



Potentialities and issues at stake in creation and culture towards development

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Introduction

My purpose is that of an agent in the field who collaborates with professionals of culture and development and with decision-makers. This paper is addressed above all to decision-makers, and especially to those of the countries of the South. It is essentially aimed at:

- 1- Human creativity is a difficult resource to measure. It exists within all peoples. And artistic creation and the cultural industries are their most elaborate vectors.
- 2 – Our world changes. As we enter into a phase where the economy and culture are linked through technologies and the objects we use on a daily basis, through access to knowledge and information, and through consumption patterns. Culture may have considerable economic repercussions if the conditions for its flourishing are met.
- 3 – The sector of culture contains unexplored deposits of great value¹.
- 4 – The professionals seek to participate, with the decision-makers, in the advent of a society marked by creation and diversity.

Now is the time to act. The States, notably those of the ACP countries, should draw up appropriate strategies, create provisions and programmes where culture must contribute, not only to economic growth, but also to the welfare of the populations, to the sharing of their artistic expressions and hence to diversity.

In order to act, we have at our disposal a wide-ranging collection of texts. Since they are often not so well known by the professionals as by persons responsible for policies, I would like to present a brief summary.

On the side of the European Union, at least 4 documents define the guidelines, priorities and methods of international cooperation.

- The Treaty of the EU² imposes on the European Community and its Member States the promotion of cultural aspects in their international relations as well as in their development and trade-related policies, so as to contribute to a world order based on sustainable development, peaceful coexistence and dialogue between cultures;
- The European consensus for development (2005) places emphasis on the role of cultural cooperation in the eradication of poverty and in sustainable development;
- The European Agenda for culture in a globalising world³ (2007) is evidence of the growing recognition of the fact that culture is essential to the welfare of humanity;

¹ Value understood in the economic sense and philosophical sense

² Article 151, this is also the case of the previous Lomé Conventions

³ Communication of the European Commission relative to a European agenda for culture in a globalising world

- The Resolution relative to the European agenda on culture adopted in 2008 also identifies culture as an indispensable element in international relations as well as the promotion of cultural diversity and intercultural dialogue in relations with developing countries in terms of priorities, strategic objectives and common working methods.

Regarding the actual countries of the ACP, aware of the interest in considering culture as a development sector and a priority of international cooperation, they have adopted texts which define their guidelines:

- The Dakar Plan of Action for the Promotion of ACP Cultures and Cultural Industries (2003);
- The Santo Domingo Resolution (2006) which states the important role of culture in sustainable development and the achievement of the millennium development objectives;

Adopted by the international community, the UNESCO Convention for the protection and promotion of the diversity of cultural expressions (2005) emphasises the sovereign right of States to define cultural policies. It reinforces international cooperation by promoting the cultural expressions of all countries. On the instigation of its Member States, the European Community is endeavouring to make cultural diversity a fundamental area of its action abroad and insists on the cultural role of Europe in international relations. Most of the ACP countries have chosen to see this convention ratified. In this way the Dominican Republic, based on the concept of «cultural rights» contained in the international agreements, has a reform in progress which integrates culture in its Constitution.

Last but not least, the Cotonou Agreement, common to both parties, seeks to make culture an integral part of cooperation. The ACP countries and, on a wider scale, the international community, have noted the limitations of development strategies when they are exclusively economic. This awareness has led them to envisage culture as a catalyst of development processes. Hence, it is clear that the political and regulatory framework has been established. It is now up to us to express it through action.

During this presentation, I shall endeavour to show how culture contributes to development, by addressing the growing contribution of these industries to national economies, and finally, I will attempt to identify the challenges to the positive enhancement of culture and development.

I. CULTURE AS A CONDITION OF DEVELOPMENT: THE PROBLEMS OF DEVELOPMENT ARE ALSO CULTURAL PROBLEMS

The problems of development are also, and perhaps above all, cultural problems

The failures of certain economic policies have led us to reconsider the approaches to development and to take into account the promotion of the cultural identity of populations and of the cultural resources to be made available to them. To promote their development, they must be based on their own cultural roots so that they can find the necessary motivation and self-confidence therein.

Culture is a sphere where a society may express its relationship to the world, its originality, undergo self analysis and project its future. This forms the foundations of the organisation and functioning of society, with culture determining the style and content of the economic and social development.

Nowadays, we know there are mechanisms which explain the role of culture in development. It is through their culture that groups express themselves. And it is based on culture that groups are mobilised to respond to the challenges confronting them. Through its force of expression and potential for innovation, creation plays an essential role in the process of the transformation of society.

Development and cultural identity

Cultural identity defines the image a society creates of itself. And artistic creation, in constant evolution, contributes in a determinant manner to its blossoming, nurturing and consolidation. This is seen, for example, with carnivals which, in the Caribbean Islands crystallise the identity of the peoples of Antilles and merge social groups to form, for one moment, a single community. Symbols of their identity, the carnivals vibrate and transform the different peoples.

A living essence, cultural identity supplies a framework of behavioural norms for lifestyles. It also allows for the incorporation of new and borrowed elements. This is why the pertinence and effectiveness of the institutions devoted to development depend on their being anchored in cultural continuity and on their openness to change. As an example, the political institution of the national conferences in Africa was born in Benin, taken from an old cultural tradition of dialogue based on the search for a consensus. And we see this now as forming the link between culture and democracy.

Culture and democracy

The challenge to democracy lies in the possession of liberties and the indispensable eradication of poverty. This requires citizens who are educated, informed and creative, citizens who are (potentially) free and capable of playing an active and responsible role. Hence, a society which encourages artistic creation and allows its creators to question its institutions and place in question its standards – because the role of artists is to express the world both in terms of its beauty as well as its deficiencies – such a society is a democratic community. It accepts the confrontation of points of view without bloodthirsty violence. It offers the less fortunate the possibility to valorise their know-how and creativity to contribute, they too, to economic, social and cultural transformation.

By stimulating the individual and collective imagination, by creating bridges between communities through the valorisation of their heritage, and free and plural creativity, art may provide a determinant contribution to democracy.

Culture and social cohesion

While difficult to quantify, the contribution of the cultural sector to social cohesion is, however, undeniable. Thus, a survey carried out in 60 countries by the World Bank amongst the inhabitants of underprivileged areas revealed that these populations aspire less to the possession of material assets and more to the recognition of their dignity. And this claimed dignity is shown in the possibility of expressing their points of view and having their artistic expressions recognised in the same manner as that afforded to the elites.

Each people have the right, in the name of cultural diversity, to live its own identity. Each people should have the means to valorise its heritage as well as its contemporary productions. And it is normal that this should be able to be done through engaging in a search for economic resources.

Culture does not merely concern the identity of societies. It also intervenes in the global economy which it enriches through its capital and which it stimulates. Thus, the entire economy benefits from the efforts of cultural activity through the production of cultural products and services adapted to society's mutations, through its impact on non-cultural sectors, especially through the opening of new markets.

II. CULTURE AS A RESOURCE FOR DEVELOPMENT: A GROWING ECONOMIC SECTOR

The economic crisis which is currently overwhelming the international community is aggravating the situation of poverty experienced by important fringes of the populations of the ACP area. Now, the Millennium Development Goals cannot be achieved without strong growth. The cultural sector may contribute to the latter through its potential in terms of employment linked to services, a particularly important sector for economies with little industrialisation.

1. The contribution of the cultural sector to the national economy and to development: some benchmarks at a world level

The analysis of the statistics produced in the world allows for an understanding of the role played by the cultural sector in national economies.

A particularly thorough study shows the importance of the cultural industries in the European economy⁴. In 2003, this sector contributed to GDP at the level of 3.2% in Norway, 3.0% in Great Britain and 2.3% in the Czech Republic.

The effect on employment is also significant. In Asia, the Indian cinematographic industry alone employs more than 4 million people and represents approximately 2.3 thousand million USD⁵. In Latin America, the copyright industries contributed 2% to the GDP of Chile and 2.7% to its national employment between 1990 and 1998. In Brazil, the cultural industries represented 6.7% of GDP and 5% of employment in 1998⁶. Regarding France, Norway and Great Britain, a comparison with the figures for the agro-food industry reveals that the results of the cultural sector are higher.

In most countries, the cultural sector greatly contributes to their economic growth, especially since their growth indices are greater than GDP growth rates. It is therefore clearly apparent that this sector may constitute an engine of growth if the States establish an institutional, legal and economic environment favourable to its development.

2. The economic and social contribution of the cultural sector in the ACP countries

With the exception of South Africa, Mali, the Member States of CARICOM and certain States of WAEMU, the cultural economy of the ACP countries has not been greatly studied up to date. However, some surveys have attempted to evaluate its impact. While the disparity in the activities measures and methods used renders it difficult to make a rigorous comparison, it does, nonetheless, allow for indications on trends.

a. Size of the production of the sector and contribution to employment

In order to assess the contribution of culture to the economies of the ACP countries, the importance of its production should be evaluated, as well as the number of jobs created and its contribution to GDP.

In South Africa, the publishing sector annually generates revenues of around 200 million USD⁷ and 3,000 often highly qualified jobs. The cinema sector produces 550 million USD and employs 30,000 persons⁸.

⁴ KEA European Affairs, *L'économie de la culture en Europe*, 2006

⁵ UK INDIA Business Council

⁶ Study on the economic importance of industries and activities protected by copyright and related right in the MERCOSUR countries and Chile, WIPO, UNICAMP, undated.

⁷ Cultural Observatory of South Africa

⁸ Department of Trade and Industry of South Africa

The music sector represented 200 million USD, and generated 12,000 jobs in 1998⁹. Handicrafts represented 220 million USD, that is, 0.14% of GDP and provided 38,000 jobs in 1998¹⁰.

In Zimbabwe, according to the estimates, the stone sculpture sector generates at least 120,000 direct jobs and, if the assistants and intermediaries are included, this figure increases to 360,000 direct and indirect jobs. Furthermore, there is the visual arts sector, in which sculpture generated revenues between 91 million and 127 million USD in 2007¹¹.

In Jamaica, the music industry employs 12,000 people¹² and generated revenue of 255 million USD in 2004¹³. The audiovisual sector represented 12.5 million USD in 2006¹⁴ and the performing arts sector registered more than 1.6 million USD¹⁵. On a more general level, the sectors linked to copyrights represented 5% of the GDP of Jamaica and 3% of its employment¹⁶.

In the Ivory Coast, the publishing, music and audiovisual sectors employed approximately 4,000 people in 2007 and generated revenues of 62 million USD¹⁷. In Burkina Faso, these same sectors provided approximately 1,600 jobs¹⁸ in 2007.

In Mali, a study carried out in 2007 by IBF for the EC¹⁹ assessed that the contribution of the group of cultural sectors excluding fashion and design stood at 76 thousand million Francs CFA in 2006, that is 2.38% of GDP and estimated that the total number of workers in the cultural sector in Mali was 115,000 in 2004, that is 5.85% of the employed population.

b. The multiplier effect

The production of a cultural product or service uses intermediary products, supplies and equipment manufactured by other sectors of the economy. Thus the growth of the cultural sector results in the growth of other sectors through the demand for the intermediary products it induces. For example, the publishing industry uses paper, the production of a film requires numerous services linked to communication, transport and financial services. The multiplier measures the increase in GDP linked to one unit of production in a given sector.

As an example, in the Province of Cape Town (South Africa), the production of a film mobilises a budget somewhere between 4 and 30 million rand and creates 75 direct jobs and 500 indirect jobs²⁰. In Morocco, the shooting of films in the studios established at Ouarzazate annually generates an average of 100 million USD and provides 3,000 direct jobs and some 90,000 jobs indirectly through related activities, per year.

It should be noted that the size of this multiplier effect will depend on the levels of development of the economic links in the cultural sectors. If all the links in the production chain are poorly developed, the sector will seek its supplies outside of the country and the multiplier effect will be very limited.

⁹ The South African Music Industry. The Cultural Industries Growth Strategy, DACST, 1998.

¹⁰ Department of Trade and Industry of South Africa

¹¹ Cultural Fund Baseline Survey 2008, Study on Stone Sculpting in Zimbabwe, Maria Imbrova, February 2009

¹² Caribbean Music Industry Database, 2000

¹³ Jamaica Trade and Invest, former Jampro

¹⁴ Jamaica Trade and Invest, former Jampro

¹⁵ The Cultural Industries in CARICOM: Trade and Development Challenges, Keith Nurse, 2006

¹⁶ Survey of the musical industry in the Caribbean, working paper, Colloquium: Culture and creation, factors of development, M. Wayne SINCLAIR, 2009

¹⁷ in «Survey of the cultural economy in the WAEMU countries: the case of Burkina Faso, Ivory Coast and Senegal», OIF, 2009: estimate carried out using data from a non-exhaustive survey of cultural structures of the Ivory Coast in 2008 (87% of which communicated the number of their employees and 63% communicated their turnover).

¹⁸ in «Survey of the cultural economy in the WAEMU countries: the case of Burkina Faso, Ivory Coast and Senegal», OIF, 2009: estimate carried out using data from a non-exhaustive survey of cultural structures of the Burkina Faso in 2008 (40% communicated the number of their employees).

¹⁹ IBF study on the viability of support to the cultural sector in Mali within the framework of the 10th EDF, Jeretic-Héau-Cissé, January 2008

²⁰ «Cape Town hits the big time in global industry», Suzaki J., Sunday Times, 12th January 2003.

On this issue, the example of the Jamaican musical industry is significant. Indeed, although Jamaica produces 25% of the world's reggae music, its musical industry is far from receiving the totality of the revenue thus induced. The issue here is that certain links along the value chain are often assured by the big market players, the majors.

In contrast, the more recent re-location away from the United States and Europe of certain links in the audiovisual production chain such as computer graphics or animation towards India and the Philippines has created a new and interesting source of revenue for these countries. It is therefore, clearly important to possess a developed cultural sector at all levels of production. This condition will allow for the capture of all revenues induced by the consumption of cultural products.

These statistics, while merely partial, reveal a contribution which should be taken into serious consideration, notably from the perspective of employment policies, professional training and education. Because if a comparison is made between this level of contribution and the weak structuring of the cultural economy of these countries, it may be inferred that, in a structured environment, this input could become increasingly important.

c. The impact on sectors which use cultural products and services

The fact of the predominance of the informal economy in certain ACP countries and, since the flows linked to the cultural sector are rarely taken into account in the economic statistics of these countries, the estimate of precise values of the impact of the cultural sector on sectors which use their products is problematic. Nevertheless, tourism is one of the sectors of the economy which greatly benefits from cultural resources, as is the case of all the transport, hotel and restaurant sectors. The « invisible exports » should not be forgotten, such as artistic expressions and lifestyles which also constitute factors of attraction which assure the reflection of a society and allow it to enter into dialogue with other cultures.

3. The contribution of the cultural sector to international trade

a. Trends in world international trade

Since 2000, international trade in cultural products has increased at an average annual rate of 7%²¹. Technological innovations and the reduction in barriers to trade have contributed to these dynamics. It is now possible to rapidly reproduce and transport the production of cultural products at a lower cost and in great quantities.

As an example, the export of cultural products and services stood at 424.4 thousand million USD in 2005 and has registered an annual average growth of 6.4% since 1996²². Creative services represent 21% of these exports. The design sector alone was responsible for 65% of the exports of creative products.

b. What is the position of the developing economies in the trade of cultural products and services?

Countries such as India, China, the Philippines, Brazil and Mexico²³ are evidence of the remarkable dynamism in the area of audiovisual production. In spite of these exceptions, the growth in the trade of cultural products and services remains concentrated around a small number of conglomerates of global dimension which control the distribution of these products. Penalised by this concentration, there is competition against the productions of the ACP countries in their own market. The control of the distribution network by the international companies constrains their participation in world supply and, as a consequence, limits cultural diversity. For certain countries, the massive importation of foreign products even acts to prevent all local production.

²¹ International trade in a selection of cultural products and services, 1994-2003, UNESCO.

²² UNCTAD – UNDP, Creative Economy report 2008

²³ UNESCO, International flow of cultural products, 1990-1998

The developing countries contributed to 41% of the exports of creative products in 2005 and to only 22% if China is excluded. The areas in which these countries (including China) possess an important potential are art and handicrafts, design and the new forms of media²⁴ with a respective contribution of 60%, 47% and 46% of world exports. Africa contributes marginally (less than 1%) to world exports of creative products. This weakness reflects not only its limited competitiveness on world markets, but also the very informal character of this sector.

The WAEMU countries possess a recognised pool of artistic creativity. However, the existing statistics probably underestimate the contribution of these countries to world trade. In 2005, the exports of creative products registered 72 million USD for the Ivory Coast, 28 million USD for Senegal and 9 million USD for Togo²⁵. In general, these countries are net importers of cultural products, except in the case of art and handicrafts.

Regarding the Caribbean, the exports of creative products generated revenues of 13 million USD for Barbados in 2005 and 22 million USD for Trinidad and Tobago in 2005²⁶.

In short, in spite of these handicaps, the cultural sector is an important source of employment and revenue. It generates important financial returns symbolised by certain artists such as Youssou NDOUR or Bob MARLEY whose fortunes allowed them to constitute powerful economic groups.

4. Culture as a resource for local development

It is at the regional, city or district level that the forms through which culture contributes to development are most visible. Directly linked to the cultural needs of the population and to the quality of their life, the cultural sector contributes to local development. Cities such as Kingston, Johannesburg or Dakar are places where cultural products are produced linked to the history and identity of their peoples. Local creativity induces the emergence of new activities which generate employment. The positive spinoffs are reflected in a cascading manner in local trade, in enterprises working upstream and downstream of the cultural sector, and in the resources of the populations and local community organisations.

The search for new sources of growth and employment for local development has led to certain States land territorial associative organisations of the ACP countries to implementing cultural programmes of territorial development.

In Morocco, thanks to a programme prepared by the Moroccan Cinematographic Centre and Regional Council of Souss-Massa-Drâa, the cinematographic industry participates actively in the economic and social development of this region. The filming of foreign productions annually generates a turnover of over 100 million USD. More than ninety thousand people, from craftsmen and women, supporting actors, technicians, hotel staff, tradesmen and women, live from this activity²⁷. The expansion in the capacity to receive this filming and improvement in tax conditions have resulted in an increase in the number of films shot. From 11 films shot in 2005 to 38 in 2016, this has increased revenue to 232 million USD, which has permitted the creation of approximately 8,000 additional jobs²⁸. This is what is revealed by a recent strategy study ordered by the Moroccan operators and decision-makers.

It is precisely this strategy which has been pursued by the City and Province of Cape Town²⁹ in South Africa. Through various measures related to tax, techniques and material aimed at developing the capacity to receive filming, the Cape Film Commission has permitted the fostering and emergence of new

²⁴ According to the UNCTAD Report: registered media with sound and image and video games

²⁵ UNCTAD, UNDP, Creative Economy Report 2008

²⁶ UNCTAD, UNDP, Creative Economy Report 2008

²⁷ www.ouarzazate.com

²⁸ 43 million dirham for the cinematographic industry, Bladi.net, 31st December 2007.

²⁹ Cape Town Economic Development and Tourism Directorate

activities and resources such as laboratories, rental companies for material and casting agencies. The turnover of this sector in the province of Cape Town registered 2.6 thousand million rand in 2006; 6,058 full-time jobs and 2,501 indirect jobs have been created³⁰.

These extremely strong dynamics have a multiplier effect on the local economy. One rand of local expenditure in the production of a film generates 2.5 rand in the rest of the city's economy³¹. And the total activity of this sector generates tax revenue for the local organisations of 332 million rand. For these populations, this brings in an indirect source of revenue of 1.63 thousand million rand³².

The success of this local development strategy and the availability of different professional groups will lead to the creation of Cape Town Dreamworld. Started by a private South-African producer, Dreamworld will possibly be the largest complex of cinema studios in existence on the African continent. Possessing three studios, workshops and offices, it should substantially increase the revenue linked to cinematographic production.

To summarise, the history and cultural identity of a territory is also a means for the reconversion of the local economy. They give rise to the creation of entirely new activities for their populations.

In Johannesburg, the initiative came from the local authorities and associations and concerns the districts of Newtown in the centre and Kliptown in Soweto.

Newtown and Kliptown: urban development through culture in Johannesburg

Confronted with the problems of poverty, degradation of the urban environment and security of certain districts and, in light of the cultural needs of the new South Africa, the City of Johannesburg embarked on two ambitious programmes aimed at urban renovation in two of its symbolic districts.

In the city centre, Newton was saved thanks to the artists

After the transfer of numerous enterprises, the buildings which they had occupied succumbed to serious degradation and resulted in the impoverishment of this historic district as well as major insecurity. Attracted by the places available, avant-garde artists moved in there in 1977. Perceiving the advantage that their presence could represent, the Development Agency of Johannesburg prepared a programme aimed at urban renovation to transform Newton into a cultural district.

It thus created or facilitated the implantation of specific places for the practice and dissemination of theatrical activities such as the Market Theatre, of music such as The Bassline or Newtown Music Hall, of dance such as the Dance Factory, of the visual arts such as the Market Photo Workshop, and of heritage such as MUSEUMAFRICA and the Worker's Museum.

It also installed new public lighting and a new signalling system with the collaboration of designers and plastic artists, and created the Mary Fitzgerald Square, a central place aimed at receiving major events. Furthermore, the installation of enterprises linked to the creative economy was facilitated by the opening of handicraft shops and advertising agencies, architects' studios, art galleries and cafés-concerts.

By giving this district a new image based on creativity, innovation and art, the municipal Development Agency transformed it into a wealth-creating dynamic area thanks to the action of artists and enterprises of the cultural sector. Newton has thus become a welcoming and safe district in the centre of Johannesburg and nowadays forms the heart of the artistic creation and cultural life of the new South Africa.

³⁰ A strategic economic analysis of the Cape Town and Western Cape film industry, Strategic Economic Solutions CC, 2007.

³¹ Sukazi J. «Cape Town hits the big time in global film industry» in Sunday Times, 12/01/2003

³² City of Cape Town Film Policy and Protocol, June 2004

Kliptown, a symbolic suburb of Soweto

In this township, it was also due to the initiative of an urban development agency³³ that this suburb was transformed and renovated.

A suburb of Soweto, Kliptown is a symbol of the resistance to apartheid. It was there that in June 1955 the Freedom Charter was adopted, one of the founding acts of the new South Africa. Inhabited by an impoverished and poorly qualified population living in precarious housing and essentially carrying out informal trade, this suburb needed activities and jobs which could provide its inhabitants with sources of revenue.

The development strategy was based on the political history and cultural life of this impoverished suburb to stimulate the local economy through activities linked to culture and tourism. Thus, in addition to the construction of accommodation, a central square, the Walter Sisulu Square of Dedication was created there. Endowed with a multipurpose centre, a hotel, a tourist office and shops, it was developed for shopkeepers. The locations dedicated to cultural events were developed and are managed by the local network and extremely dynamic cultural associations. Memorials were built such as the Kliptown New Freedom Charter Monument, and the Square with the 10 Pillars of Freedom Charter;

In Newtown, as with Kliptown, the programmes implemented have changed the image of these districts and added value to their land. The cultural sector has thus been revealed as a decisive factor in economic and social development.

Music and local development in the Ivory Coast

In the Ivory Coast, music has been the vector of local development. In Abidjan, local associations and private operators supported by the Chamber of Commerce are currently collaborating with the Ministry of Culture to create an area for economic and cultural activities. With its creation in progress in Treichville, the historic district, formerly the heart of the cultural and political life of the Ivory Coast, this area called Nzassa regroups complementary activities of artistic, educational, technical and commercial character. Based on the advantage effect of proximity, it seeks to favour technical and commercial transactions and the exchange of knowledge between the regrouped professionals.

Nzassa will be built on the banks of a lagoon and will take into account both urbanism as well as the environment since it is included in a development project of the banks of the Abidjan lagoon. Nzassa is a resource centre which will regroup a hothouse of cultural enterprises co-piloted by the Chamber of Commerce, places for performance fully equipped for music and dance and two areas for performances and shows. It is aimed at professional musicians and dancers, semi-professionals and amateurs, producers and entrepreneurs linked to the performing arts as well as the educational world. It will also offer training, information and advisory activities to the cultural enterprises as well as specialised shops and working and meeting areas for professionals of the performing arts.

Festivals for quality of life and economic growth through tourism

Throughout the entire duration of a festival, there will be positive effects on the local economy. This will foster the development of tourism and stimulate links between the economic and social agents which gravitate around its organisation.

Music festivals, in particular carnivals, are central points for the development of the arts and cultural industries of the Caribbean. Through their exposure to the media, they represent an attractive tourist product and allow for the creation of new markets and promotion of a region. They not only foster the

³³ BLUE IQ DEVELOPMENT AGENCY

preservation and valorisation of musical heritage, but also the establishment of local cultural infrastructures which may be used by the populations.

The largest festival of the Caribbean, the Trinidad carnival, attracted over 40,000 visitors and generated revenue of 27.5 million USD in 2004. The Saint Lucia Jazz Festival attracted 10,000 to 13,000 visitors who spent 17.3 million US\$ in 2003. In Jamaica, the SumFest Reggae Festival generated an economic impact in the order of 1 thousand million Jamaican dollars (12.3 million USD)³⁴.

In short, culture, a vector of development, integrated in territorial policies thus constitutes a tool for innovation and the reconversion of economic activities. It allows for the association of culture to various sectoral policies. It also represents the identity of a territory, as is perfectly illustrated by the reggae or dancehall of Jamaica.

II. THE CHALLENGES TO BE MET FOR A CHANGE OF PARADIGM

The policy and regulatory framework adopted by the Member States of the EU and Member States of the ACP group, indicates that a consensus has been reached on the role of culture in development and on its articulation with other sectoral policies. From the start, the challenge will be to define the methods and instruments which will enable their implementation within the national strategies of the ACP countries as well as that of bilateral and multilateral cooperation.

In the two cases, the national (macro), local (micro) and regional (inter-state) levels should be taken into consideration. In this regard, while distinguishing clearly between aspects which should be raised in the short and long term, it is important to invest in inter-sectoral projects based on culture.

In this perspective, a specific financing instrument and flexible structures such as working parties, constituted at these different levels, will enable the convergence of sectoral policies on cross-cutting subjects such as employment, vocational training, education, territorial planning, support to the private sector and corporate governance.

Furthermore, the articulation between culture and these sectoral policies demands legitimacy. That will depend, in part, on the practices of the artists and cultural entrepreneurs who the public policies will address; on their capacity to show through their work that the cultural sector effectively contributes to development. This is why it is essential for there to be groups of professionals within representative organisations which are true engines of change. There is a need, in this perspective, to establish structures and mechanisms for technical follow-up activities.

Regarding the cultural sector of the majority of the ACP countries, it is vital to structure the cultural economy in a viable manner. In order to flourish, the vast creative potentials of the ACP countries require a favourable environment in which creation, production, diffusion, training, the cultural economy and its legislation form a coherent whole.

This sheds light on the indispensable need for the States to create an overall environment to raise the obstacles to the contribution of the cultural sector to development: precariousness or lack of artistic status, weak knowledge on intellectual property and the development of piracy, heavy production costs, financing difficulties, insufficient market size and embryonic distribution networks. This also implies an urgent need to provide support so that they are able to assume their functions.

Handicapped by the importance of the financial investments required by the cultural industries, the cultural productions of the ACP countries endeavour to maintain a significant presence in their own

³⁴ The Cultural Industries in CARICOM : Trade and Development Challenges, Keith Nurse, 2006

countries and on international markets. However, a local supply exists and corresponds to the cultural needs of the populations. It deserves to be accompanied by strategies of integration and economic spaces which offer commercial opportunities.

Various factors indicate the priority to be given to regional integration in the strategies on assistance to the cultural industries of the ACP countries. This would involve the narrowness of national markets, weak purchasing power and loss of relevance of national frontiers.

Furthermore, taken sector by sector, the cultural industries of the ACP countries possess neither sufficient nor competitive production. Moreover, the importance of the investments to be carried out in terms of technical infrastructures, vocational training and financial support exceed the capacities of each country.

Regional cooperation is a primordial issue at stake. This will allow the countries to gain common infrastructures to increase their production, and the improved dissemination of their production to meet the cultural needs of the populations. This will provide them with the capacity to carry out common activities such as vocational training, the improvement and harmonisation of the institutional and legal environment. Thanks to the economies of scale which would result thereof, the consequent reduction in costs would improve the competitiveness of supply.

By being supported by structured professional organisations on a regional basis and not merely nationally, regional cooperation would allow the cultural agents to acquire greater negotiation capacity.

At this moment in time, two priorities should be addressed: the carrying out of programmes of economic and statistical studies so as to improve knowledge on the economic realities of cultural activity; and preparation of sub-regional action plans by strategic sector and by subject.

Important and complex, this work requires the contextualisation of the cultural enterprises. It also requires the development of the spaces they need to prosper and become competitive.

The third issue concerns the capacity of societies to engage in people to people dialogues for the interpretation of culture, of artistic creation. Dialogue in all directions possible: North-South, East-West, South-South to establish real exchanges favourable to sound mutual understanding prior to mutually advantageous cooperation. Not only does it require the development of these exchanges, but also their integration within artistic education programmes, teachings on history and the dynamics of artistic creation in the world. Having the creators, intercultural mediators and public open to the expressions and currents of the world is one of the major conditions for dialogue between cultures.

Conclusion.

The development of the cultural industries of the ACP countries is an essential need not only for their identity but also for cultural diversity in the world. It is therefore urgent to meet the conditions for the cultural flourishing and, therefore, for human development in these countries. In this way, the revitalisation of their very rich heritage is a priority as well as the valorisation of their contemporary creations.

Therefore, this not only involves protecting heritage – the memory – nor the freezing of identities. To the contrary, it is necessary to enrich them through their exposure to the world, thus fostering international cultural cooperation.

To summarise, the meeting of these needs depends on the capacity of all the stakeholders – State, private sector and civil society – on the combination of their efforts with an increasingly strong willingness to incorporate culture in the entire development strategy. Culture, a major resource for development, culture, a vector of diffusion, requires the positive alliance of the whole group of the stakeholders involved in development and international cooperation.

ANNEXES: STATISTICAL COMPILATION OF THE CONTRIBUTION OF THE CULTURAL INDUSTRIES TO ECONOMIC GROWTH

Table 1: Contribution of the cultural industries to national economies

Countries	Contribution to GDP (%)	Contribution to employment (%)	Year
France	3.4	2.5	2003
Great Britain	3.0	3.8	2003
Norway	3.2		2003
Czech Republic	2.3	2.5	2003
Slovenia	2.2		2003
Brazil ³⁵	6.7	5.0	1998
Chile ³⁶	2.0	2.7	1990-1998
Jamaica ³⁷	5.0	3.0	NC
Mali	2.38	5.85	2007

Table 2: Estimate of the size of certain cultural sectors in various developing countries and ACP countries

Countries	Revenue (million US\$)	Sector	Jobs	Sector	GDP 2005 (thousand million US\$)
India	2,300	Cinema	4,000,000	Cinema	805
South Africa	200 200 220 550	Publishing Music Handicrafts Film	3,000 12,000 38,000 30,000	Publishing Music Handicrafts Film	239.5
Jamaica	255 1.6 12.5	Music Performing arts Audiovisual	12,000	Music	9.6
Ivory Coast ³⁸	62	Music, publishing, audiovisual	4,000	Music, publishing, audiovisual	16,3
Burkina Faso			1,600 ³⁹	Music, publishing, audiovisual	5.5
Zimbabwe	91-127	Visual arts	120,000	Sculpture	3.4

³⁵ Copyright industries

³⁶ Copyright industries

³⁷ Copyright industries

³⁸ Estimate carried out using a non-exhaustive survey of cultural structures in the Ivory Coast in 2008 (87% of which communicated the number of their employees and 63% communicated their turnover)

³⁹ Estimate carried out using a non-exhaustive survey of cultural structures in Burkina Faso in 2008 (40% of which wanted to share their data)

Table 3: Performance of the African continent in the creative products sector⁴⁰

Exports	1996 (million US\$)	2005 (million US\$)
Design	20	826
Publishing	4	480
Art and handicrafts	8	296
Visual arts	2	157

Table 4: Survey of the level of export of creative products in various ACP countries⁴¹

Countries	Exports (million US\$)	Year
Barbados	13	2005
Ivory Coast	72	2005
Senegal	28	2005
Togo	9	2005
Trinidad and Tobago	22	2005
Fiji	7	2005

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⁴⁰ Note: the variable availability of the data according to years and countries should be taken into account when assessing the performance differential between 1996 and 2005.

⁴¹ Partial results due to the lack of complete data.