneficiary countries "on-demand" to build up human and institutional capacities at the national and local levels through missions undertaken by top international experts in the field of cultural policies and cultural industries. Beneficiary countries are developing countries that have ratified the 2005 Convention and are beneficiary countries under the EU thematic programme "Investing in People".

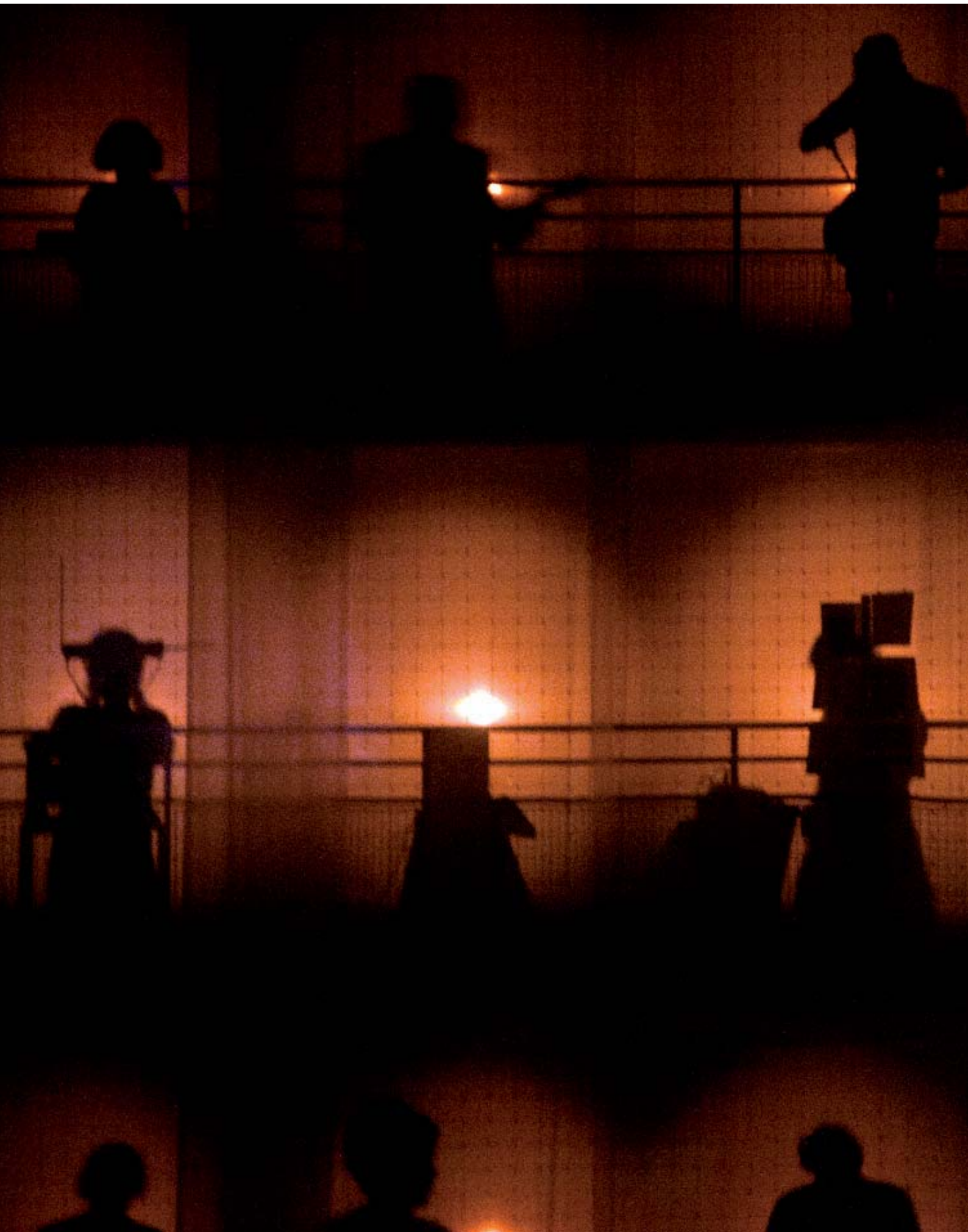
Technical assistance missions were undertaken following requests made by public authorities in beneficiary countries including:

The purpose of the missions was to assist authorities and multi-stakeholder national teams set up for the purpose of the project to implement ongoing initiatives/activities related to the governance of culture at national and/or local level(s). The missions were designed on the basis of expressed needs and priorities identified by beneficiary countries through an application procedure. This demand-driven approach was designed to ensure ownership of the project as a means to achieve sustainable impact.

Selected international experts accompanied public authorities and relevant stakeholders as they worked towards the development of a policy or strategy for the culture sector that included its legal, institutional, management, financing and/or administrative components and that addressed the role of culture in social and economic development, particularly through the cultural industries.

Thirteen countries from Africa, Asia, Latin America and the Caribbean received technical assistance. These countries were chosen on the basis of their potential to develop an area that was new to them, their commitment to establish a national team representing all stakeholders, an environment demonstrating the need for intervention and a context ensuring sustainability of results.

This joint UNESCO-EU initiative is the first international project to make the 2005 Convention operational at the country level. The promising results, experiences and lessons learnt inform UNESCO's capacity building programme to implement the 2005 Convention worldwide in a manner that is demand-driven and empowers all stakeholders to design endogenous systems that are pre-requisites for ensuring sustainable development and impact.







# The Top Ten Results

Thanks to the European Union's financial support and UNESCO's expertise, the UNESCO/EU project has dedicated 1.2 million euros since 2010 towards creating a pool of 30 experts and implementing 13 technical assistance missions to developing countries in Africa, Latin America and Asia. These are the top ten results of this unique project:

- 1 Created a pool of experts in public policies for cultural industries who transferred knowledge and know-how to developing countries.
- 2 Introduced policies and strategies for cultural industries and several cultural sectors, which contributed towards new or stronger nationally-designed policies based on efficiency and that ensure the existence and viability of a local market for cultural goods and services.
- 3 Strengthened the capacities of public authorities and culture professionals through training that led to greater knowledge and productivity.
- 4 Raised awareness about the crucial importance of coordinating and collaborating across government in successfully implementing the 2005 Convention by building bridges between the ministries involved, for example, the Ministries of Culture, Trade, Labour and Finance.
- 5 Strengthened the links between civil society and governments and, by systematically including civil society in the technical assistance missions, boosting their catalytic role in drafting policies and strategies for cultural industries.
- 6 Raised awareness among decision-makers about the 2005 Convention's importance as an essential tool for integrating culture into sustainable development.
- 7 Built platforms for cooperation and partnerships between international organizations and donors, which demonstrated the important synergies needed to ensure effective action on the ground.
- 8 Confirmed the roles of women and young people as driving forces in cultural production as well as their essential contribution to cultural life, alongside the major role of education in this process.
- 9 Highlighted the use of technology in implementing the 2005 Convention by demonstrating its role in artistic creation, production and distribution, and national market access for cultural goods and services.
- 10 Contributed to a better understanding of the 2005 Convention by defining its scope, to ensure a more balanced exchange of cultural goods and services.

# Map of Technical Assistance Missions



## 1 Barbados

A series of comprehensive policy and strategic recommendations of cultural entrepreneurship in Barbados in order to make cultural industries one of the main contributors to the Barbadian economy

## 2 Buenos Aires (Argentina)

Strategic recommendations to transform Buenos Aires into a global hub for the production of Spanish-language audiovisual content for children

## 3 Burkina Faso

Arts and culture education strategy in Burkina Faso, helping young people to discover and better relate to diverse forms of cultural expressions

## 4 Cambodia

Cultural industry recommendations focused on craftsmanship and performing arts in Cambodia intended to create an environment where these industries can thrive

## 5 Democratic Republic of the Congo

Cultural policy declaration for the Democratic Republic of the Congo leading the way for a comprehensive and locally-designed cultural policy

## 6 Haiti

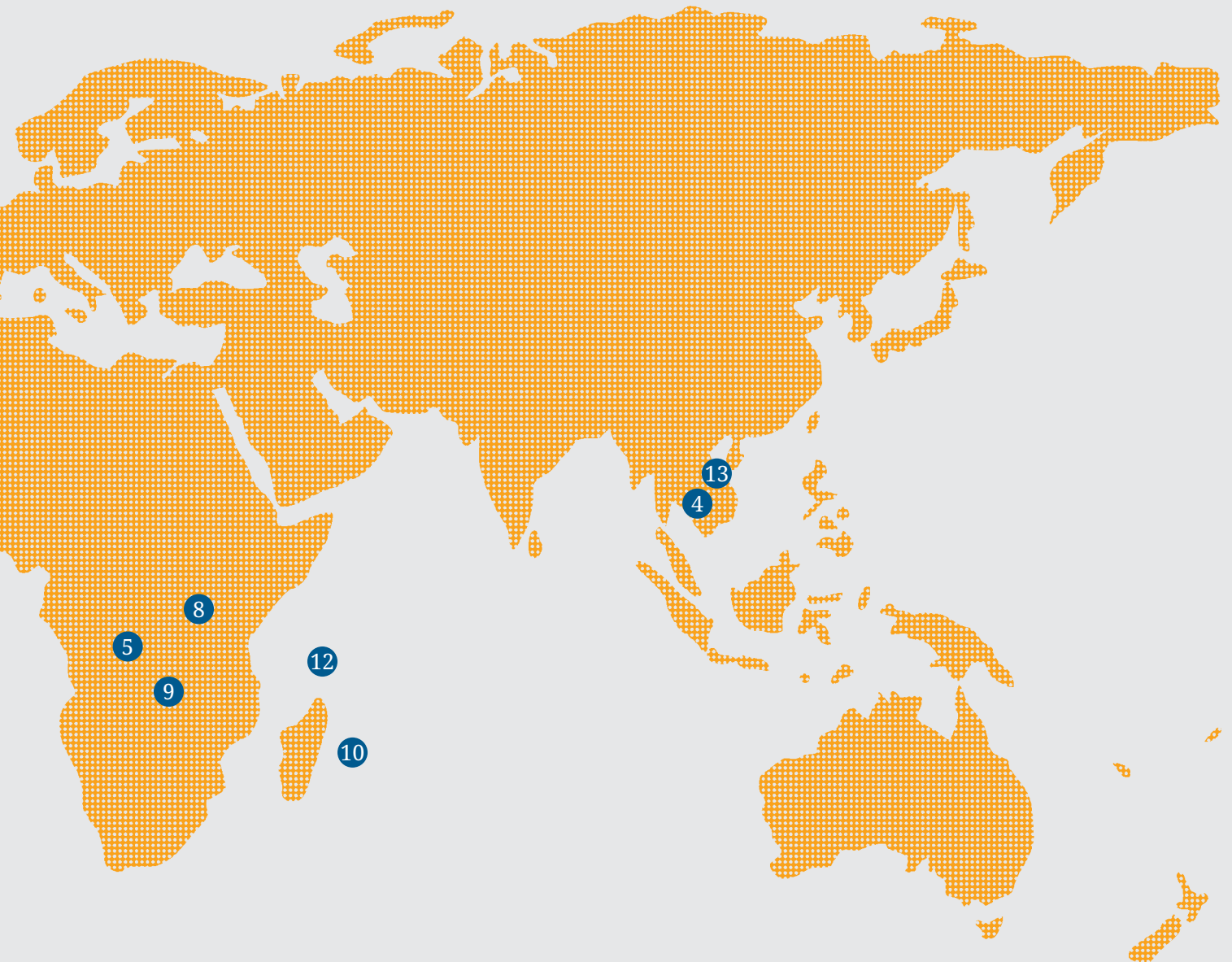
A cultural industry policy for cultural reconstruction and diagnosis for the regeneration of the book industry

## 7 Honduras

Capacity building programme for cultural industry professionals in Honduras to increase the sector's competitiveness, sustainability and funding opportunities

## 8 Kenya

Developing a training programme for musicians and visual artists to strengthen their capacity to develop strategies for marketing cultural goods and services through information and communication technology (ICT)



### 9 Malawi

Recommendations for the national cultural policy and training to strengthen the competencies of cultural operators and government officials in cultural entrepreneurship

### 10 Mauritius

Cultural industry development strategy and action plans for Mauritius to nurture artistic creation and cultural entrepreneurship

### 11 Niger

Strategy to strengthen the role of cultural enterprises and industries in the pursuit of Niger economic and social development goals

### 12 Seychelles

Creative industries policy and music sector strategy for the Seychelles that will lead the way for improved growth and development support for artists and cultural entrepreneurs

### 13 Viet Nam

Creative Framework and related financial mechanisms for Viet Nam to increase investment opportunities and position the country as a leading creative economy hub for South-East Asia



..... Boosting **Barbados'** Creative  
..... Potential



## WHY THE TECHNICAL ASSISTANCE?

With the aim of diversifying its national income, Barbados is working to develop its cultural sector into a dynamic provider of jobs and income generation. To achieve this, Barbados has drafted the *Cultural Industries Development Bill and a National Cultural Strategy*. The country has also set up a *National Task Force on Cultural Industries* and undertaken a Cultural Industry Mapping Exercise. Barbados has also participated in CARIFORUM discussions, the Economic Partnership Agreement with the European Union, and the World Intellectual Property Organization. In 2007 the nation presented a twenty-year strategic plan to foster economic, social and political progress, including the development of cultural industries.

While Barbados has a vibrant cultural scene, with notable international success stories both regionally and globally, Barbados faces significant gaps that hinder the cultural sector's growth. As Barbados moves forward with its plan to strengthen its cultural industries, it has recognized that there is a need to engage with cultural businesses and entrepreneurs to take effective measures. In this context, the Government sought technical assistance from UNESCO's Expert Facility Project.

Home to global music sensation, Rihanna, Barbados may be geographically small, but creatively this island nation has huge potential to develop a flourishing cultural sector. A technical assistance mission undertaken by international expert, Mr Andrew Senior, resulted in the tabling of comprehensive recommendations, which could see cultural and creative industries become a cornerstone of the national economy.

Following consultations with more than 100 people working in government, creative businesses, civil society and the private sector, Mr Senior and a national team came up with key challenges that need to be addressed in a future cultural industries policy and strategy.

Drawing upon their findings, the group developed a series of recommendations. The key recommendations focused on promoting the importance of creative and cultural industries to the economic future of Barbados. "The [cultural and creative] sector can no longer afford to be dismissed as a bit player. Economic data is required to substantiate the argument for investment and to guide evidence-based policy-making," Mr Senior said. In response to this, the Division of Culture and Sport is now working with Barbados Tourism Investment Inc. to commission a report aimed at exploring existing data and providing a plan for the island's creative and cultural industries.

Recommendations focused on the need to foster evidence-based decision-making and entrepreneurship and a wider recognition of the value of cultural and creative industries – a value that stretches far beyond the sector itself. “Creative and cultural industries can strategically advance the development of other sectors of the economy, directly through design and better product development and indirectly through a simple raising of the game, engendered by the creative thinking and innovation that the creative sector both demands and fosters,” explained Mr Senior.

“A key element of delivering success, as the examples of Rihanna and others show, is the ability to function on a wider stage,” noted Mr Senior. Therefore, another key set of recommendations focused on promoting a culture of entrepreneurship where government supports creative entrepreneurs and talents through access to finance, skills development and networks.

The mission also focused on the next generation of cultural entrepreneurs and leaders by engaging those entrepreneurs under 35-year-old in discussions. This dialogue helped develop networks and strategies to expand the reach of Barbadian cultural industries both domestically and overseas. “I have no doubt as to the appetite of young people in Barbados to build sustainable creative businesses with international reach. They simply need to be given the tools to allow them to achieve their goals,” Mr Senior said.

“The potential of Barbados’ creative and cultural industries is significant,” Mr Senior concluded. “With focus and adequate resources, over five years it should be possible to put in place many of the needed changes.”

## KEY RECOMMENDATIONS AT A GLANCE

1. Build evidence based on the economic impact and market opportunities of the cultural and creative industries;
2. Provide tailored support for creative businesses, through an independent, intermediary agency;
3. Explore the contribution of intellectual property rights for the growth of the cultural and creative industries and sustainable income for creators;
4. Further develop networks;
5. Explore new avenues of financing for the culture sector;
6. Develop a cultural identity for the cultural and creative industries to prosper;
7. Set up education system that addresses the needs of the cultural and creative industries; and
8. Align strategies and policies for broadcasting, communications, media and technology with the strategies and policies that support the development of the cultural and creative industries.

**2005 Convention Ratification Date:**

2 October 2008

**Development Partner:**

Division of Culture and Sports, Ministry of Family, Culture Sports and Youth

**International Expert:**

Mr Andrew Senior

**National Team:**

Division of Culture and Sports  
 Barbados Film and Video Association  
 Errol Barrow Centre for Creative Imagination  
 Barbados Chamber of Commerce  
 Barbados Entrepreneurship Foundation

**Mission Dates:**

17 June - 31 July 2012  
 8 - 16 September 2012  
 21 September - 11 October 2012



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.....  
New Opportunities for Content  
Producers of **Buenos Aires**





## WHY THE TECHNICAL ASSISTANCE?

Concerned about the lack of domestic content available to its children and youth, the Argentinian Government adopted in 2010 legislation requiring television to broadcast three hours of content for children per day, of which 50% must be domestically produced. At the same time, aiming at bridging the digital divide between children from different economic backgrounds, the Government started implementing the policy of ‘one laptop per child,’ providing laptops for children in primary and secondary schools in the public school system in Buenos Aires.

Considering the market opportunity that the legislation and the policy would create for producers of children’s content, alongside the concern about the current ability of producers to provide appropriate and high-quality television content to broadcasters, the Government of the City of Buenos Aires became interested in developing a viable sector of national audiovisual content for children. They also wanted to develop an international business strategy to create new market opportunities for this type of content abroad. The City of Buenos Aires sought technical assistance from UNESCO’s Expert Facility Project to support and enhance the production of independent audiovisual content for the global children’s market.



“We believe that we have important comparative advantages in the [audiovisual] sector and see it as a means to create employment in the City of Buenos Aires,” explained Mr Enrique Avogadro, Director General of the General Bureau of Creative Industries. But, the question was, how could they build a sustainable sector that rivaled the high-budget, high-quality content flooding in everyday from abroad, let alone compete internationally?

Understanding the market and how it is changing everywhere is critical for local producers, policy makers and educators, says international expert, Mr Andrew Senior, who undertook the technical assistance mission. Mr Senior and a national team engaged in stakeholders consultations that devised a series of recommendations.

A wide range of representatives were engaged from creative businesses and associated sectors (e.g., Hook Up Animation, Pol-Ka Producciones, Social Media Q89) as well as from government (e.g., Ministries of Foreign Affairs, National Secretary for Culture) over a period of two months. Their work also included creating awareness among stakeholders and building momentum. They did this by organizing a seminar bringing together all the actors involved in the sector. The event focused on key changes occurring across the sector in Argentina and other



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countries, and identified potential business responses. Stakeholders from different branches of the sector came together and shared their experiences, questions and ideas, creating a new network of creative businesses.

Children in Argentina and around the world are increasingly consuming content on mobile platforms such as phones, tablets and laptops. “The recommendations are about helping businesses to understand how these changes will affect them,” Mr Senior said. “They are also about supporting the international engagement agenda. It is very important for the industry here to be able to understand what’s going on abroad – the new ideas that are coming from other places, and to share the ideas that are coming from here,” he explained.

Mr Avogadro noted that the mission’s achievement exceeded his expectations. He said, “the fact that we managed to focus on the contents the sector should be producing and not so much on the formats was critical. Formats are changing constantly with technology and what really matters is the audience and content”.

“I am sure we all know how important it is that young people should have really good content and a pride in what’s going on in their home city and country,” Mr Senior said. “That means you’ve got to have a strong local, independent sector, which is producing for the country and beyond,” he concluded.

## KEY RECOMMENDATIONS AT A GLANCE

Key recommendations developed are centred on the following three areas: 1) the convergence of media and content across platforms, and the inherent challenges and opportunities that this presented; 2) the increasing interdependence of creative sectors, with lines blurred between the space occupied by businesses working in advertising, animation, film, music, publishing, radio, social media, television and video games; and 3) approaches that would address the question of business sustainability, including access to international markets and the type of support needed by start-up and growing entrepreneur-led creative businesses.

Specifically, the following ten recommendations were put forward:

1. To establish an annual conference to communicate about changes and trends in the content for children market;
2. To commission new research on content consumption by young people;
3. To create new, business-focused mechanisms for networking within and across sectors;
4. To develop new, business-focused tools to build overseas market intelligence and stimulate wider trade and collaboration and to create training modules focusing on developing international relations and sales skills;
5. To investigate the potential to develop a new investment vehicle and to develop training and communications initiatives that build skills around investment;
6. To ensure that content producers have access to advice, case studies and other information and to encourage City TV and Plan Sarmiento to allow content providers to retain copyright for commissioned content;
7. To develop a new approach for supporting new start-ups and micro and small businesses in children's content;
8. To undertake a skills review across the creative content sector;
9. To develop a vision for Buenos Aires as the key Spanish-speaking hub in the global children's content market; and
10. To work with industry to foster a new dialogue with national government.

**2005 Convention Ratification Date:**

7 May 2008

**Development Partner:**

Government of the City of Buenos Aires,  
General Bureau of Creative Industries

**National Point of Contact:**

Mr Enrique Avogadro, General Director,  
Creative industries and Foreign Trade

**International Expert:**

Mr Andrew Senior

**National Team:**

General Bureau of Creative Industries (GBCI)  
Observatorio de Industrias Culturales (OIC)  
Asociación de Desarrolladores de Videojuegos  
Argentina (ADVA)  
Unión Industrial Argentina de Productoras de  
Animación y Artes Audiovisuales (UIPAA)  
Asociación Argentina de Cine de Animación  
(AACA / ASIFA Argentina)

**Mission Dates:**

16 November - 15 December 2011  
22 February - 19 March 2012  
18 April - 19 May 2012

Culture and Arts Shape  
**Burkina Faso's Education System**





## WHY THE TECHNICAL ASSISTANCE?

Burkina Faso, in its *Strategy for Accelerated Growth and Sustained Development 2011-2015*, has placed cultural and creative industries development as a national priority for developing human capital. Despite the *1996 Education Act* and the *2008 National Policy on Culture*, progress has been slow.

At the same time, art education has been side-lined in school education for a number of reasons. These include: a lack of social recognition of culture and of the status of artists; perceived folklorization of culture; weak enforcement of legal mechanisms for culture; and lack of skills, infrastructure and financial resources.

Building upon the earlier initiatives to integrate the country's many cultural expressions into the national education system, members of the Ministry of Culture and Tourism have joined forces with colleagues from the Ministries of National Education and Literacy, and Secondary and Higher Education to lead a landmark reform. They requested technical assistance from UNESCO's Expert Facility Project to review all subjects throughout primary and secondary schools to ensure they more boldly reflect and promote local cultures and the wide range of the country's art forms.

The reputation Burkina Faso holds when it comes to arts and culture is mostly tied to the 40-year-old Panafrican Film and TV Festival of Ouagadougou, FESPACO. But, the mushrooming of visual and performing artists in the last years, as well as its buzzing arts and craft markets, are also paving the way for Burkina to continue expanding as a hub for African contemporary arts.

"We often speak about industrialization of culture. But we need to make sure this industrialization is rooted in a deep knowledge of our culture and driven by society as a whole, not only the artists, starting with the new generations," explained Mr Stanislas Meda, General Delegate for the Training and Research Directorate at the Ministry of Culture and Tourism. He is one of the government officials promoting the power and relevance of cultural and artistic education for young people, as well as social cohesion across the country, and the development of national creative industries and the economy.

In 2012, working closely with Mr Meda and his colleagues from civil society and government institutions, two international experts, Mr Hector Schargorodsky and Mr Bernard Boucher, helped develop a phased strategy to address the operational details of the landmark education reform. Consultations took place with schools, pupils, teachers, parents, universities, students, unions, artists, cultural professionals and government representatives across the country to build the best possible understanding of the context and the possibilities it offered.

"After our analysis of the state of affairs, we noted that rather than inserting artistic modules in the curriculum, what was needed was the promotion of what already existed," said Mr Boucher. "We were very careful not to import ideas but to help them to develop a strategy truly based on the needs and local proposals," Mr Schargorodsky added.

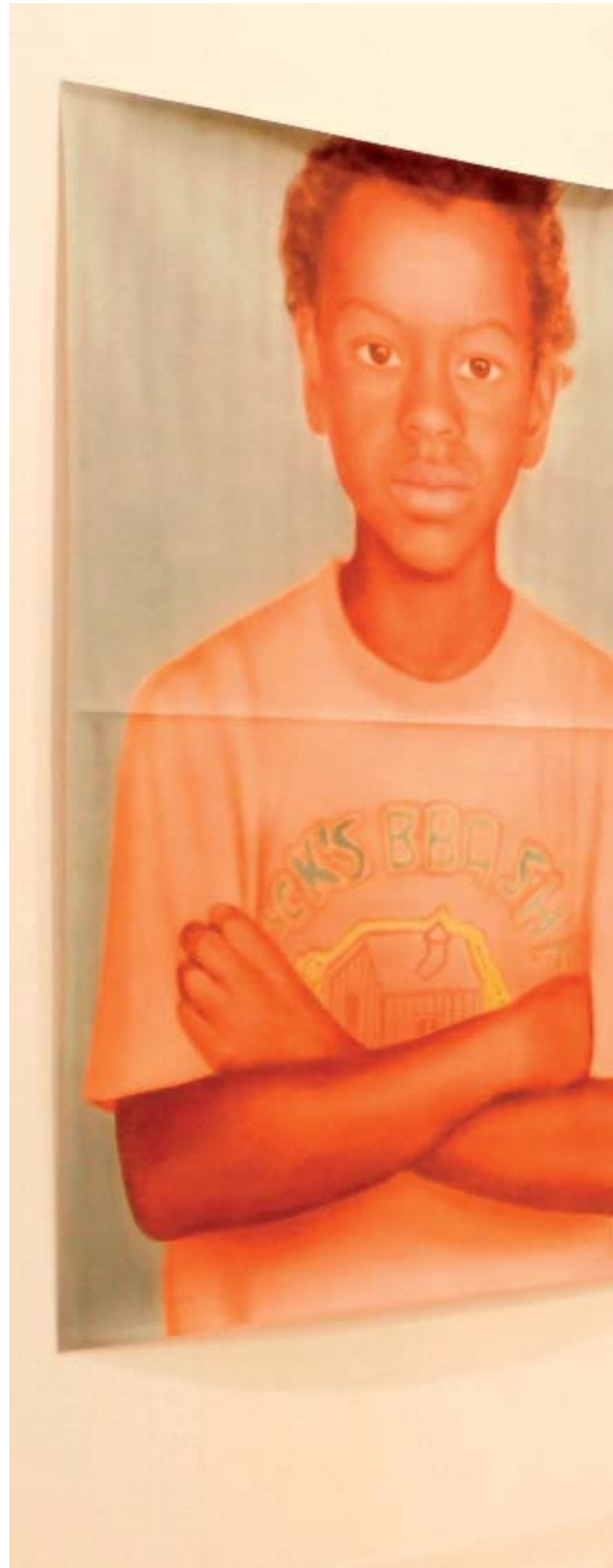
Elaborated through a series of participatory consultations with a wide range of stakeholders, the final strategy for arts and culture in the education system was publicly approved at a high-level validation workshop with over 200 participants including the Ministers of Culture, Education, and Higher Education. The strategy foresees: rewriting critical modules from the existing primary and secondary school curricula; rolling out robust teacher trainings throughout Burkina Faso; as well as mobilising art school graduates to work alongside more established and experienced cultural professionals.

As Mr Schargorodsky emphasised, “providing teachers with tools and content is essential. And that is what is proposed through the strategy. First, modify the programmes and then train the teachers so they can impart those programmes.”

Building stronger links between the education and the arts sectors was also considered a priority, especially if the quality of arts teaching was to improve. One of the recommendations in the strategy is to involve art school graduates in the teacher-training component of the reform, which may also open an employment avenue for young art graduates. “We realised that the education sector was somewhat divorced from the arts sector. For example, there are music skills training programmes, but the students graduating from those are not thinking about the education system as a potential career path,” Mr Schargorodsky remarked.

Much of the strategy’s success now hinges on sustained and coordinated political efforts alongside Burkina Faso’s Council of Ministers and the international donors pledging enough resources to carry it forward. “Lobbying some of the key institutions was also an important aspect of our involvement to ensure they understood the importance of their engagement and commitment to make this happen,” added Mr Schargorodsky.

Another milestone for Burkina Faso’s culture and arts sector triggered by the help of the international experts was the long awaited approval of the *Status of the Artist* legislation, providing an overall definition of the artist and specifying the conditions in which artists can exist as creative workers. “If we talk globally about the results of this assistance, we need to refer to the fact that our Council of Ministers adopted the *Status of Artist* legislation. This document was elaborated years ago but the fact that the strategy produced for arts and culture had such a positive reception, I believe, contributed to the adoption of this law,” Mr Meda concluded.



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**2005 Convention Ratification Date:**  
15 September 2006

**Development Partners:**  
Ministry of Culture and Tourism  
Inter-ministerial Committee involving the Ministry  
of National Education and Alphabetisation and the  
Ministry of Secondary and Higher Level Education

**National Point of Contact:**  
Mr Stanislas Meda, General Delegate for the  
Training and Research Directorate at the Ministry of  
Culture and Tourism

**International Experts:**  
Mr Bernard Boucher  
Mr Hector Schargorodsky

**National Team:**  
Directorate-General for training and research  
Ministry of Culture and Tourism  
Ministry of Secondary Higher Education and  
Scientific Research  
Ministry of National Education and Literacy  
Institut National de Formation Artistique et  
Culturelle (INAFAC)

**Mission Dates:**  
6 - 20 May 2012  
11 - 24 July 2012

· Key Measures are now set  
· to Strengthen **Cambodian**  
· Cultural Industries





## WHY THE TECHNICAL ASSISTANCE?

In the area of culture, the Cambodian government has largely supported traditional forms of expression, especially to promote tourism. Less focus has been placed on contemporary cultural and creative industries and their associated benefits, including jobs.

In 2011, the Ministry of Culture and Fine Arts and the Cambodian National Commission for UNESCO held a workshop, which was attended by a large number of cultural actors from government and civil society. This event launched a process to create a cultural policy. The resulting document, entitled *Cultural Policy for Cambodia – initial proposal*, reflects the government's political commitment and situates culture as a cross-cutting issue that affects diverse governmental sectors. It also highlights culture as a key to providing opportunities for future generations.

It was determined that further steps are needed to make the policy a reality. Key among these steps is the allocation of a budget for cultural programmes and collaboration across concerned government ministries and departments.

The Cambodian economy is primarily agriculture-based. The mechanisms and structures that would enable the cultural sector to grow are yet to be developed, alongside official data and the capacities of the majority of staff employed in the public cultural sector. Today, foreign aid programmes largely finance development in the cultural and creative industries, and the country lacks bookstores and movie theatres. As a result, cultural participation and social respect for all occupations related to arts and culture remains limited.

In this context, Cambodia requested technical assistance from UNESCO's Expert Facility Project, with a view to developing priority actions and strategies under the Cultural Policy.

In Cambodia, developing the cultural and creative industries is one way in which the Government hopes to help alleviate poverty, especially in rural areas where the majority of people live. A recent technical assistance mission, whose objective was to strengthen the system of the governance of culture, has brought the nation several steps closer to realising this ambition.

The mission delivered solid policy recommendations. These outline how the government can strengthen the sectors through inter-ministerial collaboration and continuous professional development for government employees, and by developing key areas of cultural policy, such as copyright.

With the Cambodian Ministry of Culture and Fine Arts taking the lead, the national team and the two international experts, Ms Milena Dragičević Šešić and Ms Vesna Čopič, found the mission's most pressing task was raising awareness among other ministries about the developmental role of arts and culture in economic, social and political spheres. With strong support from the UNESCO office in Phnom Penh, this was achieved through a series of widespread consultations with government representatives from Ministries such as Commerce; Education, Youth and Sports; Tourism; and Information.

"We see inter-ministerial cooperation in the future as a key response for developing creative industries," Ms Dragičević Šešić noted. To maintain the momentum, the mission tabled a series of practical and low-cost actions that the relevant ministries could take. "For the Ministry of Education, for example, we prepared the Year of Art and Culture for 2015. We proposed such activities as having artists in residence at schools, or an 'I am growing up with a book' campaign, which is all about promoting reading among youth," she explained.

Dialogue was created between university professors, national and international experts working in Cambodia. The aim was to identify strengths, weaknesses,

opportunities and challenges of cultural development. Reflecting on the consultation, Mr Un Tim, under-Secretary of State, Ministry of Culture and Fine Arts, recalled that “almost all agencies of civil society have been very active in the discussions and meetings”.

Building on the interest and awareness created, “the important result of this mission is a comprehensive action plan to implement the cultural policy together with the conceptual frameworks for further developing certain aspects already raised by the cultural policy for Cambodia,” noted Ms Čopič.

Another key response tabled by the mission focuses on systematically and continuously enabling the Ministry of Culture’s 3,500 staff to build their professional skills. In the 1970s, millions of Cambodians including professionals and artists were killed. The nation is still working to rebuild human capacities across all sectors, including the cultural and creative spheres. There is an urgent need, therefore, to roll-out skills development opportunities for the Ministry’s staff, which include not only administrators, but also performers, artists and museum employees.

“This can be done through peer group training. In each institution, you have somebody who can share their skills with others. You also have a large number of volunteers coming to Cambodia every year and their expertise could be tapped,” Ms Dragičević Šešić said.

**2005 Convention Ratification Date:**

19 September 2007

**Development Partner:**

Ministry of Culture and Fine Arts

**National Point of Contact:**

H.E. Mr Chhem Him, Minister for Culture and Fine Arts

**International Experts:**

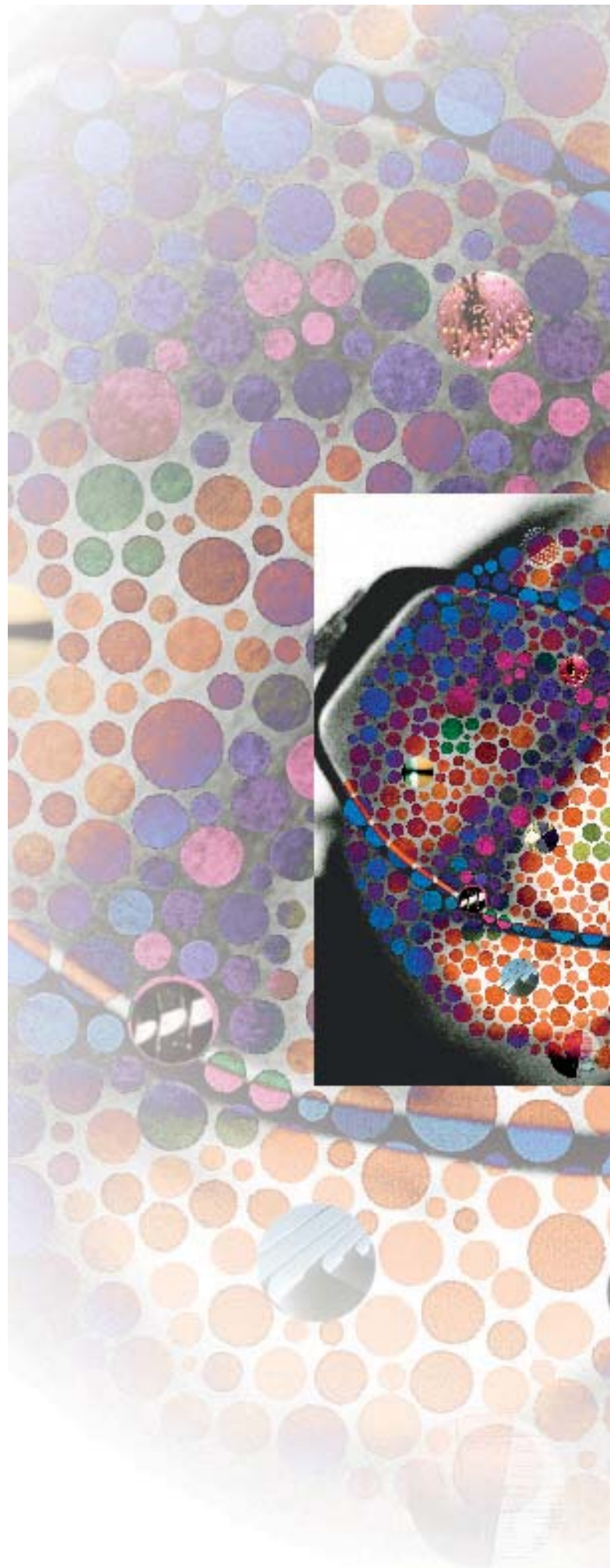
Ms Vesna Čopič  
Ms Milena Dragičević Šešić

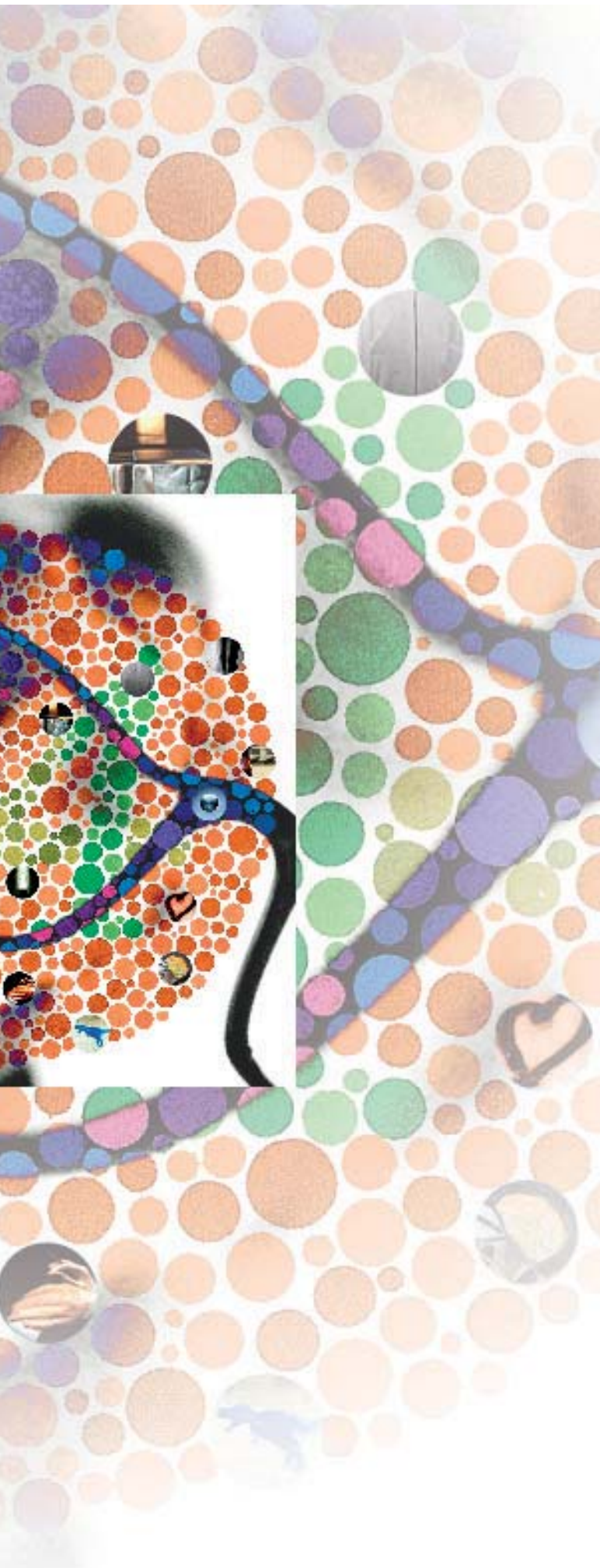
**National Team:**

Ministry of Culture and Fine Arts  
Royal University of Fine Arts  
Khmer Arts Academy  
Cambodian Living Arts

**Mission Dates:**

17 July - 5 August 2012  
21 - 30 September 2012





## ACTION PLAN AT A GLANCE

The mission put forward the following action plan, touching on different elements of the value chains of creative industries:

1. Development of cultural statistics and information infrastructure;
2. Framework for cultural mapping;
3. Initiation of collective management of authors' rights;
4. Art education development - improvement of art curriculum, development of extracurricular cultural activities;
5. Development of professional education in the cultural field linked to art pedagogy, art management and cultural development (for artists and art managers);
6. Development of vocational and entrepreneurial education in the field of crafts; and
7. Development of education for cultural tourism.

The mission also elaborated the following pilot programmes and actions:

1. Capacity building pilot programme to strengthen leadership skills and entrepreneurship;
2. Management model of a Centre for Indigenous Culture in Ratanakiri (as innovative model of inter-ministerial collaboration);
3. No-budget cultural actions such as 'School year of arts and culture' or 'Prize for the best design in industry'; and
4. Creating inter-ministerial committees, such as media for enhancing the cultural component of national television; or on cultural tourism.



**DRC** sets Roadmap for Drafting  
a Cultural Policy

## WHY THE TECHNICAL ASSISTANCE?

The Democratic Republic of the Congo (DRC) has significant potential across all cultural sectors, especially in the music arena, which the Government believes could be a major asset for developing competitive and profitable cultural industries. In its *Growth and Poverty Reduction Strategy 2011-2015*, DRC expressed its willingness to create a national cultural policy to situate culture as one of its growth strategy components.

Challenges to developing dynamic cultural industries in the country are numerous. Culture in Congolese society tends to be limited to leisure, music and heritage. There is a lack of understanding about the economic dimension of culture and centralized ways of managing it; a lack of an adequate legislative and regulatory framework; and a lack of qualified cultural actors. Resources are also limited.

The Strategy represents a clear political commitment for culture. To draw up concrete steps towards drafting a national cultural policy, the Government, through the Ministry of Culture and Arts, sought technical assistance from UNESCO's Expert Facility Project.

The Government of the DRC recently approved a *Declaration on Cultural Policy*, which contains a roadmap for drafting a long-awaited cultural policy. The Declaration was a result of the work carried out through the technical assistance mission led by two international experts, Mr Bernard Boucher and Mr Francisco d'Almeida. Over time, the expectation is to see the country's cultural industries blossom and play their part in poverty alleviation efforts.

The Declaration was developed after a round of consultations and analysis led by the Ministry of Culture and Arts. It sets the scope, principles and objectives that a future cultural policy should follow, and makes recommendations about funding and support mechanisms for cultural industries. Most importantly, its approval sets in motion a meticulous process for developing a fully-fledged cultural policy, to be accompanied by relevant legal documents and action plans.

This breakthrough has infused new hope into the country's diverse and emergent arts community. The second largest country in Africa, "DRC's cultural history is very considerable," said Mr Boucher. "Despite the conflict in the north of the country, the south enjoys a vibrant cultural life, particularly in Kinshasa with its ten million inhabitants," he added.

The experts teamed up with members of the Ministry to create dialogue with several civil society organizations to assess the challenges and opportunities that exist in the country's arts and culture sectors. This resulted in a participatory approach to policymaking, capturing the situation of musicians and music businesses with national experts and the Minister of Culture.

Following the consultations, the *Declaration on Cultural Policy* was drafted, with a medium-term action plan and five key components.

The mission also involved creating awareness and building support among government stakeholders. “We worked with the national team to build a full understanding of what is entailed in developing a cultural policy. Throughout the mission, we were able to clarify concepts and help government institutions and even cultural professionals move forward with their deliberations around cultural industries,” said Mr Boucher.

A dialogue with civil society on the music sector was created, bringing together more than 120 artists, producers, arrangers, studio owners, and journalists. The strong participation of cultural actors signalled the interest and potential within the sector, but also the need to set up common views and stronger working dynamics between the government, civil society and professional institutions. At the moment, “there is much scepticism. The public forces have difficulty becoming partners of the private sector and the private sector doesn’t feel the government can really contribute to the change. Many young people in particular expressed their desire to succeed independently through private cultural centres and with external funding,” Mr Boucher remarked.

The engagement of civil society also became an opportunity for the team to validate the cultural policy declaration, which was welcomed by the stakeholders. With the journey towards a cultural policy now started in earnest, DRC is on the road towards shaping an environment where cultural industries can thrive.

## KEY COMPONENTS OF THE DECLARATION ON CULTURAL POLICY AT A GLANCE

1. Elaborate and adopt a Declaration on Cultural policy as a preparatory step to adopting a cultural policy;
2. Elaborate and implement a programme of priority legislative work aimed at regulating the cultural sector by creating laws on the status of artists and on investment in the production of cultural goods and services;
3. Elaborate measures to support cultural enterprises such as professional training, support and promotion of cultural enterprises, legal framework, financing and taxation;
4. Revise an intervention strategy for a fund to promote culture and support artists; and
5. Reorganize the secretariat of the Ministry of Culture and Arts based on the principle of complementarity and efficiency.

### **2005 Convention Ratification Date:**

28 September 2010

### **Development Partner:**

Ministry of Culture and Arts

### **National Point of Contact:**

Mr Manda Tchewa, Chief of Staff, Ministry of Culture and Arts

### **International Experts:**

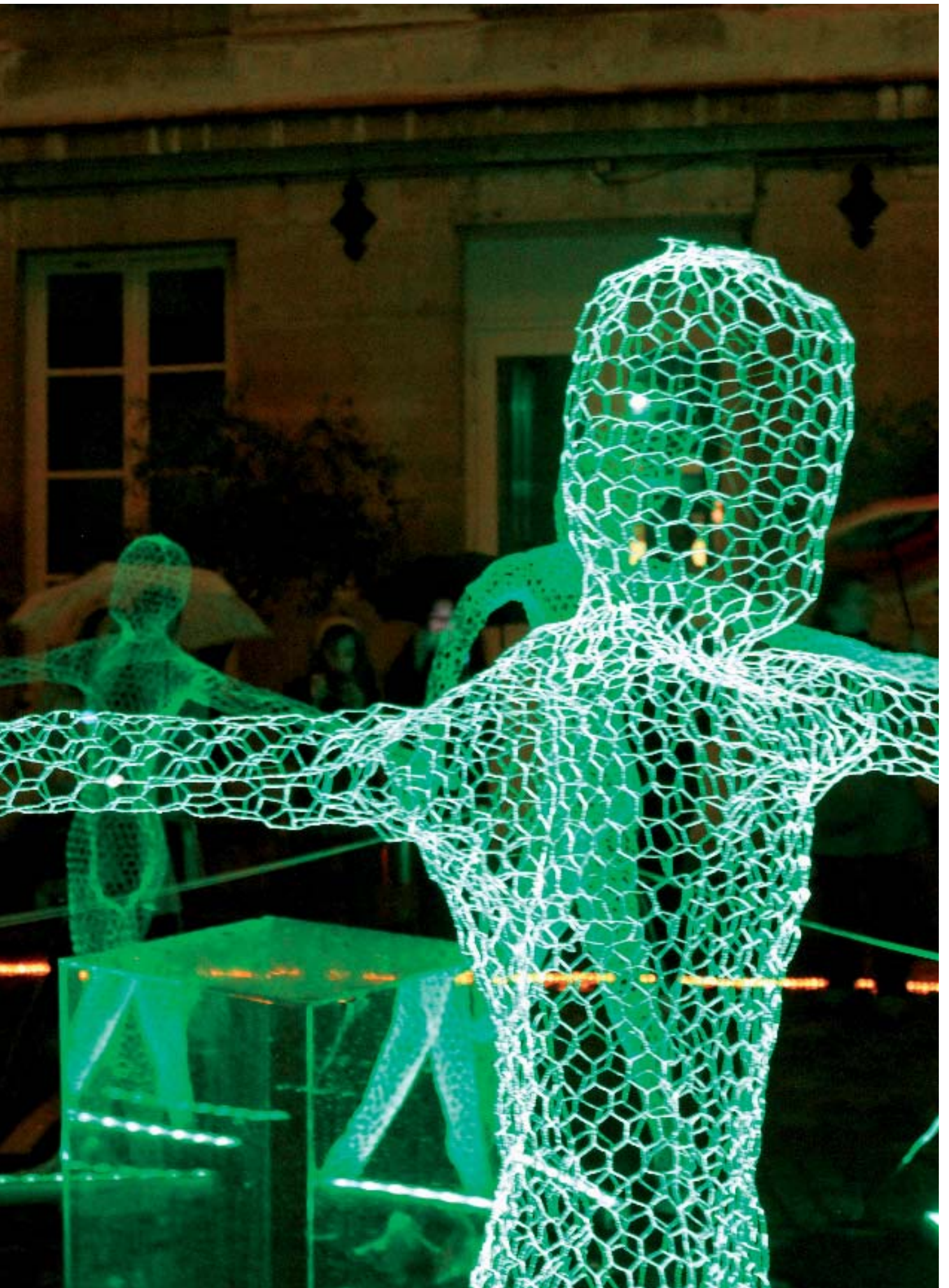
Mr Bernard Boucher  
Mr Francisco d’Almeida

### **National Team:**

Ministry of Culture and Arts  
Academy of Fine Arts  
Société congolaise des droits d’auteurs et des droits voisins (SOCODA)

### **Mission Dates:**

15 - 30 April 2012  
8 - 23 June 2012



Books to Contribute to **Haiti's**  
Recovery





## WHY THE TECHNICAL ASSISTANCE?

Haitians are still recovering from the magnitude 7.0 earthquake which devastated the capital, Port-au-Prince, in January 2010. Known for its literary and artistic production, the country boasts a real passion for writing. Despite various concerns such as political volatility, high crime and unemployment rates, the Government is determined to explore ways in which cultural industries and especially the book industry can play a more vigorous role in the country's complex recovery and development process.

The Haitian Government has a portfolio dedicated exclusively to culture, and initiatives have been launched throughout the country to promote reading and literacy development. One activity in particular, *Livres en liberté* (Books at large), a mobile book-selling unit in the provinces, was launched to fill a gap, especially in rural areas where books are scarce. The *Organisation internationale de la Francophonie* has set up *Reading and Cultural Activity Centres*, aimed at promoting reading and cultural activities in the provinces. French cooperation has also launched the '100 titles for Haiti' project, which aims to promote the publishing of Haitian authors by Haitian publishing houses. In recent years, Haiti has initiated and issued decrees necessary for the protection of copyright and neighboring rights. The delay in implementing the decrees continues to hinder the domestic book industry's development.

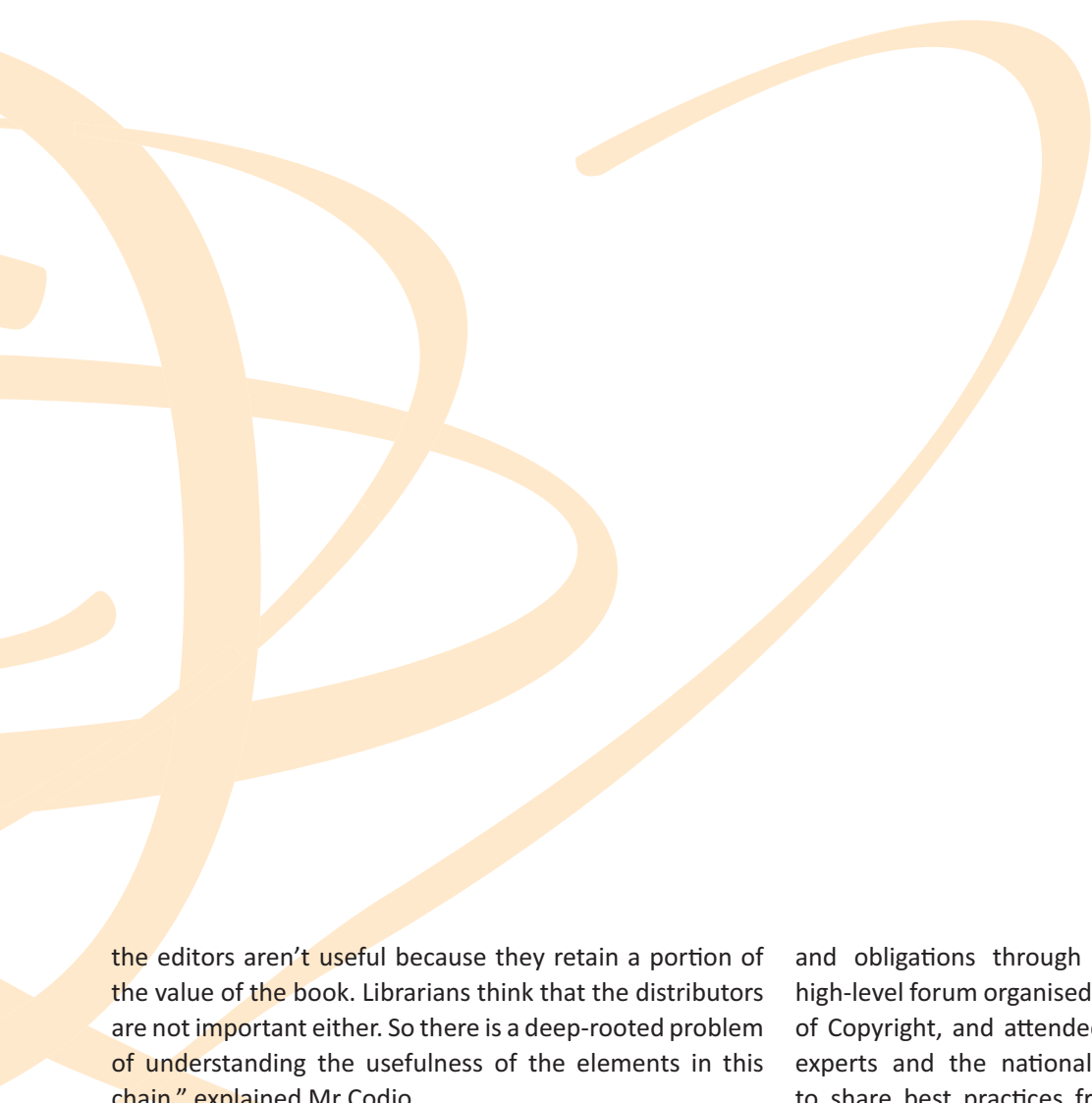
In 2011, after a series of landmark meetings with artists, cultural professionals, NGOs and international organisations, Haiti's Ministry of Culture and Communication committed itself to moving towards drafting a national policy for the country's cultural industries, starting with its promising book industry. In this context, the Haitian Government sought technical assistance from UNESCO's Expert Facility Project.

Two international experts, Mr William Codjo and Ms Youma Fall, worked with a Haitian team to help jump-start the government's initiative on the publishing industry and the promotion of copyright.

They began work in Haiti by carefully studying the context and building an accurate picture of the most pressing challenges and opportunities. In addition to government officials from different ministries and Haiti's Office of Copyright, they consulted with a range of artists, writers, editors, printers and librarians; as well as book fair organisers and sponsors from the private and financial sectors. Their assessment found that while the culture of reading is valued, a low literacy rate and the limited purchasing power of many Haitians have prevented a domestic book industry from developing. There is also an acute need for training, information-sharing, and motivational, organizational and technical mentoring across the sector.

Their evaluation also revealed that some of the essential links that connect and make up the book industry were either missing or simply disconnected. The absence of editorial houses in the literature sector is an example of a missing link in the cultural value chain, resulting in manuscripts going directly to printers without being properly edited or designed. Once printed, the printers give the book back to the writer who then promotes it in the market. This process not only undermines linguistic quality, but also represents significant economic loss for Haiti, as most renowned Haitian writers today end up working and publishing with editorial houses abroad.

Throughout the mission, the experts and the national team worked to raise much needed awareness about the roles and the added value of the array of actors supporting the book production value chain. "The writers estimate that



the editors aren't useful because they retain a portion of the value of the book. Librarians think that the distributors are not important either. So there is a deep-rooted problem of understanding the usefulness of the elements in this chain," explained Mr Codjo.

The experts and the officials in charge of the Haitian Office of Copyright worked to build robust knowledge about the legal environment that was needed to protect writers and other artists. "When we speak about a creative cultural sector, *creation* is an essential factor. This creation needs to be recognised and legally protected," said Ms Fall.

Dialogue was established with associations, cultural professionals and artists who learned about their rights

and obligations through a series of workshops. At a high-level forum organised in December 2012 by the Office of Copyright, and attended by Haiti's Prime Minister, the experts and the national team seized the opportunity to share best practices from other countries. They also reached out to a broader audience to promote copyrights and neighbouring rights.

The mission tabled a series of recommendations geared towards enhancing Haiti's ability to offer quality books at a reasonable price. The Office of Copyright is now equipped with the means to establish and implement the legal requirements to accompany a process aimed at invigorating Haiti's creative sectors.

**2005 Convention Ratification Date:**

8 February 2010

**Development Partner:**

Ministry of Culture and Communication

**National Point of Contact:**

Mr Stéphane Malebranche, General Director

**International Experts:**

Mr William Codjo

Ms Youma Fall

**National Team:**

Ministry of Culture and Communication

ARCADES

Office of Copyright

National Office of Book

**Mission Dates:**

25 October - 4 November 2012

8 - 18 December 2012





**Honduras** Firmly  
Committed to Boosting  
Cultural Industries



## WHY THE TECHNICAL ASSISTANCE?

The culture sector plays a central role in socio-economic development in Honduras, especially since the adoption of the *Country Vision 2010-2038* and the *National Plan 2010-2022* – the two programmes that are expected to shape the country’s future. The development potential of cultural industries in Honduras is wide, with an entrepreneurial will and significant resources in this area. Culture offers opportunities for local development in synergy with other sectors such as tourism, agriculture, industry and the creative economy.

Working groups and platforms for culture have been created and deployed across the country with the intension of decentralizing cultural development to the regions. At the national level, discussion boards composed of representatives from government, civil society, private sector and donors have been established to determine how best to provide effective support to the cultural sector. Regional Councils for Culture have also been set up. At the local level, *Casas de la Cultura* have been established. The country has also benefited from a Millennium Development Goals Fund programme, ‘Creativity and cultural identity for local development’, which promoted the development of cultural industries across the country.

Despite such efforts, however, the population still has only limited access to cultural life and local cultural goods and services. The country continues to suffer from a lack of recognition of its own cultural diversity. Although the creation of a draft *Law on the Promotion of Culture* has been significant, numerous challenges persist. These include: the absence of a cultural system and related structures; a lack of alignment of the Ministry of Culture activities with the new Vision; a lack of infrastructure and equipment; as well as a lack of solid funding mechanisms. These challenges prompted the Government to seek technical assistance from UNESCO’s Expert Facility Project.

Honduras’ commitment to boosting its cultural industries and cultural tourism has never been stronger. The Minister of Planning and External Cooperation, Mr Julio César Raudales, explained that after the 2009 political shift, a delicate process of democratic and economic reconstruction started, guided by a landmark *National Plan 2010-2022*. Amongst many development priorities set out in the plan, the spotlight shone on energising local culture. “Honduras is a multicultural country. So our plan was to recover and strengthen these [multicultural] identities through the array of cultural expressions, and rebuild the self-esteem of the people of Honduras,” Minister Raudales said.

The technical assistance mission was undertaken by two international experts, Mr Jordi Pardo and Ms Lucina Jiménez López. Their role was to accompany the Government in its efforts to develop an operational strategy. The strategy sought to encourage private and public actors to work together to support different cultural sectors, and increase access to different cultural expressions. In particular, the experts and the national team sought to develop and start implementing a sustainable management model for cultural industries aimed at stimulating financing opportunities.

“There are entrepreneurial people in Honduras. What is needed is to set in motion a process of innovation and change highlighting that culture is an opportunity,” explained Mr Pardo.

Engaging dialogue was held across the country with over 600 artists, associations, cooperatives, local government representatives, cultural entrepreneurs and universities. This led the experts and the national team to conclude that rather than drafting a theoretical strategy, it would be better to identify three pioneering projects which could be implemented to pilot and test practical ways in



which public and private actors could work together. They worked intensively to ensure that the three projects were elaborated based on a participatory approach, on existing structures and also on achievements.

The projects are to be carried out in strategic regions of the country: 1) the old town of its capital, Tegucigalpa; 2) the emblematic Mayan ruins of Copan; and 3) the historic centre of Choluteca, located on the Pacific Ocean. In all these locations, project activities involve the recovering of public spaces, along with the organization of public cultural life around them. The projects include the training of local people as well as cultural and tourism entrepreneurs in a management model that would trigger funding opportunities and self-sustaining cultural enterprises.

Two major guiding principles of the projects are the democratic governance that promotes public-private participation and long-term means to create partnership; and the strengthening of cultural activity through increased access to diverse cultural expressions and

participation of citizens in cultural life. Ms Jiménez López said, “the production of cultural goods can change social organization, and cultural expressions can inject new life into small businesses.”

Another feature of the projects is the creation of a digital communication platform that would promote and market cultural products, and also connect individuals, groups and institutions involved in the implementation.

Once implemented, the three projects are expected to become a reference in managing cultural projects as a catalyst for local development. “Many countries from Latin America, Africa and even Asia would have a model to learn from,” added Ms Jiménez López.

The Government shares the vision and objectives of these initiatives and is ready to start implementing them. “There are considerable challenges but the country has the necessary potentials and the political willingness to address them,” Minister Raudales said.

**2005 Convention Ratification Date:**

31 August 2010

**Development Partner:**

Ministry of Planning and External Cooperation

**National Point of Contact:**

Mr Julio César Raudales, Minister of Planning and External Cooperation

**International Experts:**

Ms Lucina Jiménez López  
Mr Jordi Pardo

**National Team:**

Ministry of Planning and External Cooperation  
Grupo Teatral La Siembra  
Centro Cultural Hibueras  
Mujeres en las Artes Leticia de Oyuela  
Artistry Group

**Mission Dates:**

26 June - 8 July 2012  
26 July - 11 August 2012





Modern Marketing Skills for Artists  
as **Kenya**'s Economy Booms



## WHY THE TECHNICAL ASSISTANCE?

Kenya's successful implementation of its *Economic Recovery Strategy for Wealth and Employment Creation 2003-2007* resulted in a GDP jump from 0.6% (2002) to 6.1% (2006). To capitalize on these gains, the Government developed a national long-term development blue-print, the *Kenya Vision 2030*, aiming at transforming the nation into a newly industrializing middle-income country.

To pursue balanced growth, the Kenyan Government has turned to cultural industries, deciding to prioritize music and visual arts – two sectors that have enormous potential in terms of employment creation. In 2008, the *National Policy on Culture and Heritage* was created. Community cultural centres are being built across the country to provide space for cultural and artistic creation. Meanwhile, the Creative Content Task Force has also been established with the aim of measuring the economic value of the creative sector. Considering the extensive availability of fast and affordable Internet connections, the Task Force found that the potential of information and communication technology (ICT) should be seized.

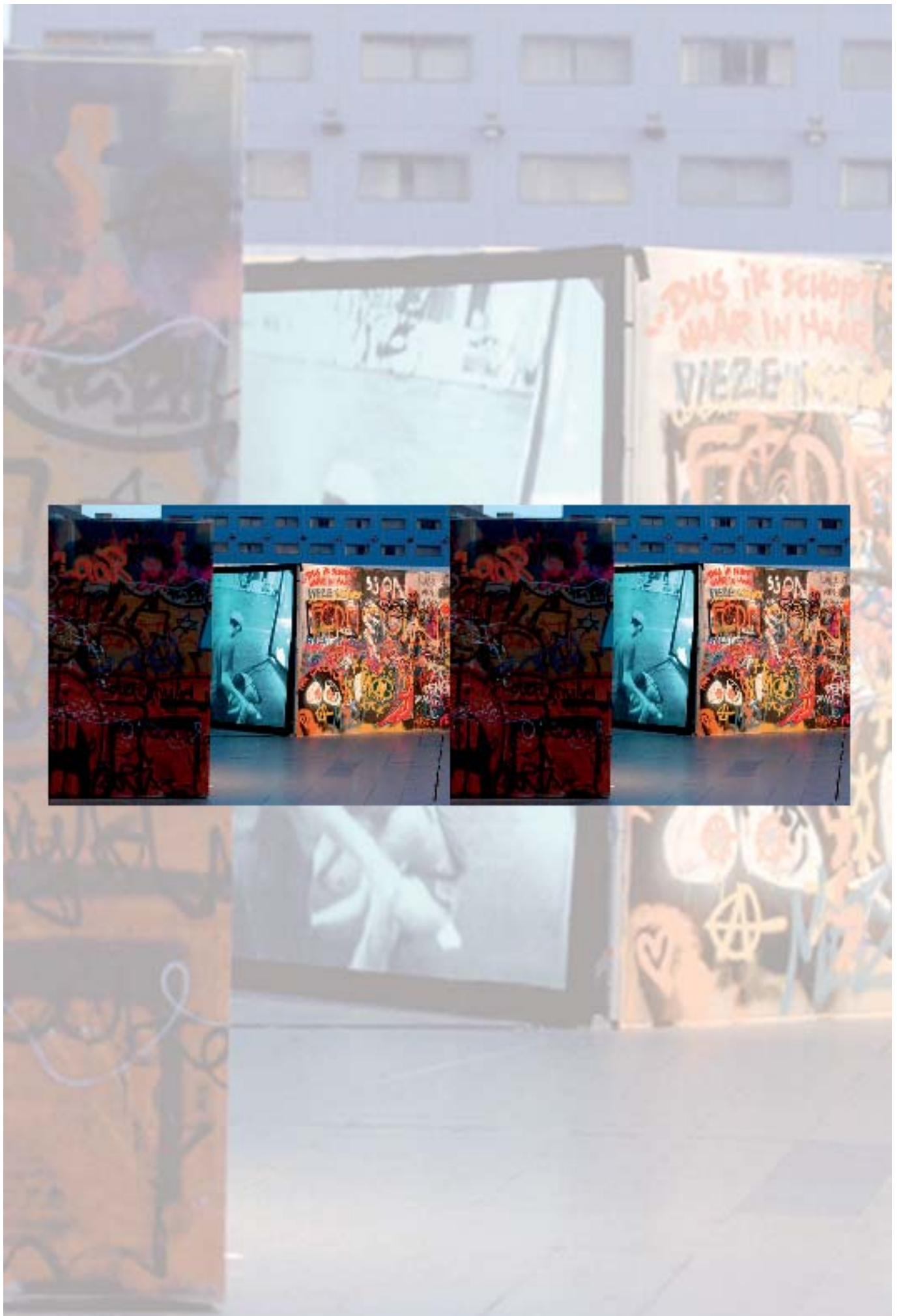
Although Kenya's cultural and creative sector is fast growing, challenges exist at all stages of the cultural value chain. For example, artists, particularly those in rural areas, have only limited access to training opportunities. Another challenge is a lack of access to markets. Given that ICT could help to better market Kenyan visual arts and music not only nationally but also regionally and even internationally, the Department of Culture of the Ministry of State for National Heritage and Culture recognized training was required to provide Kenyan musicians and artists with ICT knowledge and skills. The need to develop a nation-wide training programme led the Kenyan Government to seek technical assistance from UNESCO's Expert Facility Project.

Performing and visual artists across Kenya's eight regions now have access to a training programme, enabling them to learn basic marketing skills to promote their work locally, nationally, as well as internationally, using ICT. The programme, which was devised with support from two international experts, Mr Lloyd Stanbury and Mr Mike van Graan, is indeed timely. Kenya's economy is growing, and within the next five years, the Government aims to generate 10% of national income from the creative sector.

"A real hope on the horizon is the scene developing around creative and technology savvy young people," explains Mr van Graan. Kenya has the fastest Internet on the continent after Ghana and the cheapest globally after India. "Kenya's high level of Internet and mobile communication penetration has placed it in an excellent position to establish itself as the hub for creative content development and distribution within the East African region," added Mr Stanbury. He and Mr van Graan worked with a national team, made-up of government and civil society representatives, to develop the training programme.

"[The culture] sector needs to be developed and marketed as it can generate wealth," stressed the Permanent Secretary of the Ministry of State for National Heritage and Culture, Mr Jacob Ole Miaron. "Artists should be given the chance to participate in the growing use of electronic tools in contemporary artistic creation and marketing," he added.

In October 2012, the national team and the experts started training a group of 23 performing artists and visual artists coming from eight regions of the country. They become trainers to others in their respective regions. The training workshops were held at the Kenya Institute of Education and the Computer Laboratory of the Kenya ICT Board. The participants were selected by the Department of Culture.



The training participants all gained valuable knowledge about cultural policies and relevant international conventions and practical skills. At the end of the workshop, there was a real recognition that building capacity takes time, investment and on-going mentoring, and that the present training offered a solid beginning.

The training inspired participants to create the Kenyan Creative Practitioners Association. "There was recognition on the part of the civil society participants that if they simply operated as individuals, they weren't able to have a significant impact in terms of speaking to government. So, they launched the Association and made a commitment to carrying forward what they had learnt and articulated together during the training," Mr van Graan concluded.

In order to ensure sustainability of the training programme, the national team has been able to identify Kenyan experts to continue mentoring the participants in ICTs as the programme rolls out in the rest of the country. By November 2012, visual arts trainees had gone on to train scores of others, and plans were underway for the performing arts trainees to do the same. Meanwhile, the Department of Culture is looking at ways of building on the programme and supporting a more far-reaching effort in the next financial year. The department is also looking at ways of setting up an e-commerce site to assist artists with marketing their cultural goods and services.

## TRAINING PROGRAMME AT A GLANCE

Through consultations with a wide range of stakeholders, the national team and the experts developed a training programme for marketing visual arts and music using ICT tools, covering the following elements:

1. National and international cultural policy frameworks and guiding documents (e.g., Kenya's National Policy on Culture and Heritage; the 1980 UNESCO Recommendation on the Status of the Artist; the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005); the African Union Plan of Action on Cultural Industries);
2. Principles about marketing and funding;
3. Music business;
4. Business management (business law and contract negotiations), concert management (publicity and touring), and artists management;
5. Record production and label development;
6. Technology and e-commerce including a practical session on ICT;
7. Copyright and intellectual property;
8. How to establish arts and entertainment enterprises; and
9. Practical work in devising a marketing plan for Kenyan artists.

### **2005 Convention Ratification Date:**

24 October 2007

### **Development Partner:**

Department of Culture

### **National Point of Contact:**

Mr Julius Manzi, Department of Culture

### **International Experts:**

Mr Lloyd Stanbury

Mr Mike van Graan

### **National Team:**

Department of Culture

Pan African Association of Visual Arts (PAVA)

African Cultural Regeneration Institute (ACRI)

Go-Down Art centre

Kenya Music and Cultural Festival Organising Committee

### **Mission dates:**

11 - 20 September 2012

3 - 15 October 2012



Mission Inspires Momentum  
in Malawi



## WHY THE TECHNICAL ASSISTANCE?

With around half of Malawi's people still living under the national poverty line and inflation hovering at a crippling 33%, the Malawian Government is determined to bring about sustainable economic growth. Now, the country's cultural and creative potential which includes reggae, jazz, festivals, and design is seen by the Government as an important way of creating jobs, attracting income through tourism, and hence contributing to sustainable development. This is detailed in the country's *Development and Growth Strategy 2011-2016*.

Following a series of stakeholder consultations and legislative reviews, a *National Cultural Policy* was elaborated in 2005. This established the National Arts Council as a body to provide indispensable funding to culture. In 2011, a National Conference on Cultural Industries resulted in a national coalition of cultural industry operators being formed.

Considering that the *National Cultural Policy* was drafted prior to the Malawi's ratification of the 2005 Convention, it was deemed necessary to revisit the Policy and revise it in light of the principles espoused by the Convention. The Government sought technical assistance from UNESCO's Expert Facility Project to make recommendations on the *Cultural Policy* and to develop a set of customized training for cultural actors.

Two international experts, Ms Basma El Hussein and Mr Stephen Chifunyise, supported a national team to review and make recommendations for strengthening the culture sector, as well as to develop and deliver targeted training to officials, civil society leaders and women cultural entrepreneurs.

Through widespread consultations and engagement with government officials, cultural operators, artists and donor agency representatives, the experts and national team members analysed the sector's potential. They tabled new ideas and recommendations for translating the nation's creative and cultural potential into development outcomes. "The contemporary cultural scene [in Malawi] is promising, especially in terms of music and literature," remarked Ms El Hussein.

It was acknowledged that systematic development of a dynamic culture sector would require a number of short- and long-term interventions, for instance, a focus around developing one or two strategic sectors (e.g., music or visual arts) to attract investment. There should also be more effort to mainstream arts training at school and university levels. The *Censorship and Control of Entertainment Act* was found in need of review to ensure freedom of expression, which is the precondition for artistic creation.



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The experts helped design and deliver a training programme. The training catered to different groups' needs. For governmental staff, it reinforced the understanding of their role as managers and advocates of the culture sector.

Meanwhile, for civil society leaders, the training focused on creating a platform for discussion and collective action that could increase their voice and recognition within the country. As a direct and immediate result of the mission, civil society participants formed a national forum. Another training targeting women cultural entrepreneurs resulted in the adoption of a six-point action plan to enhance their position within the culture sector.

"The mission imparted a lot of knowledge to all participants

from various sectors," said Ms Anganile Nthakomwa, Principle Arts Officer at the Department of Arts and Crafts. "It really helped equip the officers within our department with more knowledge about the sector's potential, and it raised our awareness about much needed funding and resource mobilisation opportunities," she said.

As a result of the mission, a number of interventions have been developed, such as further research into cultural industries, and reviews of the school education curricula. The Government's departmental functions are also being reviewed with a view to streamlining them. Efforts are being made to mobilise resources and to promote Malawian culture abroad through existing bilateral cultural agreements.

## CULTURAL POLICY REVISION RECOMMENDATIONS AT A GLANCE

Noting that the major challenges in Malawi include the severe lack of funding for culture and longer-term training in the arts, the recommendations for the revision of the draft National Cultural Policy elaborated through the mission cover the following areas:

1. Sector policies;
2. Governmental structures;
3. Legislation;
4. Funding for culture and related areas;
5. Education and training;
6. Information management; and
7. Infrastructure.

**2005 Convention Ratification Date:**

16 March 2010

**Development Partner:**

Department of Arts and Crafts

**National Point of Contact:**

Mr McDonald Maluwaya, Chief Arts Officer

**International Experts:**

Mr Stephen Chifunyise

Ms Basma El Husseiny

**National Team:**

Department of Arts and Crafts

Musicians Association of Malawi

National Theatre Association of Malawi

Visual Arts Association of Malawi

Book Publishers Association of Malawi

**Mission Dates:**

28 August - 11 September 2012

18 September - 3 October 2012



Unlocking **Mauritius'**  
Creative Potential





## WHY THE TECHNICAL ASSISTANCE?

The economy in Mauritius is growing. Since late 1970s, the country has evolved from a mono-crop sugar-dominated economy to a diversified service-oriented one, becoming a prosperous, democratic society. While traditional sectors like tourism and manufacturing remain strong, many other opportunities are emerging in the culture sector with the potential to become tomorrow's economic pillars. A high-quality education system and modern infrastructure, including high-speed Internet, make the country a real prospect for becoming a major cultural destination and for developing a blossoming arts sector.

Having ratified the 2005 Convention, the Mauritian Government acknowledged that career opportunities for artists need to be expanded if the country is to transform creative arts into industries. This will require an enabling environment where artists can develop their talents and sell their cultural goods and services. A study was carried out on cultural industries in 2009, and the Ministry developed a draft *White Paper on Arts and Culture* and an *Action Plan for 2011-2015*. Ad hoc measures have been taken since, such as opening artistic training centres (*Centre de formation artistique*), providing financial assistance to artists, and launching the international development grant scheme.

In this context, the Government sought technical assistance from UNESCO's Expert Facility Project to elaborate a clear strategy for the development of cultural entrepreneurship and cultural industries and a corresponding action plan to implement it.

For the first time, forerunners from Mauritius' most promising cultural and creative industries met in a series of participatory consultations to establish steps that could transform their artistic pursuits into thriving endeavours.

Two international experts, Ms Avril Joffe and Mr Justin O'Connor, helped the national team facilitate the discussions and draft the resulting strategy and action plans. The engagement with the stakeholders sought to identify areas of activities where Mauritius already had capacity, activity, and potential. Wide consultations revealed that live music events are very rich in Mauritius, mostly showcasing contemporary music like creole, reggae and real modern fusions. There is a rise of many privately-run venues, where people can go and listen to live music.

The stakeholders' consultations dealt with cross-cutting areas of policy rather than industry activity. These issues included education and the impact of digital media on the cultural economy. "We felt that these were areas which needed immediate attention and where there was a reasonable chance of early success based on some quite basic steps," pointed out Ms Joffe.

"The question we put to them [cultural stakeholders] was: how do you all work together to make your sector or this part of the creative industries vibrant?" said Ms Joffe. "It is typical of almost all the countries [whose] creative industries are yet not self-consciously industries. So, as a sector, they don't really understand how to partner and collaborate; how to form industry associations; how to use their strength in numbers to access services and credit; how to improve their professional understanding," she added.

Bringing together key actors such as artists, cultural professionals, government staff, business institutions, educators, IT experts and NGOs from each sector to sit around the same table allowed them to discuss these issues in-depth; and to provide very specific suggestions for how these areas might be developed. The dialogue offered the participants the chance to see how experiences and actions already underway might be extended across the sector or rolled out in other regions. “Though the programme is about cultural governance, and rightly focused on the capacity of government to frame and deliver new kinds of cultural policy responses, it is the wider participation of the cultural sector – cultural governance with civil society – that is crucial. The sustainability and resilience of diverse cultural expressions ultimately relies on a partnership between the two,” said Mr O’Connor.

Over 250 people participated in the discussions. The consultations not only resulted in gathering rich responses from all the actors involved, but also helped form networks, partnerships and task committees among the civil society participants themselves. But, most importantly, the participants proposed coherent, achievable and productive next steps in relation to the new strategy and its action plan to support sustainable and vibrant cultural and creative industries not only in Mauritius but also across the islands.

**2005 Convention Ratification Date:**

29 March 2006

**Development Partner:**

Ministry of Arts and Culture

**National Point of Contact:**

Mr C. Bhugun, Acting Permanent Secretary, Ministry of Arts and Culture

**International Experts:**

Ms Avril Joffe  
Mr Justin O’Connor

**National Team:**

Ministry of Arts and Culture  
Mauritius Society of Authors  
National Art Gallery  
Mauritius Film Development Corporation

**Mission Dates:**

2 - 24 June 2012  
11 - 18 August 2012  
4 - 22 September 2012

**STRATEGY AND ACTION PLAN  
RECOMMENDATIONS AT A GLANCE**

The draft Strategy and Action Plan includes a number of concrete activities in the following eight areas:

1. Live music, performing arts and dance: establish a calendar of small and large live events in Mauritius, a coordinating committee for live event stakeholders, education and training programmes for live events stakeholders and engage support from the Mauritius Broadcasting Corporation;
2. Cultural heritage tourism and visual arts in urban areas: the Cultural Industries Development Agency should consider the role of Port Louis in promoting local heritage, arts and culture;
3. Cultural heritage tourism in rural areas: establish a steering committee for the Le Morne area, promote the history and culture of the area, and support local operators, artists and businesses;
4. Audio-visual education and training: skills transfer via the Board of Investment Rebate Scheme, continue an annual fiction film competition to promote local production, establish a database of filmmakers within the Mauritius Film Development Corporation as well as a Film Federation made up of audio-visual and related stakeholders;
5. Design, manufacturing and fashion: provide business support services, promote and provide education and training in these sectors;
6. The Island of Rodrigues: promote the cultural economy of the Island, develop artistic and cultural opportunities based on its uniqueness, expand the arts and culture commission;
7. Education strategy for cultural industries: set up a creative education platform made up of the Ministry of Education, institutions, arts organisations, artists and NGOs, parents association; and
8. Digital technologies: reflect on the impact of digital technologies on production, distribution and consumption across all of the cultural industries and challenges that they pose.





**Niger's** Cultural Enterprises  
Poised to Boost the Economy

## WHY THE TECHNICAL ASSISTANCE?

Through years of reflection on how to bring about economic growth and sustainable development, Niger has turned to the potential of cultural industries. The country's *Accelerated Development and Poverty Reduction Strategy 2008-2012* set out to achieve a more dynamic and diverse economy, with cultural industries featuring as a sector likely to energise growth. Aiming at structuring its cultural sector, the country has since prepared the *2008 Declaration of National Cultural Policy*, the *2009 Ordinance on the General Framework on Culture*, as well as the *Economic and Social Development Plan 2012-2015*.

Despite the political will to integrate culture into national policies, the general public have a limited understanding about the economy of culture, cultural industries and their professions. At the same time, there is an acute need for training to professionalize various cultural actors including officials working for the Ministry of Youth, Sports and Culture.

In this context, a specialised agency for the promotion of cultural industries and businesses, *l'Agence de Promotion des Entreprises et Industries Culturelles* (APEIC), was formed in 2010, whose principal mission is to promote the creation and the development of cultural industries and enterprises in Niger. Mindful of budgetary constraints, the Government has chosen to base the development of the cultural sector on private initiative and cultural enterprises, giving real political legitimacy to APEIC. But, with little experience in how the economy of the cultural industries works, and with limited ties to entrepreneurs and economic operators across the country, the APEIC sought help from UNESCO's Expert Facility Project.

“We think that the cultural sector, through private companies, can contribute to the economic growth of the country,” said Mr Oumarou Moussa, Director General of the APEIC. “At the moment, we are working with a number of priority sectors including publishing, music, audio-visual, fashion and design, helping them to transfer from the informal towards the formal.”

The objective of the technical assistance mission was to draft a strategy to support cultural enterprises with the aim of strengthening cultural industries for economic growth.

Spread over a period of five months, two international experts, Mr Francisco d'Almeida and Mr Jordi Baltà Portolés, worked closely with a national team. They consulted a wide range of stakeholders. These included: a technical advisor on culture to the Prime Minister; the Minister of Youth, Sports and Culture; cultural sector managers; the Director-General of the National Centre of Cinematography; directors of the Ministry of Employment and Professional Training; as well as many other cultural actors. After intense rounds of discussions, the experts and the national team came up with an overarching strategy. The strategy was designed to guide the Agency over the next three years “on how to work and accompany the cultural industries so they become more dynamic and equipped with the needed human resources,” said Mr d'Almeida.

The strategy addresses some of the most pressing challenges cultural companies are facing. It proposes actions such as providing training, information and support throughout the process of migrating to the formal sector. It also emphasises the need to raise awareness among the general public, political leaders, and investors about the economic potential of culture.



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How to make Niger's cultural enterprises viable by boosting exports towards regional and international markets was also explored. "Artists in Niger are challenged with producing cultural products with a quality and price compatible with the spending capacity in the country and, most importantly, in the sub-region and beyond," said Mr d'Almeida.

Through the consultation, the experts and the national team found that broadening APEIC's network was essential. Through dialogue with over 60 cultural professionals, the experts helped APEIC build more solid links with financial institutions and government structures such as the chambers of commerce, the institutions in charge of vocational training, and the centres for management training.

Another key response tabled by the mission was a training strategy that would bring APEIC's staff up to

speed with the implications of working effectively with cultural entrepreneurs. A plan of action linked to the strategy recommends, for example, the creation of a decentralized network of trainers in the eight provinces of Niger. These trainers would be equipped to help cultural entrepreneurs in project design, management and fundraising. Understanding that "cultural industries are production sectors linked to artistic and creative content, but produced through industrial processes of production, reproduction and distribution" was key for making them viable enterprises, explained Mr Baltà Portolés.

To maintain the momentum generated by the mission, the experts also helped launch a dialogue about cultural cooperation in Niger between bilateral and multilateral partners. This and the political willingness shown by the Government are indeed instrumental in making Niger's cultural entrepreneurship steadily grow.

**2005 Convention Ratification Date:**

14 March 2007

**Development Partner:**

Agency of the Promotion of Cultural Industries and Businesses

**National Point of Contact:**

Mr Oumarou Moussa, General Director, Agency of the Promotion of Cultural Industries and Businesses

**International Experts:**


Mr Jordi Baltà Portolés  
Mr Francisco d'Almeida

**National Team:**

Agency of the Promotion of Cultural Industries and Businesses  
Ministry of Communication, Information and Communication technologies and Culture  
Nigerien banking professionals association

**Mission Dates:**

11 - 22 July 2012  
9 - 16 September 2012  
18 - 25 November 2012



Policy puts **Seychelles** Creative Industries in the Driver's Seat



## WHY THE TECHNICAL ASSISTANCE?

As a small island country with a service-based economy, Seychelles relies heavily on international trade, making it vulnerable to global economic shocks. Culturally rich, Seychelles has been working to foster its cultural and creative industries to expand the nation's development prospects. Political stability, sweeping socio-economic reforms and dynamic international relations make Seychelles a fertile ground for the cultural sector to grow. To develop its domestic cultural market, Seychelles elaborated a *Culture Department Strategic Plan 2011-2015*, which includes the need to develop a creative industries policy. Such a policy is expected to form part of the *Seychelles Medium-Term National Development Strategy 2013-2017*.

The Strategic Plan also included a mapping study entitled 'The General Overview of the Creative Industry in Seychelles'. This study revealed that creative industries were dominated by middle-aged men. To make the cultural sector more dynamic while also diversifying opportunities to a wider range of people, the Government was keen to find ways of attracting more young people and women into the industries. While the study highlighted a flourishing music industry, with recognized artists and a real commitment from the artists who have extensive experience in their fields, the study also disclosed a number of challenges. These included: a low number of artists working full time; an industry that relies heavily on candidates without training or formal qualifications; low participation in professional associations (that fail to fulfill their role); costly logistics preventing industrial development; low promotion of cultural goods and services; technological weakness; and lack of information on the rights of artists about their creations.

Nevertheless, businesses are being encouraged to emerge with the adoption of the *2010 Licensing Amendment Act* to simplify licensing procedures, and the *2010 Investment Act* giving the Seychelles Investment Bureau leverage to attract foreign investors and promote public private partnerships. Based on the work already done, the Government of Seychelles sought, in consultation with key stakeholders and experts, expertise from UNESCO's Expert Facility Project to build a cultural policy for its creative industries.

The overall aim of the technical assistance mission was to develop a framework to assist entrepreneurs in creating and marketing their cultural goods and services at the national, regional and international levels. The measures proposed are designed to enable artists to live from their artistic production and creation, thus creating more full-time jobs in the sector and promoting Seychelles cultural expressions, while also contributing to the national economy.

Two international experts, Ms Avril Joffe and Mr Lloyd Standbury, were selected to undertake the mission. The consultative process involved engaging representatives of government ministries, professional and academic institutions, cultural organisations, arts associations, civil society organisations as well as private sector companies working in cultural promotion and marketing. These discussions enabled stakeholders to draft the creative industries policy and the implementation strategy for the music industry.

Both these documents were submitted during two validation workshops, which brought together 56 influential participants representing government agencies, artists, cultural workers, partners and other stakeholders. Changes and clarifications were made to the documents on the basis of the participants' feedback.

The draft creative industries policy makes practical recommendations affecting each layer of the creative industries' value chain. "For example, we looked at how to insert more entrepreneurial teaching in primary and secondary schools, alongside training in the arts discipline," Ms Joffe explained.

"Virtually all those working in arts and culture on the island were consulted, so they are all on the same page now, which, I believe, is a recipe for success. When the government, the agencies, the artists and the professionals in the sector are all talking the same language, you can start moving forward," Ms Joffe said.

Specific avenues to fast-track Seychelles thriving music sector were also explored through the implementation strategy developed with Mr Standbury. "The ability of most artists in Seychelles to record and perform in Kreol as well as both French and English, gives them a



unique competitive edge that enables opportunities for commercial exploitation in English, French and Creole speaking countries around the world,” he said.

The implementation strategy on the music sector addresses the following nine key results areas: 1) product and service supply; 2) organizational infrastructure; 3) investments; 4) domestic market development; 5) regional and international market development; 6) professional development and training; 7) regulation and policy; 8) linkages with other sectors, such as tourism; and 9) digital technology and multi-media.

Presented at a landmark event in April 2012, government representatives, artists and entrepreneurs from across the island welcomed both the draft policy and implementation strategy. “I am delighted. The documents go far beyond what we imagined and such a policy and a strategy have never been seen in Seychelles,” said Mr Peter Pierre-Louis, Senior Policy Analyst at the Ministry of Social Development and Culture.

## KEY RECOMMENDATIONS MADE UNDER THE NEW POLICY AT A GLANCE

Stressing the importance of involving government across ministries to support the creative industries, recommendations included establishing a dedicated government-wide agency, the Seychelles Agency for Creative Industries. Meanwhile, to foster dynamic creative industries in Seychelles, public interventions are envisaged in the following domains:

1. Creativity, design and innovation;
2. Enterprise development and training;
3. Trade, investment and industry development;
4. Market access and development;
5. Networking, communication and sector promotion;
6. ICT use in creative industries;
7. Research and resource development;
8. Infrastructure to support the production and exhibition; and
9. Marketing of creative goods and services.

**2005 Convention Ratification Date:**

20 June 2008

**Development Partner:**

Ministry of Social Development and Culture

**National Point of Contact:**

Peter Pierre-Louis, Senior Policy Analyst at the Ministry of Social Development and Culture

**International Experts:**

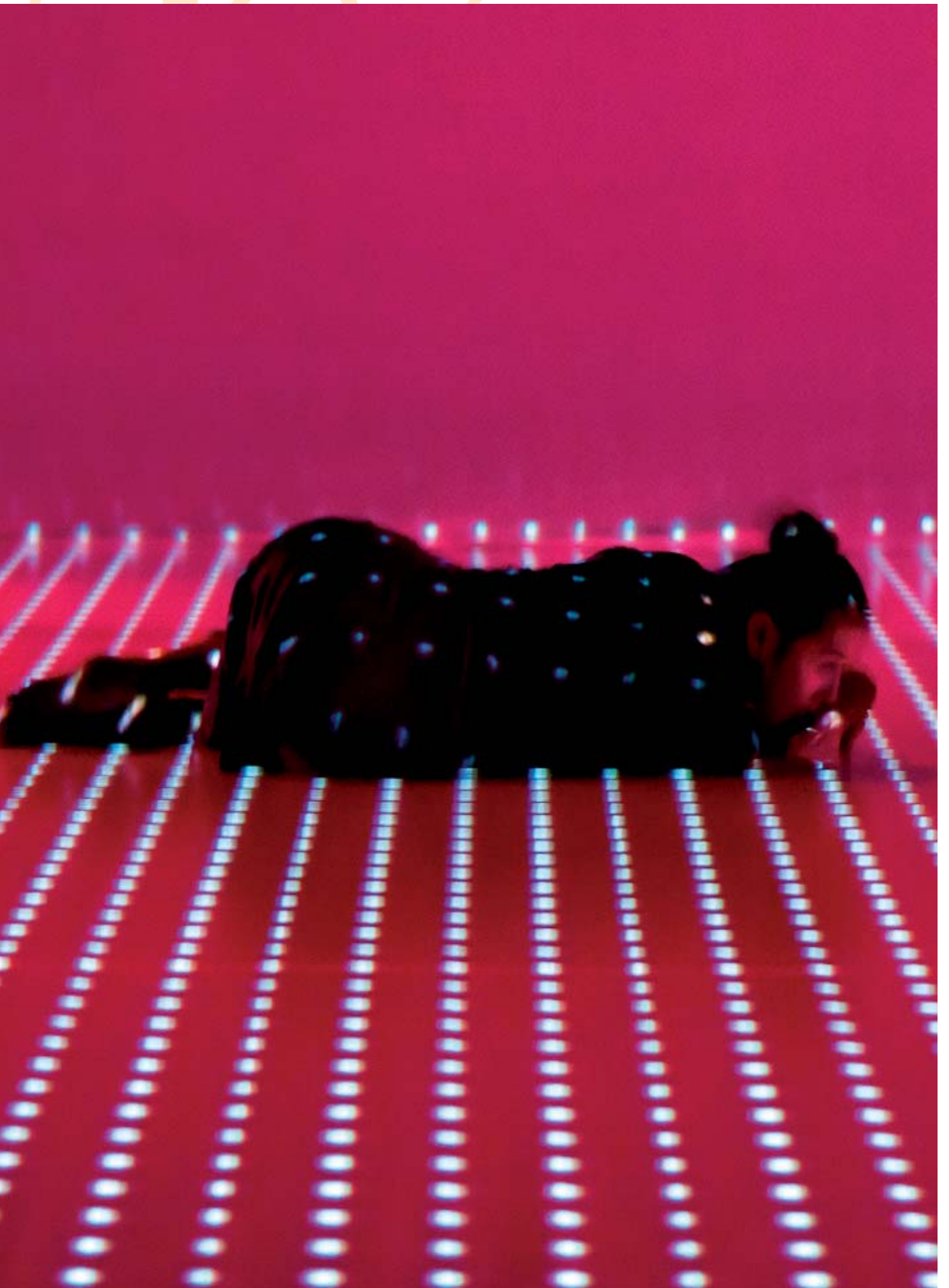
Ms Avril Joffe  
Mr Lloyd Stanbury

**National Team:**

Ministry of Social Development and Culture  
National Arts Council  
Association of composers and songwriters (SACS)  
Small Enterprise Promotion Agency (SENPA)

**Mission Dates:**

3 - 31 January 2012  
23 March - 16 April 2012







## WHY THE TECHNICAL ASSISTANCE?

In 2007, Viet Nam ratified the 2005 Convention, recognizing that cultural goods and services possess economic and cultural values. The ratification also raised much needed awareness among cultural entrepreneurs about global creative sector trends. A serious effort to help strengthen and better position Viet Nam's cultural industries was timely as the country's international integration and transition towards a market-oriented economy steamed ahead.

Two workshops organized in Hanoi in 2009 and 2010 were instrumental to discussing the development of cultural industries. The Government concluded that domestic markets for films, music, on-line games and publishing were growing, and that the existence of a copyright law and tax incentives for cultural and arts activities would help to develop its cultural industries. It also realized the urgent need to establish an effective financing mechanism and legal framework that would provide opportunities to artists, cultural operators and professionals, as well as entrepreneurs to exploit the great potentials of the culture sector. In this context, the Viet Nam Institute of Culture and Arts Studies (VICAS) sought technical assistance from UNESCO's Expert Facility Project.

Increasingly confident and global in its outlook, Viet Nam's economy is strong, and a growing middle class is ever more interested in enjoying creative and cultural products emerging from the nation's vibrant fashion, music, film and other industries. This burgeoning national market, coupled with Viet Nam's large export and tourism industries, represent a powerful opportunity for cultural and creative industries. Through technical assistance provided by two international experts, Mr Tom Fleming and Mr William Codjo, Viet Nam developed a ground-breaking *Viet Nam Creative Framework* and related financial mechanisms. Designed to seize Viet Nam's golden opportunity to become a leading creative economy in South East Asia and globally, these documents answer the question of how to turn this opportunity into industry growth, jobs and sustainable development.

"In Viet Nam, we have some experts on cultural industries but theirs is only an insider's perspective," explained Dr Bui Hoai Son, Vice Director of VICAS. This Institute is a think-tank of the Ministry of Culture, Sports and Tourism and the national body tasked with driving development in the cultural industries. "We got two very knowledgeable [experts] who gave us the needed outside perspectives," he said.

The experts, together with a national team, comprised of VICAS, civil society and government representatives, shaped the framework. Consultation was vital to getting the key players on board, so the effort started with a participatory consultation in Hanoi with a wide range of government and industry stakeholders including: national experts, policy makers, administrators, managers, some key artists, educationalists, private enterprises, NGOs from different sub-sectors of the cultural sector, and commercial creative industries in Viet Nam, as well as press and media.

“This was really about getting the context right and starting to build a sense of what is possible and needed in Viet Nam in terms of policy,” said Mr Fleming. The context assessment was followed by engaging dialogue with high-level representatives from different ministries, including the Department of Planning and Finance, Department of Performing Arts, Viet Nam National Administration of Tourism, the Ministry of Foreign Affairs, as well as Hanoi University of Theatre and Cinema. Participatory consultations were also held with creative and cultural industry leaders based in the nation’s business hub, Ho Chi Minh City, as well as the fast-growing dynamic cities of Da Nang and Hoi-an. All in all, over 30 meetings with various stakeholders and numerous interviews were held.

Mr Codjo guided the team in the work to develop financial mechanisms aimed at channelling much-needed investments to the cultural and creative sectors. “Since cultural industries are considered part of the economy, it is important for investors to make a profit in these industries,” he noted.

Setting out the rationale, strategic agenda and practical way forward for the delivery of a Creative Industries Programme for Vietnam (2012-2014), the Framework proposes concerted actions designed to develop a common vision and also to cement partnerships between government, industry and civil society. Key issues such as skills development for artists and cultural professionals, support to businesses and the drafting of a national strategy are also addressed.

But, the most important result of the work, according to Dr Son, was not the framework, rather the cultivation of strong political commitment towards supporting cultural and creative industries. “Our leaders now realize we have to develop the cultural industries because it’s good for the cultural sector, it’s good for the economy, and it’s good for the whole society.”

Mr Fleming echoed this point. “For me, the most important result is that the government, at the most senior levels, is now committed to developing this long-term approach and to supporting the development of cultural and creative industries.”

With the framework as their basis and the newly cultivated commitment from across government, Dr Son and his team are moving forward to take concrete actions that could see Viet Nam emerge as a leading global creative economy.

## VIET NAM CREATIVE FRAMEWORK AT A GLANCE

The *Viet Nam Creative Framework* is based on the following five recommendations:

1. Develop a short-term creative industries strategy and programme for Vietnam 2012-2014;
2. Establish a Creative Industries Steering Group to drive this programme;
3. Invest in a Creative Industries programme delivery unit;
4. Set up a Creative Industries Regulatory Review Panel; and
5. By 2015, establish a new creative and cultural investment programme for Vietnam.

### 2005 Convention Ratification Date:

7 August 2008

### Development Partner:

Viet Nam Institute of Culture and Arts Studies (VICAS)

### National Point of Contact:

Mr Nguyen Chi Ben, Director, Vietnam Institute of Culture and Arts Studies

### International Experts:

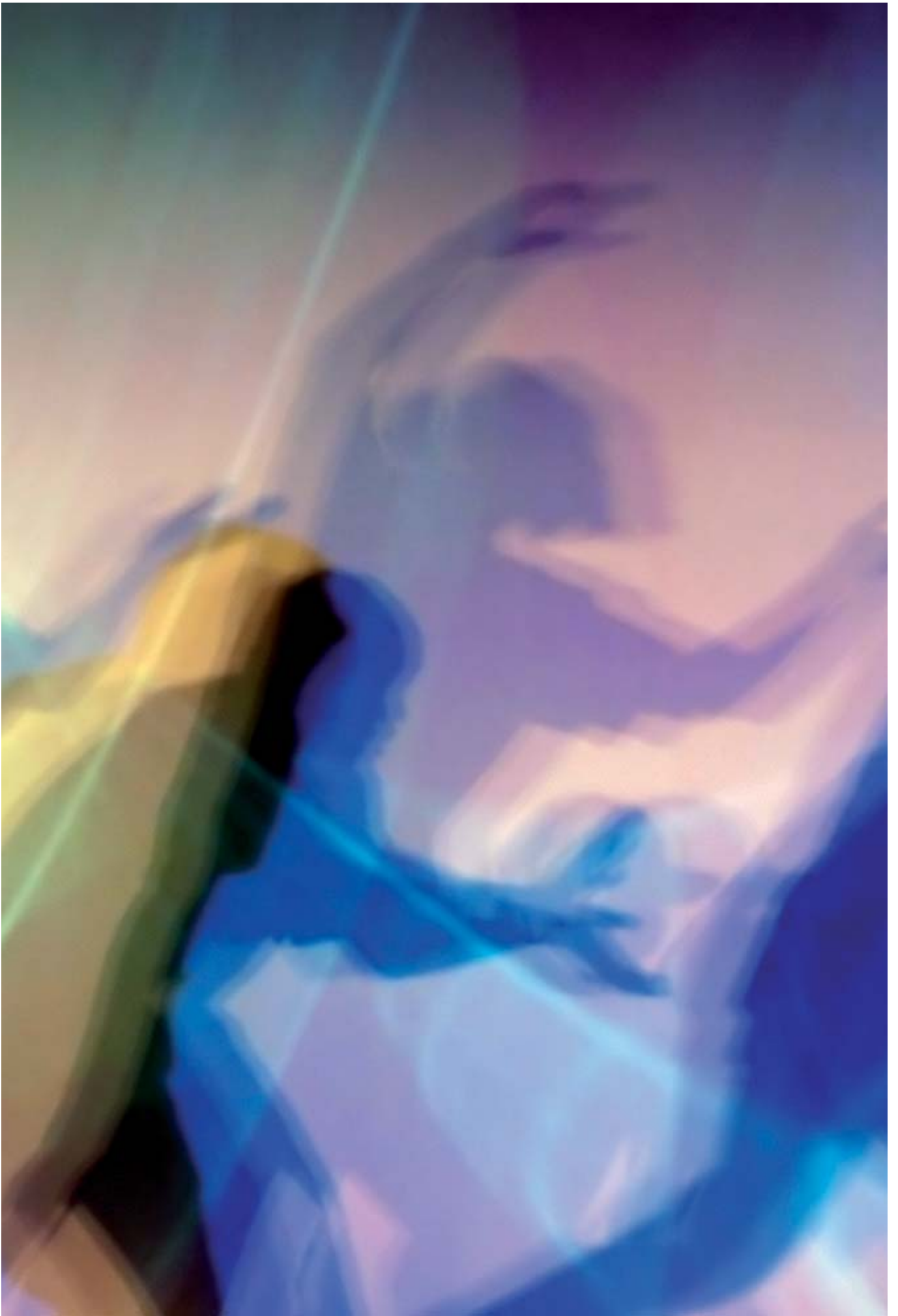
Mr William Codjo  
Mr Tom Fleming

### National Team:

Vietnam Institute of Culture and Arts Studies  
Ministry of Culture, Sports and Tourism  
Ministry of Science and Technology  
University of Ho Chi Minh city

### Mission Dates:

15 - 30 April 2012  
8 - 22 July 2012





# Next Steps

The following steps are being taken in the short- and medium-term to follow up on the project's positive results:

- 1 Ensure the sustainability of the technical assistance mission (2011-2012), with the additional funds made available by the EU for 2013, by dispatching in-the-field follow-up missions to four countries (Burkina Faso, Cambodia, Niger, Viet Nam) and undertaking remote follow-up activities in nine countries (Argentina, Barbados, Democratic Republic of the Congo, Haiti, Honduras, Kenya, Malawi, Mauritius and Seychelles) aimed at building on the results obtained at national and local levels.
- 2 Sustain and develop the Expert Facility: having developed human capital with a rich experience and a very high level of expertise in the field of public policies for culture and for the creative industries, the facility will be consolidated and further expanded in the future.
- 3 Measure the impact of the implementation of the 2005 Convention on the ground: by effectively analysing the results achieved by the technical assistance missions and the quality of the work provided by the experts.
- 4 Continue to accompany developing countries to operationalize the 2005 Convention on the ground through the design and implementation of phase II (2014-2017), taking into account the experiences learnt in phase I.





# Profiles of the Experts

## **Baltà Portolés, Jordi.** SPAIN

Mr Baltà Portolés is a project coordinator at the Interarts Foundation. For the past twelve years, he has carried out research and training activities in the fields of cultural policies and their contribution to sustainable development. He has focused on the diversity of cultural expressions, international cultural cooperation, comparative cultural policy research and the evaluation of cultural policies and projects. He has provided technical assistance to city level officials and national level authorities responsible for international cultural cooperation, among other fields.

## **Boucher, Bernard.** CANADA

Mr Boucher is an independent expert and associate professor at the Université Senghor in Alexandria. A specialist in cultural policies and industries for over 35 years, he has extensive experience in policy design, development strategies for the cultural sector and the training of cultural stakeholders in charge of business management. He notably contributed to establishing the Société de développement des entreprises culturelles (SODEC) and has participated in several projects of Organisation internationale de la Francophonie, especially in Africa.

## **Buquet, Gustavo.** URUGUAY

Mr Buquet is an economist, and holds a Master's in Industrial organization and Ph.D. in Information sciences. He is associate professor of creative economy at CLAEH University and of culture and development in Republic University in Montevideo. For 15 years, he has worked on cultural policies and strategies, projects and statistics. He was the Head Manager of the project 'Strengthening Creative Industries and Improving Access to Cultural Goods and Services in Uruguay' (2008-2010) and has policy experience in creative industries in Latin America and European countries.

## **Chifunyise, Stephen.** ZIMBABWE

Mr Chifunyise is a consultant in the field of arts, culture and education and the Principal of the Zimbabwe Academy of Arts Education for Development. He is currently the Chairman of several organizations in Zimbabwe that deal with cultural diversity, publishing and performing arts. He has particular knowledge on theatre issues and has facilitated numerous workshops in most SADC countries on 'theatre for development' and theatre skills as well as on implementing the 2005 Convention.

## **Codjo, William.** BENIN

Mr Codjo has been an independent consultant in the business and cultural industry sector for over 10 years. He has expertise in policy and cultural strategy; development of institutional capacities; strategies to facilitate access to credit and for the funding of culture; cultural stakeholder training; evaluation of development frameworks and programmes and supporting cultural action. He has carried out several missions funded by the European Union, Organisation internationale de la Francophonie, West African Economic and Monetary Union and UNESCO.

## **Copic, Vesna.** SLOVENIA

Ms Čopič is a senior advisor to the Education Development Office of the Ministry of Education and Sport of the Republic of Slovenia and lecturer at the Faculty for Social Sciences at the University of Ljubljana. She is a lawyer with extensive experience in legislation, engaged in the preparation of laws for different fields of culture. She is also a public policy analyst involved in the evaluation of national cultural policy and in the development of information infrastructure for cultural policy formulation and implementation, including cultural statistics.

## **d'Almeida, Francisco.** TOGO

Since 1986, Mr d'Almeida has been the Delegate General of the Culture and Development association, which promotes the inclusion of culture in development policies. He advises governments and local authorities in Francophone Africa on cultural policy to support cultural industries. He has also been a consultant for UNESCO, Organisation internationale de la Francophonie, the European Commission and the French Foreign Ministry, the Ministry of Culture of Burkina Faso and France.

## **Damasceno, Eliane.** BRAZIL

Ms Damasceno is a crafts, design and market access specialist with experience in community mobilization, product development and entrepreneurship, in particular in the crafts sector. She also has extensive experience with low-income communities creating and implementing local development strategies to support cultural industries and cultural entrepreneurs, as well as implementing assistance projects through corporate social investment and public/private partnerships. She has worked for several projects in Brazil with leading public institutions and in Mozambique with the Aga Khan Foundation.

### **Dragicevic Sestic, Milena.** SERBIA

Ms Dragičević Šešić is a Head of the UNESCO Chair on 'Interculturalism, Art Management and Mediation in the Balkans' and Professor of Cultural Policy and Cultural Management at the Belgrade University of Arts. She is an expert in participatory approaches for the design and development of local and regional cultural policies. She has extensive experience with policy interventions in South East Europe (e.g. Serbia, Montenegro and the Former Yugoslav Republic of Macedonia) and with capacity building programmes in the Caucasus, Central Asia, India (theatre entrepreneurship) and in Arab countries.

### **Dümcke, Cornelia.** GERMANY

Ms Dümcke has been a cultural economist, project developer and arts consultant for over 20 years. She is the founder of Culture Concepts, an independent research and consultancy institute for the cultural and development sectors. She has extensive experience of designing and evaluating cultural policy and cultural programme strategies in countries and regions in transition (South East Europe, Central Asia and the Southern African region) and has participated in the development of cultural and creative industries, cultural tourism and museum, theatre and festival markets.

### **El Husseiny, Basma.** EGYPT

Ms El Husseiny is the managing director of Culture Resource. Through this organization, she has been coordinating a cultural policies review of eight Arab territories (Morocco, Algeria, Tunisia, Egypt, Jordan, Palestine, Lebanon and Syria) and has established national cultural policy working groups. She has extensive experience in the elaboration and implementation of cultural policies, financing of the culture sector and of cultural enterprises, and managing international cooperation projects in the field of culture.

### **Fall, Youma.** SENEGAL

Ms Fall is an adviser in cultural development strategies and international cultural policies, a professor and researcher, an art critic and exhibition curator. She has extensive experience in the management of cultural enterprises in Senegal. She also has extensive experience in the conception, implementation and follow-up of cultural projects, such as the Dakar Biennial Arts Festival. She has worked in Senegal, Lebanon, Guadeloupe/France.

### **Fleming, Tom.** UK

Mr Fleming is an adviser and strategist on cultural policy, the creative economy and arts/innovation for national, regional and local governments, NGOs and businesses. He works in developing countries, focusing particularly on cultural planning, cultural industries, as well as on cultural, creativity and innovation policy. He has developed new models and toolkits for cities not only in Europe but also in Africa, Brazil, China and the Middle East. He is advisor to the UK Creative Economy programme, the Creative Cluster Strategy for Lebanon and the Culture Action Plan for Syria.

### **Fonseca, Carla.** BRAZIL

Ms Fonseca is a creative economy and creative cities expert with experience in 26 countries. Economist, Public Manager and PhD in Urban Studies, she's the author and/or editor of nine innovative books in these fields and a renowned international consultant for governments and corporations. As a special advisor on the creative economy for the UN (UNDP/UNCTAD), she was instrumental in a number of projects, including as the Latin America consultant for the Creative Economy Report 2008 and 2013.

### **Frey, Carly.** CANADA/IRELAND

Ms Frey is an advisor to the British Council's Creative Economy programme, with a particular focus on cultural policy and strategies for cross-sector growth in Sub-Saharan Africa and South Asia. For ten years, she has worked in multilateral and grassroots organizations at the intersection of business, innovation and the arts, particularly in creative entrepreneurial support systems, cultural governance, public/private partnerships, and the impact of new technologies on emerging economies. She is a 2010 awardee of Cultural Leadership International (CLI).

### **Galí, Montse.** SPAIN

Ms Galí has over 20 years' experience working in different sectors of the cultural and creative industries, under the Spanish Government and as an individual consultant. She has provided technical assistance and training workshops on creativity and the articulation of productive value chains in the cultural industries, crafts, and heritage tourism in Latin America, Morocco, Algeria, Cap Verde and Tunisia, as well as on the development and implementation of cultural policies in different countries, as well as for the creation of cultural industry incubators in Latin America.

**George, Helene.** AUSTRALIA

Ms George is the founding director and a principal consultant of Creative Economy. She has over 20 years' experience in management and consulting in cultural and creative industries development for government and private sectors. Her consultancy focuses on sustainable economic development in cultural and creative industries. She has provided extensive technical assistance in regional and national policy, cross-industry strategy, investment and programme development to stimulate economic progress.

**Jiménez López, Lucina.** MEXICO

Ms Jiménez López has a Ph.D. in Anthropological Sciences and Culture. She is the General Director and founder of International Consortium for Arts in the School (ConArte) and of the Observatory of Communications, Culture and the Arts (OCCA/TerceraVía) in Mexico. She has 25 years of expertise in the field of cultural policies, audience development and arts education, has directed public institutions in Mexico and designed and implemented project-support programmes on culture and education, and culture and development in Africa, Latin America and Spain.

**Joffe, Avril.** SOUTH AFRICA

Ms Joffe is an advisor and strategist in cultural policies, cultural and creative industries, cultural planning, creative city initiatives and programme evaluation for national, provincial and local governments. She has written toolkits and guides on Fundraising, Creative Industry Mapping and a Generic Cultural Policy Framework for African countries. She is the founder and executive director of Creativity Avriljoffe (CAJ) which specialises in the cultural and creative economy. She coordinates the postgraduate programme on Arts and Culture Management at the University of the Witwatersrand.

**Lawes, Carol.** JAMAICA

Ms Lawes is an independent consultant in culture and development and has worked extensively in the culture sector as an advisor to 15 Caribbean governments. She has been involved in the development of legislation on intellectual property for the Caribbean and her decades of experience in policy development and capacity building include work in Africa, Canada and the USA where stakeholder consultation has been a hallmark of her strategy. She is also an active theatre practitioner.

**Merkel, Christine.** GERMANY

Ms Merkel is the Head of the Division of Culture, Memory of the World of the German Commission for UNESCO. She is a social scientist with over 20 years of international professional experience in policy analysis, project management and human development, advising the Government and Parliament. Her areas of focus are the organizational development of foundations and public organizations; capacity building of civil society leaders and young experts; the assessment of legal and technical frameworks and resource strategies.

**O'Connor, Justin.** UK

Mr O'Connor is Professor in the Creative Industries Faculty, University of Queensland, Australia, and visiting chair at Shanghai Jiaotong University. Since 1989, Mr O'Connor has been involved in policies on culture-led urban regeneration, cultural and creative quarters, night-time economies and the development of cultural industries, as well as in development projects advising local and regional governments in the UK and Europe. He has significant experience in developing creative industry strategies in Russia and has advised on such strategies in the Republic of Korea and Taiwan.

**Pardo, Jordi.** SPAIN

Mr Pardo is an independent expert in cultural policies and development. As a specialist in urban renewal, he has been involved in major urban projects in Barcelona and other cities in Asia and America. He is a member of the European Commission panel of experts for the selection of European Capitals of Culture. In the last 20 years, he has directed major cultural institutions and projects in Spain and undertaken extensive culture and development work in Spain, Brazil, Chile, Paraguay, Peru, Uruguay, Palestine and Viet Nam.

**Schargorodsky, Hector.** ARGENTINA

Mr Schargorodsky is a civil servant and professor with a PhD in management. For over 20 years, he has worked for the Argentinian State on the protection of national cultural industries through the creation of sectorial consensus groups and the implementation of new standards. He has extensive experience in Argentina, Chile, Spain and Uruguay, has over 10 years of academic experience in Argentina and Chile and is the director of a Masters in cultural and creative organisations management at the University of Buenos Aires.

**Senior, Andrew.** UK

Mr Senior is a Director of Andrew Senior Associates Ltd, a specialist creative economy agency. A lawyer by profession, he is internationally recognized as a leading expert in the creative economy, with a particular emphasis on policy-making, entrepreneurship, copyright, digitization and business and trade development. He established and led the British Council's Creative Economy programme from 1999 to 2010, working in over 50 countries, developing innovative strategic projects to support mapping, policy development, creative entrepreneurship and its first, highly successful, video games strategy.

**Soto Labbé, Paulina.** CHILE

Ms Soto Labbé is an international consultant, partner and research director of Patrimonia Consultores S.A. For 18 years, she has diagnosed, designed and evaluated projects, programmes and policies related to youth, cultural industries and heritage. She is an expert in cultural information systems and has played an important role in mapping studies and projects such as the Cultural Mapping of Chile. She has also participated in research, planning and programme management focused on cultural heritage and sustainable tourism.

**Stanbury, Lloyd.** JAMAICA

Mr Stanbury is an attorney-at-law and creative industries development consultant with significant international experience. He is an expert in the fields of music business, intellectual property and entertainment law. He also has experience in the development of cultural and creative industries policy frameworks and development strategies in the Caribbean, and has conducted training workshops for creative and cultural industries entrepreneurs in Africa and the Caribbean.

**van Graan, Mike.** SOUTH AFRICA

Mr van Graan has been a national and local government advisor on cultural policies since 1994. He has extensive experience on cultural funding issues (Business and the Arts South Africa) and is a key contributor to the formulation of a generic cultural policy framework for African countries. He has provided training and mentoring projects across Africa and is the founding Secretary-General of Arterial Network, an NGO working in the field of cultural policy formulation and advocacy.

**Villaseñor, Carlos.** MEXICO

Mr Villaseñor is an independent consultant and CEO of Cultural Interactivity and Development. Since 1994, he has been working on culture-based development policies and cultural actions to promote public security. He was an international consultant in the creation of the Cultural Development Plans for Medellín, Bogota and Barranquilla (Colombia) and the Cultural Laws for Coahuila and Michoacán (Mexico). He is part of the Expert Group for the Implementation of the Iberoamerican Cultural Charter, in collaboration with SEGIB.

**Zappino, Vincenzo.** ITALY

Mr Zappino is an international consultant and expert in cultural and tourism development. As an economist, he has 15 years of experience in development projects, with an emphasis on sustainable tourism, cultural development and international cooperation policies. He has worked on large-scale projects on culture and tourism policy funded by the World Bank and the Inter-American Development Bank.



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