Cultural and Creative Industries Supporting Activities in Sub-Saharan Africa: Mapping and Analysis

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Cultural and Creative Industries Supporting Activities in Sub-Saharan Africa

Mapping and Analysis

Pedro Affonso Ivo Franco and Kimani Njogu

ifa

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ifa Institut für
Auslandsbeziehungen

Content

key figures

Number of supporting
Initiatives – 24

Number of Programs – 18

Number of Projects – 6

Number of Countries
supported – 32

Diversity of Funders /
Implementers – 30

Diversity of Sectors Supported
– All CCIs sectors

Acronyms and Abbreviations

ABC	Brazilian Cooperation Agency
ACP	Africa, Caribbean Pacific
ADMI	Africa Digital Media Institute
AECID	Spanish Agency for International Cooperation and Development
AFD	*Agence Française de Développement*
AfDB	African Development Bank
AKBP	*Auswärtige Kultur- und Bildungspolitik*
ANDE	Aspen Network of Development Entrepreneurs
AU	African Union
AULP	Universities and Portuguese Language
CCIFSA	Cultural and Creative Industries Federation of South Africa
CCIs	Cultural and Creative Industries
CDEA	Culture and Development East Africa
CEMAC	Economic and Monetary Community of Central Africa
CIRTEF	French International Council of Radio and Television Broadcasting
COMESA	Common Market for Eastern and Southern Africa
CPLP	Community of Portuguese Speaking Countries
DEVCO	International Cooperation and Development
DICE	Developing Inclusive and Creative Economies
DRC	Democratic Republic of Congo
EAC	East African Community
ECCAS	Economic Community of Central African States
ECOWAS	Economic Community of West African States
EDF	European Development Fund
EU	European Union
EUNIC	European Union National Institutes for Culture
GDP	Gross Domestic Product
IAD	Internal Affairs Division
IGAD	Inter-Governmental Authority on Development
INPTIC	National Institute of Information Technology and Communication
IOC	International Olympic Committee
ISMA	International Security Management Association
JAMAFEST	*Jumuiya ya Afrika Mashariki Utamaduni Festival*
M&E	Monitoring & Evaluation
MSMEs	Micro, Small and Medium Enterprises
NESTA	National Endowment for Science, Technology and the Arts

OECD	Organisation for Economic Cooperation and Development
OIF	*Organisation Internationale de la Francophonie*
PALOP-TL	Portuguese-speaking African Countries and East Timor
R.O.O.M.	The Resource of Open Minds
RVO	Netherlands Enterprise Agency
SADC	Southern African Development Community
SDC	Swiss Agency for Development and Cooperation
SIDA	Swedish International Development Cooperation Agency
SSA	Sub-Saharan Africa
ToT	Training of Trainers
UEMOA	West African Economic and Monetary Union
UK	United Kingdom
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organisation
WAMZ	West African Monetary Zone

Foreword

"[…] it is crucial to identify and analyse the experience of past initiatives or other initiatives that are being conducted. This also demonstrates respect to other institutions (mainly to local institutions that perhaps have done previous activities with similar sub-sectors and target groups)", state the authors in this study.

Cultural and creative industries (CCI) are a strong driver for economic and societal innovation. In many African countries the CCI sectors are supported by EU member states and the European Union as a whole to foster sustainable development and international cultural exchange. For instance, the German Federal Foreign Office supports CCIs for the promotion of international, cross-border activities of the sector. The big potential of CCIs for the achievement of Agenda 2030 should lead to new or follow-up supporting programmes. Due to the high number of countries, international players, different sub-sectors and activities, it is very difficult to identify gaps and local needs for new or additional funding schemes. A mapping of on-going initiatives is crucial for the conceptualisation and implementation of new programmes.

The authors of this study, Pedro Affonso Ivo Franco and Kimani Njogu, draw up an inventory of the activities of EU member states and the European Union in the field of creative industries in Sub-Saharan Africa. Which countries are already particularly active in the field of creative industries in the region? How and with what objectives are projects supported? Which sectors are primarily supported in which countries? Are there thematic priorities or cross-sectoral inter-linkages? What are local needs?

This study forms part of ifa's Research Programme "Culture and Foreign Policy", in which experts address relevant issues relating to culture and foreign policy with the aim of involving academics, practitioners, policymakers and civil society. I would like to thank Pedro Affonso Ivo Franco and Kimani Njogu for their excellent work and commitment to this research project. In addition, I would like to thank my ifa colleagues Odila Triebel, Sarah Widmaier and Anja Schön for their work on the conception, coordination and editing of this project.

We need research examining the status quo of international cultural relations, including the views of partner countries, to better implement foreign cultural policy. Especially today, where the cultural sector has been hit particularly badly by the Covid-19 pandemic, international cooperation and co-creation is needed more than ever.

Ronald Grätz
Secretary General, ifa (Institut für Auslandsbeziehungen)

Abstract

Over the last 20 years, the power of cultural and creative industries (CCIs) as enablers and drivers of sustainable development has been broadly recognised. They are viewed as critical to social cohesion, social and economic transformation, and political stability. For this reason, it is important to explore and analyse what kind of CCIs supporting strategies, programmes and projects are in place in Sub-Saharan Africa, how they are working and their practical impacts. Furthermore, to deeply understand these dynamics and be able to provide accurate recommendations, this research looked not only at the practical cases of programmes developed multilaterally by the EU but also those developed individually by European countries' cultural institutions. The authors show how, where and why CCIs programmes are implemented and put forward a case for more sustainable projects with a stronger focus on local ownership.

Executive Summary

Over the last 20 years, the power of cultural and creative industries (CCIs) as enablers and drivers of sustainable development has been broadly recognised. They are viewed as critical to social cohesion, social and economic transformation, and political stability. CCIs growth rates, resilience towards economic downturn, link with innovation and technology, and the capacity to provide jobs in formal and informal sectors, especially among the youth, have reinforced the belief that CCIs could mitigate developing countries' challenges and accelerate socio-economic change.

Given the demographic growth, the size of the emerging middle class, rapid urbanisation and the widespread internet connectivity, the Sub-Saharan region represents an enormous consumer market and the source of traditional and innovative cultural and creative offers. However, the informal nature of businesses, inadequate protection of intellectual property rights, insufficient government policy and legislative support, challenges with mobility, as well as the absence of appropriate digital and physical infrastructure, are some major constraints to the development of the sector in the region.

It is important to explore and analyse what kind of CCIs supporting strategies, programmes and projects are in place in SSA, how they are working and their practical impacts. Furthermore, to deeply understand these dynamics and be able to provide accurate recommendations, this research looked not only at the practical cases of programmes developed multilaterally by the EU but also those developed individually by selected European countries' cultural institutions.

Therefore, this report aims to develop an inventory and analysis of CCIs supporting activities in SSA which are financed or implemented by the EU and selected European countries' cultural institutions.

Main Findings

Actors and CCI funding programmes

The EU supports CCIs in the whole region through different funding mechanisms and institutions including:

- DEVCO/European Development Fund
- ACP which is funded by the European Development Fund and ACP Secretariat
- EUNIC Global (funded by DEVCO and EUNIC cluster projects which are funded by the European Commission and cluster members)
- Interarts Consortium funded by DEVCO

EU member states institutions with a regular presence in the region, including:

- Hivos (funder and implementer)
- Prince Claus Fund (funder and implementer)
- AFD (funder and implementer)
- *France Diplomatie* – French Ministry of Europe and Foreign Affairs (funder and implementer)
- *Institut Français* (funder and implementer)
- *Instituto Camões* (funder and implementer)
- The Centre for Fine Arts BOZAR (funder/implementer through Interarts)
- *Culture et Développement* – CetD (funder/implementer through Interarts)
- French International Council of Radio and Television Broadcasting (implementer/partner with OIF)
- French National Audiovisual Institute (INA) (implementer/partner with OIF)
- Calouste Gulbenkian Foundation (funder)

European countries cultural institutions (non-EU actors)

- British Council (funder and implementer)
- Pro Helvetia (funder and implementer)

Non-EU international representative bodies

- OIF (funder and implementer)

Countries mainly supported

Kenya, South Africa, Nigeria, Senegal, Ethiopia and the DRC

Sectors mainly supported

- overlaps on: film, music, performing arts, and fashion
- digital/technology programmes are still emerging (within the last five years)

Types of Interventions: Sector-Oriented and General Intervention (areas)

- business skills, financial grants
- supporting cultural and creative industries for social cohesion
- freedom of expression
- human rights
- promotion of decent work and employment
- professionalisation, networking, workshops, conferences, mapping, capacity building, roadmap, training, visual literacy, gender equality, audience development
- re-signification of colonial infrastructure
- scholarships
- mobility and artistic residence
- content creation

Main target groups

- entrepreneurs that are informal, with limited access to credit, technology and markets
- mature and well-established entrepreneurs have been less targeted

Policy context

- programmes have taken into consideration UN, EU and European countries' frameworks (e. g. SDGs, EU Strategy for International Cultural Relations)
- limited inter-ministerial cooperation/coordination/capacity building

Selected Recommendations

Getting closer to local needs

- advance an agenda based on "genuine intentions"
- moving towards building more bottom-up programmes (people-oriented approach)
- designing programmes based on the local agenda
- supporting programme managers as "cultural translators" and strategy feeders

Diversification of Funding

- supporting intellectual property rights
- engaging the private sector to support CCIs
- funding alternative channels of content distribution

Programme Design

- mapping of previous and current activities
- design short duration projects/programmes as ladders
- level of participation of beneficiaries/shared ownership
    - flexibility in conditional grants. Increase opportunities for co-creation and co-curation of programmes
    - increase shared ownership in programme administration; build capacity and make SSAs institutions gain experience in programme administration and in sub-granting
    - open opportunities to local organisations invite foreign funders to take part and funding a local initiative
    - opportunity to develop programmes with previous beneficiaries consultation
    - opportunity to democratise the application processes (e. g. through local organisations, video applications to overcome illiteracy, multilingualism, etc.)
- changes from the intended plan
    - lack of mid-term evaluation in most of the programmes

Diversity of Sectors

- opportunity for cross-sector co-production (except from ACP *Culture+ Capital Numérique -Francophonie* that clearly had co-production as the main goal)
- possibilities to develop programmes focused on "green"/sustainable CCIs e.g. on fashion, design and festivals
- opportunity for match-making (i) between less established and well-established entrepreneurs and (ii) for the creation of consistent match-making platforms between counterparts in Europe and SSA

Policy Context

- connect with AU recommendations for the sector not only in relation to SDGs but also in relation to
    - integrating intellectual property rights in SSA, because currently, if the cooperation results in innovation (practices, technology) the copyrights are usually registered outside SSA in Europe
    - targeting schools, universities and technical institutes
    - use of local languages
- link with the African Union Agenda for CCI development
- supporting the development of cross-border and regional legislative environment

- supporting Regional Economic Commissions such as ECOWAS, SADC, ECCAS, and EAC to build a framework for artists' mobility without the challenges of stringent visa requirements and work permits
- work with/become enablers of existing think tanks working in the creative sector to advance the sector

Potential Research
- CCI activities of China and Russia in SSA
- US foundations supporting mechanisms
- synergies to existing and currently developing programmes
- role of the private sector

1. Introduction

Over the last 20 years, the power of cultural and creative industries (CCIs) as enablers and drivers of sustainable development has been broadly recognised. They are viewed as critical to social cohesion, social and economic transformation, and political stability. CCIs growth rates, resilience towards economic downturn, link with innovation and technology, and the capacity to provide jobs in formal and informal sectors, especially among the youth, have reinforced the belief that CCIs could emerge as an "alternative route to mitigate developing countries' challenges and accelerate socio-economic change"[1]. Both in the North and the South, CCIs are uniquely placed to absolve skilled and well-networked workers.

With the emergence of terminologies such as Cultural Industries, Cultural and Creative Industries, as well as Creative Economy over the last 20 years, governments, institutions, and programmes that once funded culture and arts started funding initiatives to achieve social and economic impacts. The introduction of CCIs in the development agenda reinforced with the launch of the UNESCO 2005 convention also influenced the programme´s type of intervention. Funders started focusing on activities that would also result in employment, economic development, and economic impact.

Encompassing the arts, culture, tangible and intangible heritage and activities that rely on creativity to deliver innovation and competitiveness, CCIs can be classified as follows[2]:

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[1] UNCTAD (2010), Creative Economy Report: A Feasible Development Option. Available at: http://unctad.org/en/Docs/ditctab20103_en.pdf [Accessed February 6, 2019].
[2] Inspired by the UNCTAD (2010), Creative Economy Report: A Feasible Development Option. Available at: http://unctad.org/en/Docs/ditctab20103_en.pdf [Accessed February 6, 2019].

NUCLEAR CULTURAL AND CREATIVE SECTORS						OTHER CREATIVE AND DIGITAL
CULTURAL AND NATURAL HERITAGE	PERFORMANCE AND CELEBRA-TION	VISUAL ARTS AND CRAFTS	BOOKS AND PRESS	AUDIO-VISUAL AND INTERACTIVE MEDIA	DESIGN AND CREATIVE SERVICES	CREATIVE DIGITAL
- Intangible Cultural herit-age (Oral traditions and expressions, rituals, lan-guages and social practices) - Museum and conservation -Archaeological and Historical Places - Cultural Landscapes - Natural Herit-age - Archives	- Performing Arts - Music - Festival, Fairs and Feasts	- Fine Arts - Photography - Crafts - Galleries	- Books - Newspapers and Magazines - Digital media - Other printed material - Libraries (also virtual) - Book Fairs	- Film and Video - TV and Radio (also internet live streaming) - Internet podcasting - Video Games (also Online) - Computer Games (also Online)	- Fashion Design - Digital Design - Graphic Design - Interior Design - Landscape Design -Architectural Services -Advertising Services	- Big Data - Smart Tech-nology - VR, AR, AI - Robotics
CREATIVE ECONOMY						

According to the UNCTAD 2018[3] report, between 2002 and 2015 the global market size for cultural and creative goods experienced substantial expansion, more than doubling its size from $ 208 billion in 2002 to $ 509 billion in 2015. The CCIs have an annual growth of four times more than manufacturing in many OECD and developing countries (UNCTAD 2010). Despite this global trend, the CCIs sector in Africa is still nascent and is viewed as the sleeping giant whose visibility has been emerging as a sum of local efforts, the input of European, Non-European cultural institutions and their programmes.

Given the demographic growth, the size of the emerging middle class, rapid urbanisa-tion and the widespread internet connectivity, the Sub-Saharan region represents an enormous consumer market and the source of traditional and innovative cultural and creative offers. However, the informal nature of businesses, inadequate protection of intellectual property rights, insufficient government policy and legislative support, chal-

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[3] Creative Economy Outlook Trends in international trade in creative industries.

lenges with mobility, as well as the absence of appropriate digital and physical infrastructure, are some major constraints to the development of the sector in the region.

Generally, programmes funded by the European Union (EU) and programmes implemented by European Union member states' cultural institutions in Sub-Saharan Africa (SSA) tend to lean towards capacity building, networking, mobility and provision of space for creative expression. These programmes are building on local potential and extending the European agenda for the sector.

Viewed primarily as a means to build entrepreneurial capacity, generate employment and bring socioeconomic impact, it is expected that CCIs supporting programmes can also be avenues for mutual understanding, collaboration and intercultural sharing between civil societies, the private sector, and government agencies. Germany has recognised the capacity of CCIs to spur development and worked with its foreign cultural and education policy *(Auswärtige Kultur- und Bildungspolitik,* short AKBP)[4] as "the third pillar of German foreign policy" alongside economic and political relations in this field.[5]

The link between culture and development forms part of the 2030 Agenda and is reflected in a number of the Sustainable Development Goals (SDGs), especially SDG 4, SDG 8 and SDG 11. Culture is the fourth dimension of holistic development alongside its social, economic and environmental dimensions. This means that it is an integral part of the German Federal Ministry for Economic Cooperation and Development (BMZ) Charter for the Future and its Marshall Plan with Africa. Consequently, the German Government has been involved in CCI programmes which are undertaken through programmes at the Goethe-Institut, GIZ and other institutions. Between 2016 and 2018 three new entrepreneurial creative industry hubs were created in Thessaloniki, Jakarta and Johannesburg, in which local artists were trained and mentored to become innovative entrepreneurs.[6] In Johannesburg, the Creative Economies in Townships (CET) project addresses youth unemployment and income generation in the creative industry through entrepreneurship. The objective of the project is to develop and implement formats for the development of professional perspectives in the creative space. The main focus is on supporting the gen-

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[4] https://www.auswaertiges-amt.de/de/aussenpolitik/themen/kulturdialog/akbp/212802.

[5] For more information about German foreign cultural and education policy please refer to the following publications: Sigrid Weigel (2019), Transnational foreign cultural policy – Beyond national culture, ifa: Stuttgart; Kurt-Jürgen Maaß (ed.) (2015), Kultur und Außenpolitik Handbuch für Wissenschaft und Praxis Nomos; Hertie School of Governance (2017), Die Auswärtige Kultur- und Bildungspolitik Deutschlands im internationalen Vergleich.

[6] https://www.giz.de/en/worldwide/76566.html.

eration of income, be it through independent, entrepreneurial activities or through the expansion and transfer of competences in order to help young people in finding employment. In partnership with well-established township hubs, the project conceptualises interventions for promoting the creative industry to access new markets and provide support to the cultural and creative infrastructure of townships.

The most recent programme is "Funding for the Creative Sector 2020" through which the Federal Foreign Office aims to promote international networking in the cultural and creative sector and to raise Germany's profile as a creative destination. In addition, it is intended to highlight the potential of the cultural and creative industries for innovation. The Federal Foreign Office will support projects that operate at the interface between culture, commerce, foreign trade and investment promotion[7]. These programmes do not, however, form part of the mapping study undertaken in this research.

Although there are intra-regional scoping studies on CCIs in SSA regions, these have tended to glean at the opportunities and challenges of CCIs sub-sectors. Other studies have examined the economic value of CCIs globally and shown the rationale for focused investment in the sector[8] in Africa. However, studies contributing to understanding CCIs supporting programmes by the EU and selected European countries' cultural institutions in SSA are still scarce.

For this reason, it is important to explore and analyse what kind of CCIs supporting strategies, programmes and projects are in place in SSA, how they are working and their practical impacts. Furthermore, to deeply understand these dynamics and be able to provide accurate recommendations, this research looked not only at the practical cases of programmes developed multilaterally by the EU but also those developed individually by selected European countries' cultural institutions.

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[7] https://www.auswaertiges-amt.de/en/aussenpolitik/themen/kulturdialog/creative-industries/2265778.
[8] See for example:
https://en.unesco.org/creativity/sites/creativity/files/cultural_times._the_first_global_map_of_cultural_and_creative_industries.pdf [Accessed August 13, 2019].

Therefore, this report aims to develop an inventory and analysis of CCIs supporting activities in SSA which are financed or implemented by the EU and selected European countries' cultural institutions[9].

1.1 Objectives and Methodology

- Identifying CCIs supporting programmes funded or implemented by the EU and selected European countries' cultural institutions
- Determining why and how CCIs programmes are funded in the region
- Identifying the sectors which mainly receive funding and identifying thematic gaps
- Discussing the policy contexts in which activities related to CCIs in SSA countries are undertaken
- Giving policy recommendations for future foreign policy interventions

The study assesses programmes that support CCIs and are implemented across SSA and intra-regional programmes in Western, Southern, Central, and Eastern African regions (see Appendix A.1-A.5). In undertaking the study the researchers collected primary and secondary data. They reviewed available literature including pertinent documents related to the scope of programmes, relevant reports, booklets, toolkits, policies, and academic articles.

To fill any gaps in the literature review and make a deeper assessment, structured interviews were conducted with programme managers working in organisations directly involved in the programme's funding and implementation. In addition, policymakers, consultants, academics and CCIs entrepreneurs and practitioners who have benefited from interventions were interviewed.

Three best practice case studies were undertaken for a deeper understanding of CCIs supporting activities funding and implementation (see Appendix B.1-B.3). In order to get and refine data the preliminary findings were shared in events in Nairobi and Berlin. Once the data had been collected, it was processed and analysed on the basis of the Terms of Reference after which a Draft Research Report was developed.

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[9] These include European Union member states and European but non-EU countries e.g. United Kingdom and Switzerland.

1.2 Criteria for CCIs Supporting Activities Selection

The programmes studied were determined based on the following criteria:

- **CCIs as targets:** The programme supports at least one of the CCIs sector. Acknowledging that SSA countries, funders and implementers have different CCIs sub-sector classifications, we adopted a broader CCIs consideration as captured in the UNCTAD (Creative Economy Report, 2010).[10]

- **Regional or intra-regional coverage:** The research focused primarily on programmes funded or implemented[11]:
  - across the SSA region
  - connecting SSA with other global regions
  - intra-regional programmes

- **Programmes implemented within the last five years:** To identify recent trends, the research analysed programmes that have been funded or implemented within the last five years. The research primarily focused on analysing programmes that demonstrated qualitative and/or quantitative impact. Pilot programmes and programmes which have not yet developed evaluation but that are relevant to be mentioned are included as additional programmes.

By applying these criteria, the researchers expected to answer the research objectives and offer an additional overview of broader questions for the development of projects promoting intra-regional and transnational cooperation through CCIs in SSA. The researchers sought to answer the following additional questions:

- Have programmes changed focus from the intended plan? If so, why?
- What was the role of programme participants[12] (individuals, practitioners/professionals, institutions, public bodies) in designing, informing, influencing, managing and delivering the programmes?
- To what extent did the local programme participants take ownership of the project? How was it replicated and/or scaled up, if at all?

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[10] The research acknowledges that CCIs programmes can also present a mix of actions that can be framed under other terminologies such as international cultural relations, cultural diplomacy, and development.

[11] In some regions (as in the case of Central Africa), to overcome the absence of intra-regional programmes the research analysed activities funded or implemented by the same funder or implementer in different countries within the regions.

[12] This research acknowledges other terminologies used such as grantees, beneficiaries, trainees, artists, creatives. Therefore, the word participant is used to describe anybody who took part in programme activities. This research avoided using the word beneficiaries because of its implication as a unidirectional benefit rather than a bi-/multidirectional benefit.

▪ Did the networks and co-production chains sustain their activities after the end of the project's funds? If so, how was this done?

WHAT IS THIS RESEARCH ABOUT
Mapping, describing and analysing CCIs supporting programmes in SSA implemented or funded by EU, European Union member states' cultural institutions and non-EU states' cultural institutions
Identifying actors and CCIs supporting programmes in SSA including programmes which have international cultural relations, culture, soft power, and sustainable development components embedded into CCIs
Describing the objectives and length of the programmes
Describing the reasons why CCIs programmes are funded and implemented in the region
Describing how CCIs programmes are funded and implemented in the region
Identifying the diversity of countries receiving funds and analysing how these countries and regions are reached
Identifying the diversity of sectors receiving funding, the type of intervention and the target groups participating in the programmes
Discussing the policy contexts in which activities related to CCIs in SSA countries are undertaken

1.3 Limitations

Given the diversity of funders and implementers operating in the region, common issues found along the course of the research were

- given the time and resources this research recognises the impossibility to include all programmes in the region
- this research does not analyse German funded and implemented programmes
- the absence of online information about closed programmes
- the absence of reports and evaluation on closed and on-going programmes
- reports and information are in some occasions for internal use only
- the absence of "in-house" knowledge in the funders' and implementers' organisations on closed programmes (given the change of managers and key-stakeholders)
- the lack of contact that programme funders or implementers have with programme participants during and after the end of the programmes
- for privacy reasons, some artists and programme managers did not want to have their name publicised

WHAT IS THIS RESEARCH NOT ABOUT
Evaluating or re-evaluating the impact of programmes
Describing and analysing programmes funded or implemented by German institutions
Being absolute in its findings. Given the fact that there are different classifications of CCIs, programmes have different aims and institutions have a different understanding of sustainability, the object of this research is multi-layered and does not seek absolute findings
Defining what constitutes the impact of programmes. We take as impact what the programmes' evaluations consider as such as well as the opinion of programme managers and programme participants
Describing and analysing CCIs supporting programmes in Northern Africa
Analysing UNESCO funded programmes (IFCD funded) and UNCTAD programmes
Investigating the roles of private actors and funded initiatives
Investigating the role of US foundations and institutions and funded initiatives
Drawing conclusions that are not taken out of the samples described and analysed

2. Socio-Economic Outlook and CCI Policy Frameworks

2.1 Sub-Saharan Africa

For the purpose of this research, we use the term Sub-Saharan Africa to refer to all countries on the continent, excluding North Africa as defined by the African Union[13].
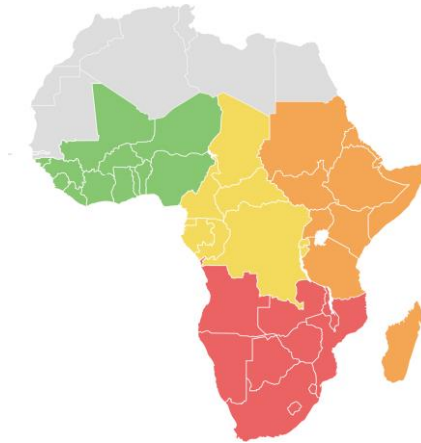
Socio-Economic Outlook

According to the World Bank[14] the current population of the region is approximately 1.8 billion inhabitants and is expected to reach 2.4 billion by 2050. In the eyes of the UN, most African countries are expected to be "middle income" by 2040. Furthermore, changes in population growth with socioeconomic status is expected to make the region home to the world's largest labour force as early as 2040.[15]

The 2019 African Economic Review Outlook released by the African Development Bank (AfDB) indicates that there is a modest improvement in economic growth on the continent. The Gross Domestic Product (GDP) reached 3.5 percent in 2018 up from 2.6 in 2016 and is likely to reach 4.0 percent in 2019 and 4.1 percent in 2020[16]. However, this growth is not enough to address the continent's needs, especially related to youth employment.

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[13] https://au.int/en/member_states/countryprofiles2.

[14] https://data.worldbank.org/region/sub-saharan-africa.

[15] https://www.un.org/africarenewal/magazine/august-2013/most-african-countries-will-be-middle-income-2040.

[16] https://www.afdb.org/en/knowledge/publications/african-economic-outlook.

The median age of 19.4 years means that the population in the region is very young. Over 77 percent of the population is below 35 years with at least 34 percent aged between 15 and 35 years. This youth population is an opportunity for inclusive growth if harnessed through effective national and regional interventions. Nevertheless, high unemployment rates and skills deficits have led to frustration among the youth. The sum of SSA cultural diversity, creative minds, and programming in CCIs offer an opportunity to address some of these challenges.

SSA is highly multilingual. It is home to over 2,000 languages, with Nigeria accounting for at least 500 languages. Some of the major African languages include Kiswahili, Hausa, Amharic, Oromo, Yoruba, and Igbo. There are many cross-border languages such as Chichewa, Fulfulde, Mandekan, Wolof, Somali, Lingala and Malagasy. Many of the countries adopted the former colonisers' languages – English, French, Portuguese, Spanish – and use them for official, business and educational purposes. These languages are viewed as the languages of status, prestige and opportunity. Some countries adapted the foreign languages and created variations such as Pidgin English, Creole and Afrikaans and hence increased even more the continent's linguistic diversity. Although African languages are extensively used across the continent and in the diaspora for social interaction, the commercialisation of cultural and creative production in indigenous languages is yet to be maximally utilised.

Policy Framework for CCIs

With regard to the development of policies on arts and culture, the AU was one of the first continental institutions to discuss the role of CCIs in development. Although this discussion began in 1992, as recorded in the report "*The cultural industries for development in Africa: Dakar Plan of Action*" (AU, 2005), not much has changed and challenges, identified much earlier, remain. In the 2005 *AU's Nairobi Plan of Action for Cultural Industries in Africa*, it was reiterated that the lack of sufficient governmental support to the sector was a major concern[17]. The Plan of Action called for more Inter-African Cooperation. Beyond setting up strategies to boost traditional sectors such as "*Publishing and Printing Industries*" the Plan of Action also elaborates on how to boost non-conventional sectors, such as "Handicrafts and endogenous creative works" and "Food technology and African alternative medicine."

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[17] https://ocpa.irmo.hr/resources/docs/AU_POA_Industries_2005-en.pdf.

It underscores the fact that the continent should take into account traditional methods towards cultural and creative production and create added value out of its traditions. The AU also launched the Charter for African Cultural Renaissance in 2006 which guides the current work towards African museums and repatriation of African heritage.

Another vital player on the continent is the African Development Bank (AfDB) which in 2016 launched the report "Investing in the Creative Industries: Fashionomics"[18]. Already active in Cote d'Ivoire, Nigeria, South Africa and Kenya, Fashionomics Africa is a pan-African programme that aims at strengthening the value chain of the fashion sector, by investing in the African textiles, apparel and accessories industry and raising its profile on the international stage. The goal is to connect and strengthen each link in the chain, from producers and suppliers of primary materials, to manufacturers, distributors and investors. With a focus on MSMEs, Fashionomics Africa seeks to foster an environment that creates quality employment and entrepreneurial opportunities, with increased access to finance, start-up incubation and acceleration, particularly for women and youth.

One of the components of the initiative is the Fashionomics Africa Masterclass, intended to equip entrepreneurs and designers with the tools to build and establish a fashion brand, from idea to execution. More than 500 textile, fashion and accessories entrepreneurs have participated in Masterclasses in Nigeria, South Africa and Ethiopia. Some 65% of trainees have been women. Fashionomics Africa's digital platform[19] is an interactive marketplace for MSME's, textile and fashion sector stakeholders – and those who want to track the latest trends, events and market opportunities in the industry.

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[18] https://www.afdb.org/fileadmin/uploads/afdb/Documents/Generic-Documents/Fashionomics_creative_industries_executive_summary_brochure.pdf.
[19] www.fashionomicsafrica.org.

The following programmes are described in detail in the Appendix.

MAIN PROGRAMMES
ACP Cultures+
Audio-visual training in Benin and Gabon/Afric'anim'action
Creative Economy Programmes/Creative Enterprise Programme[20]

ADDITIONAL PROGRAMMES
Culture @ Work Africa
The Next Generation Programme
ACP-EU Culture Programme
Afrique Créative Programme
Procultura
EUNIC Clusters

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[20] https://creativeconomy.britishcouncil.org/projects/creative-enterprise-programmeme/.

2.2 West Africa

Socio-Economic Outlook

West Africa has been one of the fastest-growing producers and markets of cultural and creative markets. Some of the cultural and creative offers recognised not only in the region but also in the African diaspora include Nollywood media and entertainment, Cape-Verde music, a new wave of Afrobeats, fashion and design. The region has 16 countries: Benin, Burkina Faso, Cape Verde, Gambia, Ghana, Guinea, Guinea-Bissau, Ivory Coast, Liberia, Mali, Niger, Nigeria, Senegal, Sierra Leone and Togo, as well as the United Kingdom overseas territory of Saint Helena, Ascension and Tristan da Cunha. Altogether this region has a population of over 365 million people comprising of around 189,672,000 women and 192,309,000 men of whom sixty per cent are under 25 years old. The overall size of the population and the number of young people are factors characterising West Africa as the major producer and market for CCIs in SSA.

The region which was the cradle of famous African kingdoms and empires such as the Oyo Empire, the Ashanti Empire, and the Benin Empire is currently home to over 600 languages. Colonial languages also play a crucial role having been adopted as the official languages of most countries in the region. In West Africa, around 60 percent of the population speak English, including variations of Pidgin English; about 30 percent speak French; and less than one percent speak Portuguese. This diversity of languages is important for the growth of CCIs.

The Economic Community of West African States (ECOWAS) is the main regional bloc with two main sub-blocs:

- West African Economic and Monetary Union (UEMOA): an organisation of eight, mainly French-speaking, states within the ECOWAS which share a customs union and currency union and the
- West African Monetary Zone (WAMZ): established in 2000, comprising of six mainly English-speaking countries within ECOWAS.

ECOWAS is one of the most experienced blocs in the cultural and creative sectors in SSA. In 2006, the AU requested the bloc to transfer its knowledge to other blocs in the region. But the request was not implemented. In terms of regional cultural relations on a multilateral state level, the ECOWAS Ministers of Culture adopted the 2019-2023 Regional Action Plan for the return of African cultural artefacts to their countries of origin.

Within the ECOWAS zone, mobility is advanced with West Africans able to travel around without any visa requirements. For the bloc, reducing piracy is a real economic and legal challenge. To identify the barriers to fair valuation of industry stakeholders, the French Agency of Development (AFD) has commissioned a copyright survey to the UEMOA[21] and is working on a first project to support the collective management of these rights.

The EU signed an Economic Partnership Agreement[22] with 16 West African states in 2014; the ECOWAS and WAEMU. West Africa is the EU's largest trading partner in Sub-Saharan Africa. However, cultural and creative industries are not included in this economic partnership or trade agreements between the EU and West African bloc or countries.

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[21] https://www.afd.fr/pt/page-thematique-axe/industrias-culturais-e-criativas.
[22] https://www.consilium.europa.eu/.

Policy Framework for CCIs

The West African cultural and creative offer is diverse and vibrant. Among the English speaking countries, Nigeria stands out. Cultural and creative industries are increasingly gaining public and private support and are viewed as having the potential to address high youth unemployment rates. With a rich portfolio comprising of Nollywood, an innovation ecosystem and a long tradition of heritage festivals, Nigeria has an array of platforms for inclusive creative expression and community engagement. The country also influences the music market. In addition to traditional Igbo, Hausa and Yoruba music, Nigeria has a long history of Jùjú, Afrobeat, highlife music and dancehall. To a certain extent, this musical heritage is shared with Ghana and reverberates in the diaspora music. A good example of this continuity is Soca music from Trinidad and Tobago. Regarding sustainable innovations in cultural and creative industries, Ghana has been in the spotlight through the Bamboo Bike initiative[23] funded by the EU. The Bamboo Bike initiative has shown that cultural practices and traditions can add a value for innovation based on local practices and traditions.

Although small in size, Cape Verde Islands have for a long time reached Portuguese-speaking countries through music. One of the major structural assistances from the Cape Verde Minister of Cultural and Creative Industries is the National and International Policy for Circulation and Export of Cape Verdean Cabo Verde Criativo[24] through which branding has been effective especially for the crafts, fashion and design sectors.

Among the French-speaking countries, beyond becoming a hub for digital creativity, Senegal also has rich music and festival sectors showcased through the Dakar Art Biennale and St. Louis Jazz Festival. This is because culture has long been considered a vehicle for self-determination and development in Senegal[25]. The country was also one of the first Francophone Sub-Saharan countries to create a Ministry of Culture in 1966. Translated more recently through government initiatives such as the Letter of Sectoral Policy for the development of Culture and Communication (2016), Senegal has also long benefited from international projects; for instance "Strengthening the Creative Industries in Five ACP Countries Through Employment and Trade Expansion" (2009).

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[23] http://ghanabamboobikes.org/.
[24] https://unctad.org/pt/docs/webditcted2014d1_pt.pdf.
[25] http://archive.interarts.net/en/acabats.php?pag=2&p=293.

Since 2014, UNESCO has been implementing the project "Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions in the country". Senegal has also led discussions for repatriation of artefacts and opened the Black Civilizations Museum in 2018[26].

The following programmes are described in detail in the Appendix.

MAIN PROGRAMMES
Creative Hubs Programme
Capital Numérique

ADDITIONAL PROGRAMMES
Festival Managers Training Programme

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[26] https://ifacca.org/en/news/2018/12/07/inauguration-black-civilizations-museum-important/.

2.3 Southern Africa

Socio-Economic Outlook

The AU classifies 10 countries as Southern African: Angola, Botswana, Lesotho, Malawi, Mozambique, Namibia, Swaziland, South Africa, Zambia, and Zimbabwe. Including all the Southern African Development Community (SADC)[27] members this number goes up to 15 countries, the region has a population of 125 million people and a young median age range of 17-26 years.

Initially occupied by the San and Khokhoi people, the Southern African region is multi-ethnic. It had historical kingdoms such as the Kingdom of Mapungubwe, the Kingdom of Zimbabwe, the Kingdom of Mutapa and the Zulu Kingdom. Due to the Bantu expansion which edged the previous native African peoples to the more remote areas of the region, the majority of African ethnic groups in this region speak Bantu languages. Although Afrikaans, Portuguese and French are spoken in the region, English is spoken in seven countries of the SADC.

South Africa leads as the economic centre of the region, followed by Mozambique which has sustained strong growth since 2001. This is a region that has leaped the digital

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[27] In addition to SADC, there are four other regional organisations: Common Market for Eastern and Southern Africa (COMESA), East African Community (EAC), Intergovernmental Authority on Development (IGAD), Intergovernmental Oceanographic Commission of UNESCO (IOC).

divide by opting out of expensive wired connections and moving directly to wireless internet options.

Although SADC launched a Protocol on Culture, Information and Sport in 2001, the bloc does not have a Culture or Creative Economy department. More recently, in 2017, SADC urged broadcasters in the region to produce more local stories that promote the cultural identity and heritage of the member states in the region. In 2019, SADC adopted Kiswahili as one of its working languages and is being used in SADC meetings.

Southern Africa is a region marked by stark contrasts, while it suffers from high youth unemployment rates; it also has a vibrant youth culture that has been increasingly making waves on the international scene. The lack of mobility in the region is still a major issue with South Africa making requirements that are usually hard for neighbouring countries' citizens to comply with.

Policy Framework for CCIs

The cultural sector in Southern Africa varies widely across this large geographic region. There are the high populous countries such as South Africa and Zimbabwe, both of which come from complex and turbulent pasts, to smaller countries rich in mineral wealth like Botswana, the expansive desert landscapes of Namibia, agriculturally-led countries such as Malawi and Zambia and the highly touristic destinations of Mauritius and Mozambique.

In response to high youth unemployment, the creative and cultural sector has been recognised as playing a key role in economic sustainability. There is a growing commitment from most governments to optimise the creative industries' impact on social and economic growth. From influencing policy and developing leadership and advocacy, to encouraging collaborations and supporting skills and opportunities for young entrepreneurs, improving entrepreneurial and leadership capacity, while also improving access points for young people entering creative career paths.

If Nigeria is the sector driver in Western Africa, South Africa is the driver of the Southern region. South Africa has a population of almost 53 million and is the second largest economy in Sub-Saharan Africa (Nigeria being the largest). South Africa is the home of a long list of festivals, and a great hub for innovation. CCIs have been an engine

for local rural development and big urban regeneration, for instance the Maboneng Precinct in Johannesburg[28].

Advanced in policy making if compared to its neighbours, South Africa enjoys a network of institutions that beyond supporting are also developing research for the sector, for instance, the South African Cultural Observatory[29].

The South African government launched the Cultural and Creative Industries Federation of South Africa (CCIFSA) in 2014. Members of the creative and cultural industries have a body that represents their interests at a governmental, economic and societal level. As an independent body, CCIFSA gives the cultural and creative industries decision making and bargaining power in the issues that affect them the most. In addition, the University of Fort Hare, Rhodes University and the University of Kwazulu-Natal offer artistic formation and/ or cultural policy courses.

Angolan music has conquered other Lusophone countries and Europe, a few examples of their rhythms are Kizomba, Kuduro, and Semba. Angolan music is celebrated through the Angola Music Awards which dictates the dynamic of the music sector on the continent. In 2017 the Ministry of Culture set new goals trying to restructure the cultural and creative sector[30]. Angola organises a biennale which is a reference for the region for being a pan-African forum with the motto "culture of peace"[31]. Angola also benefits from the EU-UNCTAD joint programme for Angola: Train for Trade II[32].

The following programmes are described in detail in the Appendix.

MAIN PROGRAMMES
Creative Enterprise Project
Pro Helvetia Johannesburg

ADDITIONAL PROGRAMME
Developing Inclusive and Creative Economies (DICE) Dice Programme

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[28] https://mabonengprecinct.com/.
[29] https://www.southafricanculturalobservatory.org.za/.
[30] http://www.angop.ao/angola/pt_pt/noticias/lazer-e-cultura/2017/9/42/Relancamento-das-industrias-culturais-criativas-nas-metas-Ministerio-Cultura,c875899c-4471-4c63-a9f4-efa9207d0f94.html.
[31] https://fr.unesco.org/biennaleluanda2019.
[32] https://unctad.org/en/Pages/ALDC/Technical%20Assistance/TFBK-Angola-Train-for-Trade-II.aspx.

2.4 East Africa

Socio-Economic Outlook

The Eastern African region comprises Comoros, Djibouti, Eritrea, Ethiopia, Kenya, Mada-gascar, Mauritius, Rwanda, the Seychelles, Somalia, South Sudan, Sudan, Tanzania and Uganda. Kenya and Ethiopia are known globally for the high quality of their long distance runners. This sports talent provides an opportunity for cultural and creative industries from the region to be visible but that will only happen if a synergy between sports, arts and culture is ensured.

Tanzania, Kenya, Uganda, Rwanda, Burundi and South Sudan are members of the East African Community (EAC) and Djibouti, Eritrea, Ethiopia and Somalia are collective-ly known as the Horn of Africa. The combined population of these nine countries is over 312 million with Ethiopia being the most populous (113 million persons). The region has a median age of approximately 17.9 years and 62% of the population is under the age of 25. The region is heavily multilingual and has over 160 different ethnic languages. While most of the people of Eritrea and Ethiopia (and some in Tanzania and Kenya) speak Cush-itic languages, and many people speak Nilo-Saharan languages in Northern Uganda and the rift valley portions of Kenya and Tanzania, it is the Bantu languages that constitute the majority in the region. Due to the violent conflicts in the region around the Horn of Africa and Sudan, the African Union set up the Intergovernmental Authority on Development (IGAD) to prevent and mitigate conflicts.

The EAC has a population of 177 million citizens, of which over 22% is urban based. With an area of 2.5 million square kilometres and a combined GDP of US$ 193 billion it presents many opportunities for growth. The work of the EAC is guided by its Treaty which established the Community signed on 30 November 1999 and operationalised on 7th July 2000. Over the years it has been strengthening partner states' cooperation on political, economic and social matters. The goal is to eventually set up a sustainable East African Federation. The EAC provides an opportunity for collaborations and distribution channels for creative goods within the region.

The region has adopted Kiswahili – spoken by over 100 million speakers – as the lingua franca with the aim of increasing social integration and interaction. The language is an official language in Tanzania, Kenya, and Rwanda and is making inroads into Uganda and Burundi. It is also a working language of SADC.

The region has a vibrant cultural ecosystem driven by its multilingual nature. In Kenya, most of the Riverwood films are produced in local languages and have a big national audience. The Tanzanian Kiswahili beat Bongo Flava has even made an international breakthrough. The success of the digital money transfer Mpesa platform in East Africa heralds a tremendous opportunity for CCIs. Noting the success of digital creative endeavours IBM, Google and other technology giants are setting up camp in the region.

Policy Framework for CCIs

Most of the countries in the region have ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and have or are developing national culture policies. The East African Legislative Assembly passed the EAC Cultural and Creative Industries Act in 2016. Moreover, all the countries within EAC recognise culture and the arts as important sectors that should be promoted. But funding for the sector has been minimal because culture and the arts have not been well integrated in the development agenda.

In Kenya, artistic freedom is protected by the Constitution of Kenya, alongside scientific and academic freedom. In theory, this is a window of opportunity for the CCIs to thrive without political interference. To implement the constitutional provisions on traditional knowledge and to enable communities to control the use of culturally significant and economically valuable knowledge and expressions, Kenya passed the Traditional Knowledge and Cultural Expressions Act in 2018. This creates a new form of intellectual

property right (IPR), held by community itself. Kenya is currently in the process of preparing regulations for the implementation of the law.

The EAC offers favourable free trade conditions across its member countries. Citizens of EAC partner states do not require visas to travel within the region. However, a similar arrangement is still missing for East Africans who would like to travel to SADC countries, preventing cultural entrepreneurs and artists from travelling to this region.

Governments have recognised the need to move away from resource and commodity-driven economies towards other contributors to economic growth. Due to its potential cultural and creative sectors East Africa became a focus for economic growth. In 2016 the East African Legislative Assembly passed the EAC Creative Industries Act to spur its growth in the region. National governments and the private sector have started investing deliberately in the arts.

Creative talent in the region is showcased through different forums. The East African Community Arts and Culture Festival (*Jumuiya ya Afrika Mashariki Utamaduni* Festival - (JAMAFEST) brings together cultural workers and artists from all EAC to learn and share. The region is also home to the Koroga Festival – a celebration of African music, food, art and fashion presented in the form of a concert and open boutique market. Appropriately named after the Swahili word meaning "mix," the festival reflects the region's diverse local talent, while at the same time attracting leading artists from different parts of the world through music, fashion, food and the arts.

The following programmes are described in detail in the Appendix.

MAIN PROGRAMMES
British Council's East Africa Arts Programme
French Embassy – Audio-visual Programming

ADDITIONAL PROGRAMMES
Animation and Video Game Design
Disabled Bodies and Their Narratives

2.5 Central Africa

Socio-Economic Outlook

Central Africa is comprised of Burundi, Cameroon, the Central African Republic, Chad, the Democratic Republic of the Congo, the Republic of the Congo, Equatorial Guinea, Gabon, and São Tomé and Príncipe. Altogether these territories have a population of over 176 million people of whom 49.9 % of the population live in urban areas. Central Africa ranks number four in Africa among sub-regions ranked by population density.[33]

Historically, Central Africa was home of the Wadai Empire, Lunda Empire and Kongo Kingdom. Following the Bantu migration from West Africa, Central Africa is primarily inhabited by Bantu people and Bantu languages predominate. These include Mongo, Kongo and Luba people who share similar cultures derived from a common heritage. This can be seen in music, dance, art, body adornment, initiation and marriage rituals. Currently the region has 675 languages with French as the predominant colonial language while Portuguese is spoken in São Tomé and Príncipe.

The Economic Community of Central African States (ECCA) is composed of six member states: Cameroon, the Central African Republic, Chad, the Republic of the Congo, Equatorial Guinea, and Gabon. They are also members of the Economic and Monetary Community of Central Africa (CEMAC).

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[33] https://www.worldometers.info/world-population/middle-africa-population/.

In terms of intra-regional mobility, countries still require visas. In principle, travel within the economic community is now exempt from the visa requirement. On May 6, 2015, CEMAC authorised the immediate free movement of people and goods. The effectiveness of this decision remains debatable. Gabon and Equatorial Guinea further complicate access procedures to their territories. There is fear of invasion of their spaces by other citizens in the sub-region seeking economic opportunities.

Policy Framework for CCIs

Within ECCA´s scope, ministries have not worked together on stimulating the CCIs. The bloc does not have any regulation or intra-regional taxation. UNESCO plays an important role as an enabler and facilitator from its office in Yaounde[34] being a crucial player in the intra-regional cultural relations.

Central African countries have a long history in the cultural and creative industries. The fashion and colours of Congo Brazzaville[35]and the DRC are famous worldwide. Traditional Congolese clothing centred on the wearing of colourful materials, referred to as "Liputa", is featured in fashion weeks around the world. In addition, the *Les Sapeurs* Sapeur community, which emerged across the Congo River on the streets of Kinshasa before migrating to Brazzaville, form a new sub-culture which takes colourful dressing to new levels. The group is comprised of dapper looking Congolese gentlemen who dedicate their time and money to dressing strikingly and elegantly. *Les Sapeuers* have taken African fashion to another level and inspired a new trend of Afro-futurism[36]. In the DRC, the Lubumbashi Biennial brings arts offers to another level and works constantly with Afro-futurists and the diaspora in Europe. It connects the DRC with diaspora and other international markets for arts[37].

In the Central African Republic, Russia finances festivals and fashion competitions[38] to accommodate the security sector investments in the country.

As in other SSA regions, CCIs offers are confronted with legal problems, organic and functional structuring and financing. Central Africa also faces a major challenge in rela-

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[34] https://fr.unesco.org/fieldoffice/yaounde.

[35] https://lisapotales.wordpress.com/2014/02/24/fashion-in-the-drc-democratic-republic-of-congo/.

[36] https://afrotourism.com/travelogue/fashion-and-colours-of-brazzaville/.

[37] http://www.biennialfoundation.org/biennials/rencontres-picha-congo/.

[38] https://www.youtube.com/watch?v=IC6LCsoHmbY.

tion to ownership of its arts and heritage which still remains in European museums, for instance the Royal Museum for Central Africa in Belgium.

The following programmes are described in detail in the Appendix.

MAIN PROGRAMMES
Édition Limitée- Fashion-Arts of textiles and accessories in Francophonie

ADDITIONAL PROGRAMMES
EUNIC Clusters Projects (Democratic Republic of the Congo: Photography Master Classes/Democratic Republic of the Congo: Photography Class)

3. Analysis and Conclusion

This research is an inventory and analysis of 24 programmes and projects implemented in Sub-Saharan Africa (all programmes are described in detail in the Annex). While some of the analysed programmes have a continental focus others have been implemented in the West, East, Central and Southern regions. From the list of programmes, at least 32 countries have been supported by the diverse funders programming scheme on the continent, covering all the CCI sectors as per the UNCTAD categorisation.

1. CCIs supporting programmes funded or implemented by the EU and selected European countries' cultural institutions

Mandates

Terminologies such as Cultural Industries, Cultural and Creative Industries, as well as Creative Economy gained force over the last 20 years. As a result, governments, institutions, and programmes that once funded culture and arts started funding initiatives to achieve social and economic impacts. This opened spaces for not only culture-oriented institutions to be players. Therefore, development agencies, cultural institutions, and embassies started playing an active role in the cultural sector. Along with the increase of players, it was found that institutions from the same country support overlapping activities to reinforce this particular country's agenda. However, in other cases this confusion of not knowing who is doing what can be prejudicial given the fact that some activities should be complementary instead of overlapping. Therefore, communication and strategy are needed among players to understand in which space organisations will operate in that particular country/region and time.

Language, Narratives, Definitions

CCIs, International Cultural Relations, Cultural Diplomacy, and Soft Power – all these definitions were found embedded in CCI programmes. Programmes that flow into other territories are not marked so clearly. Each country has its own approach and narrative that is unique and shared at the same time with other countries through objectives such as employment, economic development, and economic impact. The language is directly influenced by the SDGs, UNESCO 2005 Convention and EU development frameworks.

Diversity in how to treat programme participants was also found with programmes mentioning beneficiaries, participants, stakeholders, artists, creatives, practitioners, grantees and entrepreneurs. Some organisations were found to apply double-standards, e.g. if in their countries the target groups would be called artists or entrepreneurs, in the SSA

country/region where the programme is implemented artists or entrepreneurs would be called beneficiaries.

Programmes focused either on French, English or Portuguese. Programmes hardly focused on African languages or linguistic zones.

Main funding organisations
The EU supports CCIs in the whole region through different funding mechanisms and institutions including:
- DEVCO/European Development Fund;
- ACP which is funded by the European Development Fund and ACP Secretariat;
- EUNIC Global, funded by DEVCO and EUNIC cluster projects which are again funded by the European Commission and cluster members.
- Interarts Consortium / funded by DEVCO

EU member states institutions with a regular presence in the region include:
- Hivos (funder and implementer)
- Prince Claus Fund (funder and implementer)
- AFD (funder and implementer)
- *France Diplomatie* – French Ministry of Europe and Foreign Affairs (funder and implementer)
- *Institut Français* (funder and implementer)
- *Instituto Camões* (funder and implementer)
- Centre for Fine Arts- BOZAR (funder/implementer through Int rarts)
- *Culture et Développement* – CetD (funder/implementer through Int rarts)
- French International Council of Radio and Television Broadcasting (implementer partner with OIF)
- French National Audiovisual Institute (INA) (implementer partner with OIF)
- Calouste Gulbenkian Foundation (funder)

Selected European countries' cultural institutions (non-EU actors)
- British Council (funder and implementer)
- Pro Helvetia (funder and implementer)

Non-EU international representative bodies
- OIF (funder and implementer)

Timeframe

Programmes run between two to four years with the exception of *Afrique et Caraïbes en créations* from *Institut Français* with 30 years of existence and ACP Cultures+ that have become ACP Cultures. Among all initiatives, it was the presence of recent actors that was captured. AFD started its initiatives in 2016.

Programmes usually target a group of participants per year within their duration. The strategy to work with a group of participants that are just starting out happens for different reasons, a) institutions want to implement a pilot programme, b) institutions focus on intermediate and mature entrepreneurs that do not need long term assistance, c) institutions want to democratise access to the programme, d) institutions consider one year sufficient to create a significant impact within this time frame.

China

Although no CCIs-supporting programme from the Confucius Institute could be identified, the partnerships between the Institute and African universities is certainly offering African students another understanding of arts and culture. The Institute´s presence at universities has been strategic in addressing a target group that is usually not involved in other funders' and implementers' approaches. What apparently seems traditional Cultural and Educational Diplomacy will likely have a considerable impact on the continent's cultural and creative sectors. Students are not only learning the language but also are exposed to how arts and culture work in China. In addition, the Chinese presence has been felt in the cultural physical infrastructure environment through Chinese firms building or rebuilding cultural facilities mainly in Kenya and South Africa. Due to the growing number of Chinese workers around the continent it is expected that the offer to learn about Chinese culture will start to emerge as a natural flow.

Russia

Russian presence was perceptible through Cultural Diplomacy initiatives, for instance, funding cultural initiatives in countries where Russia has established military agreements, as in the case of the Central African Republic.

Brazil

Brazil shows timid support to cultural activities through the embassies which held events and opened up residences for SSA artists in Brazil. Some of this support has been given in partnership with other Portuguese-speaking countries through the CPLP community.

2. Why and how CCI programmes are funded in the region

Why?
- to accomplish the countries/EU agendas building on local potential,
- government interests (agenda varying with political interest),
- to implement the organisation charters/mandates,
- CCIs are appealing both to negotiate government funds and to achieve socio-economic impact.

CCIs in SSA are funded to facilitate cooperation among institutions, increase intercultural dialogue and understanding, and in the meantime advance the linguistic, economic and cultural interests of the EU member states and non-EU states in the region.

Programmes are advancing the goals of institutions from the programme design phases that take into account this vision, e.g. some institutions extend the image of the country, some programmes have a more nationalistic approach (soft power/cultural diplomacy) others have a more balanced mutual benefit approach.

How institutions are funded?
There is direct funding from the EU, member states/organisation budgets and EU Commission delegations. Most of the grants are conditional grants (pre-set by the funder). In some cases, organisations are sub-granted to administer funds and monitor implementation. This improves provision of feedback, coordination and networking.

How institutions distribute the funds (restricted x unrestricted funding)?
Grants and other types of interventions are awarded based on conditions that need to be met by grantees/applicants. The conditions level from EU grants was considered to be excessive and confusing by the programme participants interviewed during this research. On many occasions, applicants give up the process due to the level of complexity. The sub-grants are managed either by European or local organisations. The amount of local organisations getting experience in managing sub-grants is growing but in a very timid way. Applications need to be submitted in donor languages using formal structures (texts).

Decisions on funding are often based on applications from beneficiaries through calls for proposals posted online. The application process could be further democratised through, for example, more involvement of local organisations in sub-granting, ac-

ceptance of video applications to overcome illiteracy, designing programmes that target local languages, and working with rural-based youth.

Diversity of Countries

- West: Ghana, Sierra Leone, Burkina Faso, Senegal, Nigeria, Ivory Coast, Cape Verde, Guinea Bissau, Togo, Mauritania
- East: Rwanda, Sudan, South-Sudan, Ethiopia, Tanzania, Uganda, Kenya, Mauritius
- Southern: Angola, Botswana, Swaziland, Lesotho, Malawi, Mozambique, Namibia, Zambia and Zimbabwe
- Central: Congo, Democratic Republic of the Congo, Central African Republic, São Tomé and Príncipe
- Countries mainly supported per region:
    - West: Nigeria and Senegal
    - East: Kenya and Ethiopia
    - Southern: South Africa
    - Central: DRC

How are countries/regions reached?

- hubs and zones of influence: Francophone, English-speaking countries and more recently Portuguese-speaking countries
- through local offices: the number of local offices matters
- number of institutions networked (e.g. French-speaking institutions)

The research concludes that SSA countries are reached through hubs, zones of influence and colonial and linguistic history.

In terms of regions, most of the programmes were found to have either an approach towards the whole SSA region or a connection between SSA, the Caribbean and the Pacific rather than an intra-regional approach. Particularly in Central Africa, although countries are reached mainly by the *Institut Français* activities on cinema and music, the region lacks a substantive cross-border programme connecting different programmes to the same agenda. Although ACP programmes connect SSA with the Caribbean and Pacific, programmes specifically connecting SSA islands among themselves or with the Caribbean and Pacific Islands were not captured.

Most EU member states have cultural institutions in SSA which advance the cultural and linguistic goals of their home countries. The local presence of these institutions makes it easier for them to implement programmes and projects on the ground. For example, the

British Council has 19 offices in SSA which strengthen the institution's programming in CCIs. It has intra- and inter-regional programmes. The presence of local programme managers leading the implementation of programmes on the ground for the EU and non-EU institutions also makes it easier for these institutions to gain legitimacy with the local ecosystem. This local frontline also increases the chances of the programme to be sustainable because local programme managers have a better capacity to interpret the local context and change the course of programmes if necessary. However, there is a discrepancy concerning the interpretation of programmes' objectives and mainly in the interpretation of impacts between local programme managers and the main programme managers in Europe. Knowing the local reality well, some local programme managers have felt that their feedback to the main programme managers could be more relevant.

3. Sectors which mainly receive funding and thematic overlaps

Virtually all the CCIs sub-sectors are funded but to varying degrees in terms of amounts available and institutional focus. There is funding in support of activities in architecture, heritage, visual arts, TV, audio-visual and performing arts, design (fashion, graphics), books and publications, crafts, animation, digital, photography, and festivals. Emerging areas of support are VR/AR, and AI. There are sub-sector overlaps because of their interdependence and significant funding going to film, music and fashion. Although most funding goes to sectors, the British Council has been working more with areas of work (hubs, festivals, and mobility) instead of sectors. An emerging area relates to digital technology with the possibility of creating products which target global markets.

There is also a lack of cross-sectors' co-production except in the case of ACP Culture + and *Capital Numérique* which clearly had co-production as one of the main programme objectives. With advances in technology, co-production opportunities exist but are limited because artists in SSA do not have sufficient links with artists in the North and vice versa.

In addition, there is still a gap of "green/sustainable CCIs supporting programmes" for example in fashion, design and festivals. Although there are programmes taking environmental components, with trends in climate change, the non-existence of programmes that respond to environmental challenges as its core goal is a gap.

Type of Intervention

Two sets of interventions were discerned: sector oriented and general intervention (areas) both using CCIs as tools of delivery. In the latter case, interventions generally use similar language which include, but is not limited to: a) building capacity in business skills; b)

provision of financial grants; c) supporting cultural and creative industries for social cohesion; d) freedom of expression; e) human rights; f) promotion of decent work and employment; g) professionalization, h) networking, i) workshops, j) conferences, l) mapping, m) capacity building, n) roadmap, o) training, p) literacy, q) gender equality, r) audience development; s) re-signification of colonial infrastructure; t) scholarships; u) mobility and artistic residence; v) and content creation.

The interventions also reflect narrative, language and recommendations of the international frameworks such as the 2005 UNESCO Convention on Cultural Diversity, Sustainable Development Goals, and the European Agenda on CCIs in relation to development, employment, income, politics, and business.

Some of the programmes support artistic creation and cultural production as well as mobility of artists and artistic organisations. But there is limited programming on content distribution, which is a major area of concern for content producers in SSA. Furthermore, although advances in information technology have opened many opportunities for self-production, self-promotion, marketing and distribution of content online; content producers in SSA are yet to benefit from the available online distribution channels. This may be due to weaknesses in the quantity and the quality of the content that may limit it from standing favourably in a highly competitive digital environment. Moreover, the available digital platforms are designed in a manner that disfavours local talent that is very culturally situated and might therefore not be sufficiently attractive to online buyers. Alternative forms of subsidised distribution channels would be important in the region.

Target groups
The target groups of CCIs tend to be mainly small enterprises/sole entrepreneurs, with limited access to credit, technology and markets. This happens because CCIs enterprises/entrepreneurs are predominantly small (mostly found in the informal sector). Mature and well-established entrepreneurs have been less targeted. Linking the less and the more established CCIs entrepreneurs could open possibilities for mutual enrichment.

Additionally, most of the programme participants tend to be those capable of writing proposals in a European language and using standard formats designed in Europe. Practitioners without this mastery are unlikely to be considered for support.

4. The policy contexts in which activities related to CCIs in Sub-Saharan African countries are undertaken

The African Union has also put in place mechanisms for the development of CCIs through The Cultural industries for development in Africa: Dakar Plan of Action (1992), the Nairobi Plan of Action on Cultural Industries in Africa (2005) and the Charter for the African Cultural Renaissance (2006). The continental framework for SSA is also captured in the Agenda 2063. Moreover, regional bodies such as ECOWAS, SADC, and EAC have made statements and commitments related to CCIs.

While many countries have ratified UNESCO conventions on culture and some are developing culture policies, the investment in arts and culture by SSA governments is still minimal. Despite these efforts, the existing frameworks have not been effectively utilised to make CCIs on the continent thrive and the sector continues to face the challenges of capacity, financing, content generation, data, distribution, piracy and ad hoc programming. There is insufficient local government and private sector support.

The studied CCIs programmes have taken into consideration frameworks established by the UN and EU such as the SDGs and EU Strategy for International Cultural Relations. However, there is no deliberate programming connecting with AU recommendations for the sector not only in relation to SDGs but also in relation to

- integrating intellectual property rights in SSA (currently, if the cooperation results in innovation (practices, technology) the copy-rights are usually registered outside SSA in Europe),
- targeting schools, universities and technical institutes,
- use of local languages.

The researchers did not find programming with advocacy groups and Think Tanks that can engage the private sector and government pointedly over time in the pursuit of sectoral reforms, policy review, budgeting and implementation frameworks. In the absence of such advocacy, entrepreneurship in the CCIs will likely remain at promising but basic level.

a. Changing the programme focus from the intended plan

To be effective, the CCIs intervention ought to be designed in a manner that addresses programme participants' concerns and with sufficient flexibility to allow for adjustments where necessary. The research has shown that in certain cases, programmes with four years were adjusted in order to become more effective.

The British Council, for example, on realising that there were delays in providing feedback to grantees due to the institutional capacity, gave CDEA sub-grant administrative responsibilities. The adjustment contributed in building the capacity of the local organisation and simultaneously increased efficiency in programme delivery. Short time projects with one or two years did not see the need to have middle term evaluations.

b. The role of programme participants (individuals, practitioners/professionals, institutions, public bodies) in designing, informing, influencing, managing and delivering the programmes
The role of programme participants is varied and there are layers and degrees of participation from institution to institution and programme to programme even where the programmes are from the same institution. When programmes were designed based on research, potential programme participants would have been interviewed and therefore their ideas would be reflected in the programme design. The researchers did not come across sustained involvement of programme participants in the design of programmes. Participants were mostly active in programme evaluation.

c. Programme ownership by local participants/organisations
Most programmes require potential grantees to apply and build a rationale for them to receive funding. Once the grants have been awarded and implementation begins, it becomes unclear how the grantees can continue influencing the programme. As participants are active mostly in the evaluation phase they do not feel engaged at all levels of a project. Funders and implementers do not have the objective of transferring programme ownership to local participants. However, some funders and implementers have the objective of creating sub-granting opportunities to local organisations. Although some institutions might have the capacity to continue with the programme after the funders withdraw support, lack of financial resources is a major hindrance.

d. Sustainability of networks and co-production chains
Local participants benefiting from the programmes can sustain impacts in many ways. In the case of the OIF *Capital Numérique* programme, organisations could sustain the network and activities after the funders withdraw. Similarly, the Creative Hubs programme funded by the British Council continued after the grant period through the activities of the grantee. In general, contacts are maintained through social network platforms (e.g. WhatsApp or Facebook groups). It is uncertain if these connections post-programme period generate new CCIs goods. However, the exchange of information, experience and

opportunities post-programme can be considered advantageous among those who took part in programmes.

The discontinuation of a programme could be part of the eventual intention depending on the programme objectives within that given time. Moreover, closure of a programme is not necessarily bad. As sustainability does not necessarily mean permanence, the end of a programme can mean the beginning of another programme.

4. Recommendations

Out of the mapping and analysis, two sets of recommendations emerged: i) Recommendations that are specifically relevant to the German Foreign Office and ii) overall recommendations that are important for the wider sector.

Recommendations specifically relevant to the German Foreign Office

1. CCIs as platforms to exercise international cultural relations
In accordance with the feedback received in the workshops conducted both in Nairobi and Berlin, the majority of the participants considered that the international cultural relations through CCIs is already happening in a natural way. Given the fact that CCI programmes carry international cultural relations characteristics, it is important to identify barriers preventing its better performance.

Issues related to visa restrictions and trade barriers from SSA products and services to access the European markets were considered as critical points preventing not only more trade but also more relationships. These bottlenecks can emerge as targets of programmes and campaigns to raise more visibility for these issues. On average, there are more programmes and awareness related to visa restrictions rather than trade barriers. As shown in the UNCTAD report, exports of CCIs products and services from SSA to Europe remain limited. Programmes focused on themes such as fair trade in the CCIs, and lobbying to reduce trade barriers for CCIs products and services in Germany can be alternatives to mitigate this problem and boost Germany´s image as a partner trying to solve structural problems.

2. Understanding the mandate and constantly reflecting on the added value
The Foreign Office enjoys the possibility to be an independent player that works closely together with its network e.g. Goethe-Institut, DAAD, and ifa which are already developing CCIs related activities in different ways. If the Foreign Office decides to set itself up as an independent player in SSA it is important to understand what kind of added value the Foreign Office can have.

To achieve and revisit this understanding, it is recommended that it has a permanent dialogue with other German and European institutions implementing CCI programmes in SSA. With the objective of either strengthening or avoiding overlapping efforts, the Foreign Office has the chance to count on the feedback from institutions that have legitimacy, networks, and knowledge on the ground to refine its mandate. Therefore, previous research and consultations before launching a call/programme are recommended.

3. Flexibility in programming (agenda, target countries, and sectors)

Despite its colonial past in Africa, Germany has the flexibility to create innovative pilot programmes involving countries that are not often targeted. African islands and Central African countries are good examples of countries that could be better targeted. There is also a considerable opportunity to foster cross-production between sectors and entrepreneurs/practitioners in different countries.

The digital connection enjoyed at least by the ones living in urban areas offers these means. Artists/entrepreneurs/practitioners working across the audio-visual, interactive media, and performance sectors are more and more operating as "crew" members. A programme could foster for instance the connection between a video-maker from Berlin, a rapper from the Central African Republic, a beat-maker from Madagascar and a kuduro-dancer from Angola that could get together and launch a video clip. Actions such as this example could reverberate in more than one country and be beneficial for i) the image of the artists/entrepreneurs/practitioners, ii) the programme and iii) Germany.

4. Utilising digital technologies and social design

CCI can play an important role in strengthening cross-border cooperation, dialogue, and mutual understanding. They can be vital in supporting social change and shaping perceptions about people and countries. Through cultural co-production, building of networks, and exchange of knowledge and skills, the image of Germany in SSA can be enhanced and opportunities created for trade and investment. With the growth of information technology, rapid urbanisation, and the youthfulness of the general population, there is huge potential in the use of digital platforms for social interaction and co-creation. It is recommended to strengthen the social power of CCIs for cross-border cooperation, dialogue and mutual understanding. Equally important is the utilisation of design as a sectoral focus in CCI interventions.

The design sub-sector – comprising advertising, architecture, and specialised design such as social, interior and graphic design have a great potential in SSA. The revitalisation of heritage landscapes and imagery of cities could be a point of entry as would renewal and artistic conversion of buildings. This could be done taking into consideration the example of the case study *Afrique de Tout Les Design* from the *Institut Français*. In addition, examples of other programmes such as Actors of Urban Change by the *Robert Bosch Stiftung* could be a source of inspiration on how programmes can change urban and rural landscapes with small actions.

Another area relates to programmes involving crafts, design, technology and textiles. The revitalisation of local crafts, design and fashion products using local iconographies and technologies could be interesting. This could be done through either supporting existing local programmes such as fashion economics programmes from AFDB or by doing a complementary programme. Going beyond technical cross-border capacity development, it is crucial to include means to facilitate the distribution of cultural and creative products in such kinds of programmes. Connecting distributors/buyers in Germany with these producers in SSA could create consistency in distribution and sales.

5. Adopting the SDGs language
Programmes and initiatives would benefit from signposting contributions to the SDGs by directly engaging with and using the language that is used in the SDGs, targets, and goals. This means adapting the SDG language to the arts and culture sector to make the link more explicit, understandable and relatable.

6. Choosing local partners
It is important to co-operate with SSA´s institutions capable of working across the whole SSA region or sub-regions. Besides creating opportunities for the co-creation and co-curation of programmes, due to local legitimacy, these institutions can build bridges to reach potential applicants, be responsible for the programme participants' selection, and manage sub-grants and programme deliverables. To have a safer start, the Foreign Office could commission a local institution to undertake a trial period. The sharing and transfer of know-how in programme management between Germany and SSA could be done by working with implementation partners identified and cleared through a quality assurance process.

7. Determining sectors of intervention
Institutions that are agile and able to respond to the current global challenges through CCIs will have the possibility to brand themselves in a certain way. There is an opportunity to develop programmes for instance directly related to culture, creativity, arts and climate change. If some topics, for example, LGBTQI+ are controversial others are more accepted. Some programmes analysed presented an embedded "green" component; however, programmes directly addressing global warming are still to come. Programmes related to festivals, fashion and design can directly address these issues from the production to the distribution chain. These are sectors that give more possibilities to track carbon footprints if compared, for instance, to music and audio-visual. In addition, programmes taking into consideration the digital dimension as a connector for cross-border co-

production are scarce. The Foreign Office can emerge as a pioneer in supporting programmes exclusively focused on digital content, green CCIs and in cross-border co-production.

8. Determining a better wording

Inadequate wording can generate a rejection or distrust among potential applicants. For example, the word "beneficiary" generates a sense of unidirectional benefits in which grantees/beneficiaries are the only ones who benefit, while in reality the benefits are bi- or multidirectional. It is recommended that language and narratives that can be read as a perpetuation of a colonial agenda of dominance be avoided. Reviewing the call for application and making sure that the information is written in a way that reflects the commitment of Germany in generating lasting benefits to both or more sides is crucial to make potential applicants feel comfortable.

9. Being a connector

To develop match-making (i) between less established and well-established entrepreneurs and (ii) for the creation of consistent match-making platforms between counterparts/partners in Europe and SSA is important. Increasingly, programmes require a counterpart without providing the platform for matchmaking. Online meetings and networking events could provide the possibility for entrepreneurs to meet and recognise each other as potential partners. It is important to develop these activities with enough time before the application deadline to allow entrepreneurs to create bonds.

10. Democratisation of the application process

There is a big opportunity to democratise programme application processes (e.g. video applications to overcome illiteracy, and multilingual applications). Few programmes from the British Council in East Africa give the possibility for applicants to send their applications in Kiswahili. In addition, there are other major languages e. g. Bantu, Yoruba and Wolof that could be an avenue for applicants to send their applications. Programmes focused on rural areas can also open up the opportunity for applicants to send video applications (as in the case of the R.O.O.M programme). This effort would require more resources (e. g. translators). However, such measures could help to overcome the difficulty institutions have in receiving applications from diverse funders and become unique.

11. Potential research on China

The Chinese Government is investing heavily in the development of Confucius Institutes across SSA. Although these Institutes are principally focused on teaching Chinese they have an embedded cultural element. There is also an investment in broadcasting content, newspapers (Star Times) and book production through Foreign Language Teaching and Research Press. These movements are still not so widely captured in research related to culture, CCIs, and international cultural relations. Therefore, a series of research could focus on different themes related to the Chinese cultural presence in the region.

12. Potential research on Russia

Russia's foreign cultural policy is exercised with evidence in countries where Russia has established military relations. The example of the Central African Republic is an interesting case study of Russian soft power. A deeper understanding of the Russian agenda could be valuable.

General Recommendations

Policy environment

13. Link with the African Union for CCI development

There is an opportunity to work with the AU in the implementation of its cultural and creative industries agenda and the ratification of the Charter for Africa's Cultural Renaissance. The engagement would need to involve ratification and operationalisation of international and continental instruments on culture and the arts. Programmes could connect with AU recommendations for the sector not only in relation to SDGs but also in relation to i) integrating intellectual property rights in SSA ii) development of programmes targeting schools, universities and technical institutes and iii) use of local languages is crucial.

14. Supporting the development of cross-border and regional legislative environment

This research shows that there is limited funding going into the support of the formulation of cross-border and regional policies in the CCIs sector. A policy environment that links more than one country in the same region is very relevant to create regional cohesion in the CCIs especially for mobility and trade. This would require building synergies among ministries, departments, and agencies and capacitating the sector by enhancing capacities and skills in policy formulation, monitoring, and implementation.

15. Supporting Regional Economic Commissions such as ECOWAS, SADC, ECCAS, and EAC to build a framework for artists' mobility without the challenges of stringent visa requirements and work permits

Mobility is an important component in the CCIs sector. Artists need to be on the move regionally and globally. Programmes in partnership with Regional Economic Commissions supporting cross-border capacity development, co-production and mobility could build capacity and lobby these institutions to reduce intraregional visa requirements.

16. Work with/become enablers of existing think tanks working in the creative sector to advance the sector

Programmes could engage and work collaboratively with Think Tanks and networks to develop research and build facilitative policies for the sector. Where Think Tanks do not exist, programmes can encourage local actors to set up such kinds of institutions.

Programme Design

17. Mapping of previous and current activities

The precipitation of a scoping and needs assessment generates the risk to the programme to be repetitive in its approach. New programmes can be designed as complementary and give a revival to past programmes. However, it is crucial to identify and analyse the experience of past initiatives or other initiatives that are being conducted. This also demonstrates respect to other institutions (mainly to local institutions that perhaps have done previous activities with similar sub-sectors and target groups).

18. Designing short duration projects/programmes as ladders

When designing projects with two or three years duration it is recommended to think of each year as a step to reach a major objective. Breaking longer projects into annual work plans allows the long term impact to be achieved progressively and sustainably. Middle term-evaluations could also re-shape the approach along the way.

19. Identify and define the target groups

When designing the programme, the following questions could help to decide the kind of intervention and target group to be approached.

- What are the generic needs for all CCIs sectors in the SSA region?
  Consider, for example, entrepreneurial skills, access to finance, access to markets, networks, etc.
- What contexts and specificities apply for each sector?
  e. g. design, capacity building, equipment, training, collaborations, finance, distribution channels, etc.

- What are the specificities of that particular sector in that particular country?
  e.g. the music sector in Senegal: musicians might need training in intellectual property rights; policy-makers need training in copyrights; filmmakers might need connections with European festival managers, etc.
- What is the difference between rural and urban centres in terms of CCIs infrastructure and other priority concerns?
  For example, the needs of artisans in the rural area of Madagascar are different from the artisans in Antananarivo.

20. Facilitate an exit grant to allow the organisation to transition the programme at the end of the programme cycle

There is a great opportunity for creating an "exit strategy/exit grant" to allow programme beneficiaries/grantees to sustain initiatives after funders withdraw. This final fund could allow local participants to have enough resources to make the benefits received through the programme to last longer.

Getting closer to local needs

21. Advance an agenda based on "genuine intentions"

It is necessary to build an authentic, genuine relationship with the SSA network of organisations and programme participants. The mentality, use of language, approach, and practices should be bound as much as possible by genuine intention. Agendas built on the principles of developing CCIs in SSA to prevent SSA citizens from migrating to Europe or programmes focused on bringing benefits mostly to European partners generate mistrust.

22. Moving towards building more bottom-up programmes (people-oriented approach)

The application of methodologies, e. g. Grounded Theory and Theory of Change, are valuable to identify concrete needs and interests on the ground. The selection of needs and interests can initially be developed based on the opinion of potential beneficiaries from the particular sector in that particular country and context. At least three months of data collection (interviews), processing and analysis are usually necessary to understand the potential target group. To invite potential programme applicants to strategy meetings and have a collaborative approach in the programme design could be not only an innovative but also helpful practice.

23. Designing programmes based on the local agenda

When needs' and interests' assessment is undertaken it becomes easier to identify what is the local agenda through the local lens. These needs and interests will likely overlap to a certain extent with the German, EU and the Agenda 2030 for Sustainable Development.

24. Supporting programme managers as "cultural translators" and strategy feeders

Local programme managers can both translate the European and German agenda to the local language, needs and practices as well as to provide valuable feedback back to the programme designers in Europe.

Diversification of Funding

25. Supporting intellectual property rights

Support should be given to programmes integrating intellectual property rights in SSA. Currently, if the cooperation results in innovation, rights are usually registered outside SSA (in Europe). To assist local and regional governments to set and improve institutions taking care of intellectual property rights is important. In this process, to acknowledge that content, innovation and intellectual properties in SSA can also be community-owned and the support of a combination of individual and communal rights holder is valuable.

26. Engaging the private sector to support CCIs

Banks and insurance companies are yet to build confidence in the CCIs sector as they view the sector as high-risk. Programmes focused on training of banking and insurance agencies and suggesting alternative models of financing could spur growth in the sector.

27. Funding alternative channels of content distribution

One of the challenges facing the CCIs sector relates to the distribution of goods. Funding alternative distribution channels that are not too dependent on algorithms to be commercially beneficial to artists would help solve the problem. Some CCIs goods in SSA are located in minority and marginalised communities. They may not draw large audiences but are vital for our understanding of the human condition and are important locally.

Measuring Success, Monitoring and Evaluation

28. Local independent and critical evaluation

It is important to empower local institutions that can also develop evaluations. These institutions will have the possibility to apply their local point of view and a better understanding of the local context and what success and sustainability means. Although some evaluators use local resources, local companies developing such kind of services are still scarce.

29. Integrating monitoring and evaluation in CCI programming

The evaluation of CCIs is problematic because the impact of creativity is not necessarily felt quantitatively. However, investing in the development of M&E frameworks for the

sector through qualitative approaches with elements of quantitative methods could help the sector grow. The integration of monitoring and evaluation at the programme design level is important for the delivery of effective programmes. The development of flexible tools for assessing CCIs would be a good point to start the process of institutionalising monitoring and evaluation of the creative sector.

Potential research

30. Looking at US foundations supporting mechanisms (e.g. Ford Foundation and the Open Society Foundation)

During this research it was identified through interviews with local participants that US foundations seem to be more flexible in their approach. Given their nature, these non-state actors have more flexibility in terms of working with some controversial topics. In addition, these foundations have fewer requirements for participants if compared with EU and European countries' calls. On many occasions, local participants prefer to work with these funders/partners. Therefore, research focusing on the US foundation approach could be beneficial.

31. Looking at the role of private sector actors (especially investors and banks)

Private actors (mainly investors and banks) are starting to play a consistent role in fostering enterprises in the sector. Bank incubators are a way for banks to reduce risk. Mainly focused on start-ups and content-creation enterprises, these institutions are crucial players to unlock the sector. Therefore, more research on these actors could build more awareness of how they operate within the sector.

Appendix

A.1 Sub-Saharan Africa

A.1.1 ACP Cultures+

Funder/Implementer: European Development Fund/ACP Multi Country Cooperation. Implemented by the ACP Secretariat Group of States

Budget: Total Amount for ACP € 30 million through the 10th European Development Fund (EDF), 2011-16 (The programme budget allocated 61% of the amount of subsidies to film and broadcasting sectors and 39% to other sectors).

Cultural Projects: € 21,970,419.57

- Funding for film and audio-visual projects : € 11,927,584.36
- Funding for other cultural and creative industries: € 10,042,835.21

Total projects funded: 54

Duration: 2013 -2016

Sectors supported: First call in 2011: cinema, audio-visual, dance, theatre, music, visual arts, craftsmanship and photography; second call in 2012: architecture, heritage, literature and networking.

- Projects in film and audio-visual: 32
- Other cultural and creative industries: 22
- Projects exclusively in SSA: 35

Type of intervention: Content creation, mobility, distribution, and policy

Context and approach:

The overall objective of the ACP Cultures Programmes is to preserve and safeguard cultural diversity while contributing to struggle against poverty by making cultural industries in Africa, the Caribbean and Pacific-ACP countries viable and sustainable. In the programme, cultural industries are viewed not only as a means of cultural expression and intercultural dialogue but also as socio-economic factors. The specific objectives of the programme were:

- Reinforce the creation and production of cultural goods and services in the ACP states through an approach integrated with distribution networks;
- Support an increased access to local, regional, intra-ACP, European and international markets for cultural goods and services of the ACP states;
- Build the capacities of culture sector professionals in ACP states;
- Improve the regulatory environment of the culture sector in ACP states.

Out of the 54 contracts, 35 (over 50%) had their actions exclusively located in SSA while the rest had actions located in SSA with additional action in Europe, the Caribbean or the Pacific Islands. More than 600 ACP countries participated and 200 cultural organisations were involved[39].

In a number of cases, the coordination of the project was undertaken by an institution based in Europe, while in others it was undertaken by a country based in SSA. For example, in the LAMB Project, the Ethiopian filmmaker Yared Zeleke and his Slum Kids Films built a partnership with Gloria Films, an experienced French production company, to deliver the project, with the latter playing the coordinating role.

Impact
During the three year grant period, hundreds of ACP works were produced. These included 13 feature length films, 25 short 2D or 3D animated films, 26 radio documentaries, many choreographies, books, CDs, plays, architectural works, websites, online platforms, film festivals and so forth. Operators became more visible and credible in the eyes of government agencies and the private sector. Many of these works have been awarded at ACP/EU events such as the Berlin Film Festival and the Cannes Film Festival. Others have been distributed locally and internationally[40]. Technical, artistic and managerial skills were enhanced through the programmes and over 4,000 ACP artists, technicians and managers were trained in production, directing, editing, sound recording, radio programming, creative commons, ICT, dance, theatre and music.

The mid-term evaluation (2018)[41] showed that the Intra-ACP programme was fully relevant for the development cooperation strategies and support to culture from ACP countries and the EU. The programme succeeded in strengthening networks and collaborations and supported the distribution of ACP Programmes through offline and online platforms. The funded projects contributed to the development and dissemination of cultural goods and ACP heritage (music, dance, theatre, literature, architecture) as well as strengthening skills and capacities, professionalising of the sector and opening new markets and audiences.

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[39] http://www.acpculturesplus.eu/?q=en/content/beneficiaries-projects.
[40] IBID.
[41] http://www.acp.int/sites/acpsec.waw.be/files/ACPCulturesPlus-Report.pdf.

Some ACP Culture + Cross Border Funded Projects

Most of the ACP funded projects are cross-border in the sense that the location of their action strands more than one SSA country. However, there are a few, especially those related to the production of a film whose action is located in one country. In this section, we look at two ACP funded projects, one from the audio-visual sector that dominates most of the contracts and another in animation.

A.1.1.1 Audio-visual training in Benin and Gabon

Budget: Total Amount: € 492,745.70; EU sub-grant: € 394,196.56 (80%)
Duration: 30 months - 12/12/2013-11/06/2016
Countries: Gabon, Benin
CCIs sector supported/Areas: Audio-visual
Type of intervention: Training

Context and approach:

Gabon is a central African country rich in natural resources. It is sparsely populated, with a population of 2 million (2017) and forests covering 85% of its territory. However, it has one of the highest urbanisation rates in Africa; more than four in five Gabonese citizens live in cities. It is an upper-middle-income country. The fifth largest oil producer in Africa, it has had strong economic growth over the past decade, driven by its production of oil and manganese. The presence of a stable middle class provides an opportunity for the nurturing and growth of CCIs. Benin, on the other hand has a population of close to 11.5 million and its poverty rate remains high, at 46.4% in 2018.

The 3i project which was implemented through a partnership of three audio-visual and higher education institutions, provided an opportunity to the CCI sector in the target countries to strengthen practical skills and build capacity through training of youth in audio-visual careers in Benin and Gabon. The youth were prepared for careers in an emerging area within CCIs in Africa. It also provided an opportunity for the development of digital content in ACP countries which is in many cases Western. The training was tailored to meet the needs of the sector, increase competitiveness by improving the quality of production and enhance the emergence of cultural identity in ACP countries through local productions. The partners – ISMA in Benin, INPTIC in Gabon and IAD in Belgium – in implementing the project provided opportunities to learn and share among key stake-holders in audio-visual and education sectors including teachers, the academic heads of the institutes and the students, employers in the audio-visual industry, and creative artists in the audio-visual sector.

A.1.1.2 Afric'anim'action

Budget: €474,994.37 EUR; sub-grant: € 380,000.00 (80%)
Duration: 15 months, 16/07/2012-15/10/2013
Countries: Democratic Republic of the Congo (DRC) and Burundi
CCIs sector supported/Areas: Audio-visual
Type of intervention: Training

Context and approach:
Burundi and the DRC are neighbouring countries that experience regular violent conflict. While the DRC is rich in natural resources which can transform the country, political instability and violence since independence have slowed its development. Nonetheless, the DRC is known across SSA for its energetic Benga music.

Burundi has also experienced bouts of violence over the years. As a member of the East African Community, it is bound by the regional protocols related to free movement of goods and supporting the creative sector.

This ACP Culture+ Project provided opportunities to artists in the DRC and Burundi to learn together across borders that are often violent. The training in animation was implemented by *Studio MalembeMaa* (Democratic Republic of the Congo) with partners ABCIS (Burundi) and *Afrika Film Festival* (Belgium).

Studio MalembeMaa got the opportunity to enhance animation film production through training workshops targeting artists from different countries including Zanzibar, Cote d'Ivoire, Burundi, Benin and the Democratic Republic of the Congo. The grant supported the development of professionals in visual arts and audio-visual production in Central and East Africa. This human resource is also valuable for other players who would like to grow in the audio-visual industry because technical skills of the sector were enhanced through this contract.

A.1.2 Sub-Saharan Africa Creative Economy Programme[42]

Funder/Implementer: British Council
Budget: information not available
Duration: 2017-2020
Countries/Regions: East Africa, West Africa, Southern Africa
CCIs sector supported/Areas: Open to all CCIs sectors, priority areas are hubs and enterprises
Type of intervention: Mobility, business skills and financial grant

Context and approach
The Creative Economy Programme has different programmes implemented regionally. They include Creative Enterprise, Creative Hubs Programme, Creative Hustles, Festivals, and Mobility. One of the programmes, Creative Enterprise is delivered in partnership with NESTA and co-funded by the Commonwealth.

The programme aims to increase the impact that creative enterprises have on enhancing opportunities for young people, and strengthening the creative economies of the UK and SSA through opportunities, insight and resources. The programme initiatives are delivered by partners who have a rich understanding of their creative communities, who stimulate new ways of connecting, sharing skills and knowledge between creatives in Sub-Saharan Africa and the UK.

Impact
The programme has facilitated movement of artists, the creation of new content and audiences, and cross border cultural cooperation.

The role of programme participants
Participants have an active role in evaluations and this includes sharing their lessons learned especially from use of any grants received which the British Council has used to guide our delivery of subsequent grant disbursements.

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[42] https://creativeconomy.britishcouncil.org/projects/creative-enterprise-programmeme/.

A.1.3 Culture @ Work Africa

Funder/Implementer: EU/DEVCO/ The project is implemented by a consortium of eight European and African partners. Interarts is the leading organisation of the project. The other partners are: Arterial Network, the Centre for Fine Arts (BOZAR), *Culture et Développement* – (CetD), the Regional Centre for the Living Arts in Africa – (CER-AV/Afrique), the Culture Fund of Zimbabwe Trust, the International Music Council – (IMC), and the Committee on Culture of United Cities and Local Governments – (UCLG).
Budget: The EU grant is €2.7 million which constitutes 77% of the total project budget for the 2018 -2021 period. The remaining 23% comes from consortium contributions and other sources.
Duration: 2018-2021
Countries/Regions: Benin, Burkina Faso, Cameroon, Côte d'Ivoire, Democratic Republic of the Congo, Kenya, Mali, Niger, Nigeria, Rwanda, Senegal, Tanzania, Togo, Uganda and Zimbabwe
CCIs sector supported/Areas: Film, music, publishing, heritage, priority areas are cultural and creative industries for social cohesion in Africa
Type of intervention: Sub-granting

Context and approach:
The Culture at Work Programme is being implemented by a consortium of eight African, European and international partners, under the leadership of Interarts, with the goal of creating new opportunities and mobilising stakeholders to promote intercultural dialogue and cultural diversity in urban and peri-urban areas in Africa as drivers for social inclusion and sustainable human development[43].

It takes up the challenge raised by the African Union and its vision for 2063 for "an integrated, prosperous and peaceful Africa, driven by its own citizens and representing a dynamic force in the international arena." To achieve this objective, Culture at Work Africa carries out a wide range of activities including supporting innovative on-the-ground projects to develop safe and neutral spaces for intercultural dialogue. This is undertaken through two call for proposals, active citizenship and intercommunity relations, training and capacity-building of cultural operators, public authorities and cultural mediators, networking and exchanges between different stakeholders, as well as awareness raising on the importance of culture and cultural diversity for sustainable human development.

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[43] https://www.cultureatworkafrica.net/about/presentation/.

The project is implemented by a consortium of eight European and African partners. Interarts is the leading organisation of the project. The other partners are: Arterial Network, the Centre for Fine Arts (BOZAR), *Culture et Développement* (CetD), the Regional Centre for the Living Arts in Africa (CERAV/Afrique), the Culture Fund of Zimbabwe Trust, the International Music Council (IMC), and the Committee on Culture of United Cities and Local Governments (UCLG).

The grants given through the two call for proposals target cultural institutions and independent art centres, creators, public and private cultural operators, civil society groups, activist groups, community leaders, scholars and local authorities from 15 African countries. These beneficiaries also participate in the different activities organised by the consortium – seminars, training, study, networking events and final conference. Through these events they provide their expertise and make contact with relevant stakeholders. The networking events are a great opportunity for sub-grantees to improve their project management skills but also to network with other organisations.

The final beneficiary groups are urban populations, including vulnerable groups such as women, youth, ethnic minorities, refugees and migrants, in need of opportunities for cultural expression and empowerment. Gender and youth are crosscutting foci of this project, with 60% of target groups being women and 15% being children and youth.

A.1.4 The Next Generation Programme

Funder/Implementer: Prince Claus Fund supported by Dutch Ministry of Foreign Affairs, the Dutch Postcode Lottery, private individuals and corporations. The fund also collaborates with like-minded organisations on joint calls for proposals. The programme is implemented by local organisations identified by Prince Claus.
Budget: € 400,000 (overall programme)
Duration: 2018-2019
Countries/Regions: Latin America, Africa, Asia, the Caribbean and Eastern Europe
CCIs sector supported / Areas: Open to all CCIs sectors
Type of intervention: Granting and networking

Context and approach

Through a call for proposals, the Prince Claus Fund supported one-year Next Generation projects for and by young people to build a more inclusive, open-minded society and provide safe spaces for young people to create their own narratives.[44] The call focused on enabling young people (ages 15-30) from eligible countries in Africa and the Middle East to explore, define and represent their identities through arts and culture. The selected proposals for the 2018 Next Generation included grantees from SSA[45].

A.1.5 ACP-EU Culture Programme

Funder/Implementer: ACP-EU. The programme will be implemented by CCIs organisations in the participating countries and through sub-granting.

Budget: €40 Million from the 11th European Development Fund.

- audio-visual co-production facility through existing film funds (€10 million)
- six regional hubs launching and managing sub-granting schemes (€26 million divided between West Africa - €6.2 million; East Africa - €6 million; Central Africa - €4.2 million; Southern Africa - € 3.8 million: Caraibes - €3 million; Pacific - €2.8 million).
- technical assistance team to ACP Secretariat for overall supervision, monitoring, coordination, promotion and expert mobilisation (€4 million).

Duration: 2020-2022

Countries/Regions: Africa, Caribbean and Pacific

CCIs sector supported/Areas: Open to all CCIs sectors

Type of intervention: Creation of goods and services; access to markets, circulation, dissemination and promotion of ACP goods and services; visual literacy; access to financing.

Context and approach

This programme, which is a continuation of an earlier ACP Culture+ programme discussed above, was launched during the 5th meeting of ACP Ministers of Culture in October 2019 with the goal of boosting the potential of the cultural and creative sector and to contribute to the social and economic development of the ACP countries.

It is intended to promote entrepreneurship and cultural and technological innovation, especially among young people; to create jobs and to increase the income of artists and

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[44] https://princeclausfund.org/announcing-the-next-generation-grantees.
[45] Interview with programme manager.

cultural professionals as well as to improve the quality of ACP cultural production. It is an example of a programme that changed its approach and evolved along the way so that it can contribute to the development of CCIs more effectively.

Previously, experts worked with the EU Secretariat to manage the grants. That approach was top-down and did not sufficiently involve the regions in which the programme was being implemented. In the current approach, funds will go directly to countries which will manage the grants while other funds will support the secretariat and the Regional Economic Commissions. To get funds, EUNIC cluster members will work with local consortia as the clusters respond to a Call for Proposals posted on the EU Commission website. Local organisations will not need to apply to the ACP-EU secretariat directly.

The Call for Proposals published on 20th December 2019 supports four main strands: creating/producing high quality ACP goods and services; access to markets, circulation, dissemination and promotion of ACP goods and services; visual literacy and improving access to financing through innovative mechanisms.

The programme requires compulsory partnership between a lead applicant and at least one co-applicant. The programme participants once awarded will sub-grant the amounts received as financial support to field operators, through calls for proposals launched in their own regions. The logic of the new approach is that grants will get closer to SSA regions, absorption of funds will be more effective and capacity to manage CCIs in Africa will improve, and evidence gathering during implementation will be enhanced.

A.1.6 *Afrique Créative* Programme

Funder/Implementer: Funded by *Agence Française de Développement* (AFD) and implemented by *Afrikalia* from Belgium
Budget: € 1,500,000
Duration: 2019-2021
Countries/Regions: in SSA (Burkina Faso, Uganda and Senegal)
CCIs sector supported/Areas: Open to all CCIs sectors
Type of intervention: Entrepreneurship**,** promotion of decent work, cultural and creative industries and employment

Context and approach

Afrique Créative is a support system for creative entrepreneurship on the African continent. After receiving the mandate from the French government, AFD undertook research to identify countries, areas, sectors of support and type of intervention the institution could develop.

The approach acknowledges the existence of other French institutions. The AFD works in a complementary way with other French institutions, avoiding overlapping mandates. AFD also decided to finance programmes through grants and sub-grants instead of financing and implementing them directly. Most of the grants offered are fundraised from the French government and from the European Commission's delegation on the ground where programmes are implemented.

Big projects, for instance, in Cameroon and Kenya have made direct requests to the local AFD agency – the request from the local operator implies that the local operator does not need to apply through a call.

The Call for Projects selected eight entrepreneurs from the CCI sector, two in each of the four countries of intervention (Burkina Faso, Morocco, Senegal and Uganda). The eight winners are benefiting from tailor-made technical and financial support in order to develop sustainably once the support period is over. This device aims to renew itself and expand after this pilot phase.

The purpose of the project is to:
- Support the development of CCI stakeholders on the African continent and contribute to the sustainability of the companies supported.
- Encourage private or public funding schemes to focus on CCI as a possible area of intervention.
- Energise the economic fabric of the cultural and creative industries of the African continent.
- Strengthen the entrepreneurial skills of the project leaders.
- Support the emergence of an African ecosystem of job-creating and growth-generating culture.

The programme is developing its evaluation framework to be implemented in the upcoming years. In the meantime, AFD agencies on the ground and in France are in the process of understanding how the CCIs sectors are important. AFD also wants to refine the process of financing the sector through small grants by having intermediaries, for

instance, the current partner *Afrikalia* from Belgium and other potential organisations that can offer sub-grantings.

A.1.7 Procultura

Funder/Implementer: Funded by European Union through a Delegation Agreement giving exclusivity to the *Instituto Camões*, also co-financed by the Calouste Gulbenkian Foundation. The implementation aims to be done in partnership with the Ministries of Culture, the Ministries of Education and vocational training and the educational institutions in PALOP and Timor-Leste; the Brazilian Cooperation Agency (ABC); the Spanish Agency for International Cooperation and Development (AECID); the Association of Universities and Portuguese Language (AULP); the Community of Portuguese Speaking Countries (CPLP); and EUNIC.
Budget: € 19 Million - EU: € 17,750,000.00 (93.2%); Camões, IP: € 1,200,000.00 (6.3%); F. Calouste Gulbenkian: € 90,000.00 (0.5%)
Duration: 2019-2023
Countries/Region: Portuguese-speaking African Countries and East Timor (PALOP - TL).
CCIs sectors supported/Areas: Audio-visual, music, literature, skills and education

Type of intervention
The programme is comprised of two complementary interventions:
- long-term national capacity building by strengthening the human resources capacity of the creative and cultural economy at artistic, technical and managerial level (covering the provision of vocational and higher education); and
- awarding grants to job-creating projects in the music, performing arts and children's literature sectors.

Context and approach
Beyond supporting the community of Portuguese-speaking countries, filling a gap in the support of the CCIs sectors in these countries, the programme has the following objectives:
- Increase the human resources employed with different creative and technical skills for the cultural sectors, by creating new management and technical skills courses for the cultural sector, supporting student mobility, hosting artistic residencies and financing small initiatives.
- Increase dissemination of PALOP-TL music and performing arts and improved marketing opportunities in national, regional and international markets through the financing of regional and international projects and the international campaign "PALOP-TL Culture".

- Financial and technical support for the creation, publication and dissemination of PALOP-TL children's and youth literature at national and regional level.

The target audience is comprised of technical education and vocational training institutions; higher education institutions with courses in the fields of culture; secondary and higher education students, with special attention to young women; leading creators and professionals in the cultural sectors, with particular attention to women and young people; operators in the music, performing arts and literature sectors, with particular attention to women; educators and teachers in initial schools. Indirect beneficiaries: citizens, consumers of cultural products and all cultural sector employers in the PALOP and Timor-Leste. The programme has opened

- Call for 60 scholarships to PALOP and Timor-Leste artists to support artistic residencies in the areas of Music and Performing Arts,
- Funding opportunities for creative economy in PALOP and Timor-Leste
- Contest for the award of 12 international Masters scholarships, in the 2019-20 school year, in the areas of MUSIC AND SCIENTIFIC ARTS
- Competition for 48 Fellowships in Music and Performing Arts for PALOP and East Timor citizens

A.1.8 EUNIC Clusters

Funder/Implementer: Funded by European Commission's delegations on the ground and implemented by the EUNIC clusters network
Budget: Exclusively for projects in SSA approximately: €773,700
Duration: 2017 (on-going)
Countries/Regions: Clusters in SSA: Senegal, Nigeria, Ethiopia, Sudan, Democratic Republic of the Congo, Namibia, South Africa
CCIs sector supported/Areas: Cinema, fashion, design mapping, photography, literature, music, festivals, architecture and infrastructure
Type of intervention: Professionalisation, networking, workshops, conference, mapping, capacity building, roadmap, training, visual literacy, gender equality, audience development, recognition of colonial infrastructure

Context and approach
EUNIC is the network of European national institutes of culture and national bodies engaged in cultural and related activities beyond their national borders. EUNIC brings together organisations from all 28 EU member states and adds value through its global network of clusters.

Clusters are collaboration platforms of EUNIC members. At least three EUNIC members can join up to formally set up a cluster. The cluster represents the whole of the EUNIC network. It co-finances projects of EUNIC clusters aligned with their three-year cluster strategies, based on the principles of cultural relations laid out in the EU strategy on international cultural relations.

Clusters are a joint communication and practice of the European International Cultural Relations and a bridge to foster mutual cooperation among EU cultural institutes and local cultural institutions. The clusters can apply following the guidelines/charter by EUNIC Global.

Although EUNIC clusters have not developed evaluations yet, interviews with EUNIC managers suggest that changes can be observed through improvements in the quality of offer and in the self-confidence of artists and entrepreneurs who took part in projects mainly in Ethiopia, the DRC and Sudan where projects have been considered successful. Clusters in these countries have worked consistently and with a variety of literature, music and photography. The need for evaluation methodology is constantly under discussion.

In order to get projects approved, EUNIC clusters need to work with local institutions and take into consideration the local needs and interests. The usual recommendation is that beneficiaries will have enough power to decide on the kind of activities they want to be involved in. This reflects on the development of activities based on the local approach. In most of the cluster projects, activities have also to do with overcoming the lack of local support by local governments to the CCIs sector[46]. Consequently, needs and objectives vary from country to country. Clusters in Sudan, Ethiopia and the DRC have shown good levels of participation, suggesting that the approach is very inclusive[47].

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[46]Interview with programme manager.
[47]IBID.

A.2 West Africa

A.2.1 Creative Hubs Programme

Funder/Implementer: British Council
Budget: SSA £480k (annual budget); West Africa Cluster (Nigeria, Ghana, Senegal and Sierra Leone) budget £80k
Duration: 2017-2019
Countries/Region: Ghana, Nigeria, Senegal and Sierra Leone
CCIs Sector Supported/Areas: Open to all CCIs sectors, focused on CCIs Hubs
Type of intervention: Peer-to-peer learning and networking for hub managers or founders involved in day-to-day leadership or management of the hubs

Context and approach
The British Council currently has offices in Ghana, Nigeria, Senegal and Sierra Leone and delivers programmes in these countries with three main priorities:
- Fostering collaboration and networks,
- Skills development for artists and creative entrepreneurs,
- Brokering and communication.

The programme has been implemented in Ghana, Nigeria, Senegal, Sierra Leone and the United Kingdom. Following a programmatic commitment of the British Council with Creative Hubs[48], this programme started in 2017 with the training of hub managers (by NESTA) on CCIs in Abuja and a study tour to the UK and grants for hub managers.

The capacity development was around running a business and developing communities through quality services. A total of 10 hub managers travelled to the UK on tour to meet peers. They built networks and opportunities for collaboration. Beneficiaries were able to apply for grants to support programming. The programme also supports participating hubs to develop their business, build capacity and give advisory services to artists and creative entrepreneurs.

The programme is divided into phases:
- December 2017 hub managers'/founders' workshop,
- December 2017 to March 2018 Training of Trainers (Creative Enterprise and Digital Skills) that will support hubs' training programmes.

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[48]https://www.britishcouncil.ro/sites/default/files/creative_hubs_understanding_the_new_economy_report.pdf.

- From January 2018 to March 2019 grant support to participating hubs to deliver training, networking and artistic showcasing programmes, create exciting new digital arts content and/or take part in exchange activity with other participating hubs.
- From January 2018 to March 2019 on-going training for hub managers and founders, and trainers in various artistic West, technical, management and enterprise disciplines.

The eligibility criteria to select hubs to join the programme was:
- Have founders or managers that are aged 18-35 OR have a demonstrable focus on supporting creative enterprises and/or artists that are aged 18-35,
- Have been operational for at least 6 months,
- Have a physical space that brings artists and/or creative entrepreneurs together AND offers them at least two opportunities for training, networking, advisory or business support (like incubation or acceleration),
- Be located in one of these cities in West Africa: Abuja, Accra, Calabar, Dakar, Enugu, Freetown, Kano, Kumasi, Lagos, Port Harcourt OR any location in the UK.

Selection was by open call and short-listing based on programme design, with a quota system applied to ensure inclusion of the countries in the cluster. The hubs implement the programmes and the British Council monitors and supports with communications and quality assurance.

Impact

The programme has been considered successful. One of the reasons is because hub managers have trained together allowing participants to build synergies, share information and organise joint activities. The training was considered crucial because hub managers use their experiences as case studies and could develop their skills out of each other's skills. This has also given participants the chance to understand hubs and CCIs business dynamics in other countries. Hub managers who travelled to the UK established partnerships with peers and were able to deliver larger projects. In some cases, the peers in the UK have invited West African hub managers for further visits. The training was found to improve the quality of service and transformed West African hubs into attractive partners deserving larger grants.

Level of participation of beneficiaries

Participants have an active role in middle and final evaluations, this includes sharing their lessons learned especially from use of any grants received which the British Council has used to guide the delivery of subsequent grant disbursements.

A.2.2 *Capital Numérique*

Funder/Implementer: *Organisation Internationale de la Francophonie* (OIF) in partnership with the French International Council of Radio and Television Broadcasting (CIRTEF), Belgium Economic and Monetary Union, UEMOA, French National Audiovisual Institute (INA), Imagine Institute, Burkina Faso, SARL West Coast, Mauritius, Society Soon, Senegal. [49]

Budget: Total of € 685,000 resulting from the financial contribution of the European Union and the support of the ACP Secretariat (€ 500,000), with additional funding from the OIF (€ 139,000) and UEMOA (€ 45,000)

Duration: 2013-2016

Countries/Regions: French-speaking West African countries

CCIs sector supported/Areas: Audio-visual

Type of intervention: Capacity building, archiving, training and mobility

Context and approach

Capital Numérique was a programme for the renaissance of African audio-visual heritage. It was launched with the support of the ACP cultures programme and was dedicated to the revival of the audio-visual heritage of French-speaking Africa.

   The *Capital Numérique* programme begun in the first quarter of 2014 and was a 3-year plan with three components:

- The circulation of hundreds of digitised works by the *Bibliothèque Nationale de France* (BNF). These were films and television series digitised with the support of the *Fonds Francophone du Sud*. The series were broadcasted, as a result of support from *Côte Ouest Audiovisuel* (the leading provider in French-speaking Africa) and the Africafilms.tv video-on-demand portal. At the same time, the programme supported the Imagine Institute in Ouagadougou, whose audio-visual archives division was strengthened to allow the repatriation and on-site consultation of some of the African works digitised by the BNF.

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[49] http://www.imagesfrancophones.org/ficheGrosPlan.php?no=11871.

- The establishment of a legal framework conducive to the safeguarding of the audio-visual heritage. The project helped UEMOA to draft a directive establishing an audio-visual legal deposit. This legislative project was conducted with the help of experts from the French National Audio-visual Institute.
- The third component concerned the valorisation of national television archives. In twenty countries (nineteen countries in Sub-Saharan Africa and Haiti), public television has been equipped for several years with the same digitisation and indexing software developed by CIRTEF. The programme permitted the networking of the archives of these televisions, with the support of new "Archibald" tool developed by INA and set up by CIRTEF. The tool allowed the production of new programmes based on archives.

Impact

The programme was found to have the following results:

- An increase in revenue for ACP producers (with several hundred hours of films and TV series digitised and put back into circulation), leading to a boost in production;
- The launch of two series as a result of the networking of the archives of ACP television stations;
- A harmonisation of the regulatory texts regarding copyright and the drafting of a text on the subject of legal audio-visual copyright declarations in UEMOA countries;
- The consolidation of the Imagine Institute (Burkina Faso) as a reference centre for the conservation and consultation of audio-visual heritage;
- Contact with copyright holders of digitised works, to encourage the signing of distribution contracts with television stations for itinerant screenings;
- The creation of an image sharing platform (Archibald) between 20 partner television stations and the pilot production of 14 hours of programmes;
- The training of ACP journalists and directors in the use of archival images;
- Support for the Imagine Institute in managing and enriching the audio-visual resources that are at the disposal of students, teachers and researchers;
- Support for the UEMOA group of experts in drafting and validating the texts about copyright and audio-visual legal deposit declarations.

Level of participation of beneficiaries:

In the programme, beneficiaries (institutions) had the opportunity to make requests and shape the directions of the programme. The legal deposit for instance was an idea given by UEMOA. It was integrated into the programme and conducted as UEMOA's main responsibility.

The idea of linking the televisions to an archive (Archibald) was given by CIRTEF and adopted by the programme. Therefore, the OIF initiative incorporated and integrated these ideas in the programme.

A.2.3 Festival Managers Training Programme

Funder/Implementer: British Council
Budget: information not available
Duration: 2017-2019
Countries/Regions: Ghana, Nigeria, Senegal, Sierra Leone and the United Kingdom
CCIs sectors supported/Areas: Open to all CCIs sectors, focused on festivals
Type of intervention: Capacity building and mobility

Context and approach
The Festival Management Training Programme was launched in March 2017 to increase the artistic, technical and management skills of festival management teams across West Africa. By enhancing capacity, the programme aims to facilitate more opportunities for UK engagement with the West African arts and culture sector, while supporting the achievement of economic and social impact for the festival's host communities. The training is part of a wider programme of connection, artistic and skills exchange and collaboration between the UK and West African arts and culture festivals. The programme was designed in response to research conducted in Nigeria in 2016 and in Ghana, Senegal and Sierra Leone in 2017. The research identified skill gaps as a key obstacle to the growth and sustainability of both public and privately funded arts and culture festivals. Forty festival managers of independent and public sector funded festivals from across West Africa were selected to take part in the first cohort.

The Nigerian public-sector festivals' participation was supported by the government of Nigeria through a memorandum of understanding between the British Council and the Federal Ministry of Information and Culture in Nigeria. Working with training partners from the UK and Nigeria, including Walk the Plank UK, Edinburgh Napier University, London International Festival of Theatre, National Theatre Wales, Lake of Stars Festival and Ake Arts and Book Festival, Nigeria, the programme delivered two (of three) workshops to this cohort of 40 festival managers.

Impact
According to the evaluation conducted, 93 percent of the festival managers reported an increase in their understanding of international best practice in the festival sector. Many

have already begun to implement the learning in their festivals management. For example, Amarachi Attamah, festival manager of the Oja Cultural Festival, introduced crowd funding to raise funds for her festival and was able to raise 80 percent of her festival budget through this platform. 95 percent of the festival managers say they are now able to evaluate their festivals based on their improved skills in this area and 80 percent of the festival managers have reported an increased confidence in delivering festivals. The group has also started a network amongst each other and continues to share ideas and connect with each other and their UK counterparts.

Level of participation of beneficiaries
Participants have an active role in middle and final evaluations, this includes sharing their lessons learned especially from use of any grants received which the British Council has used to guide our delivery of subsequent grant disbursements.

A.3 Southern Africa

A.3.1 Creative Enterprise Project

Funder/Implementer: British Council
Budget: £180,000 for Creative Enterprise Project in Southern Africa. Old Mutual contributed $60,000 towards Incubation project; Zimbabwe German Society contributed £18,000 towards the Social Enterprise World Forum in Addis.
Duration: 2019-2022
Countries/Regions: South Africa, Botswana, Malawi, Mauritius, Mozambique, Namibia, Zambia and Zimbabwe.
CCIs sector supported/Areas: Open to all CCIs sectors, focused on entrepreneurship
Type of intervention: Training in business and digital skills: networking events; access to new markets; connections to resources and finance opportunities

Context and approach
The Creative Enterprise Project seeks to build young people's skills, knowledge, networks, and other capacity to access decent work in the creative industries, or to establish or grow enterprises in the creative industries that can create/enhance livelihoods for entrepreneurs themselves and for others. Additionally, they increase the capacity of arts organisations and communities to provide improved business development services. Moreover, they address policy concerns to increase opportunities for creative entrepreneurs and articulate the efficacy of CCIs to national and international stakeholders, including funding agencies, governments and educationists. The British Council implementing partners in South-

ern Africa include Stimulus, Modzi Arts and Zimbabwe and Ubuntu Lab. The funding is around mobility, capacity development, digital and physical infrastructure.

Creative enterprise training: This project is an open call to participate in the creative enterprise Training of Trainers (T0T) programme, to include creative enterprise business development services clinics and roll out in four countries. It is hosted in Zambia and involves the cluster of Zambia, Malawi, Mauritius, and Mozambique. The training is developed in partnership with Stimulus and includes the creative enterprise business development services clinics.

Incubation: The Incubation Project is developed in partnership with Old Mutual. In this project, Old Mutual approached British Council due to the Council's work in the creative economy. Conversations led to the opening of a co-working space and the piloting of an incubation programme. The project is implemented by Old Mutual with the British Council providing support.

Impact
The CEP has had impact because one of the partners, Stimulus – an organisation trained by NESTA – went on to focus on creative enterprise and to be the main trainer by re-molding the NESTA toolkit. Another organisation, Ubuntu Lab, is involved in leadership skills development and training at the Creative Arts Academy.

Level of participation of beneficiaries:
It is locally driven and owned by partners who are artists and active in the creative sector. The British Council creates platforms for partners to implement and encourages co-curation as a methodology.

A.3.2 Pro Helvetia Johannesburg

Programme: Swiss/SADC Exchange
Budget: 1,000,000 Francs annually towards administration and grants. Funded by Federal Government with financing through cooperation agreements with the regional office of the Swiss Agency for Development and Cooperation (SDC)
Duration: Since 1998 – on-going
Countries: 15 Countries – Angola, Botswana, Democratic Republic of the Congo, Lesotho, Madagascar, Malawi, Mauritius, Mozambique, Namibia, Seychelles, South Africa, Swaziland, Tanzania, Zambia, and Zimbabwe.
Type of intervention: Mobility and grants

CCIs sector supported/Areas: Music, visual and performing arts, conferences and mobility, residences

Context and approach
The Swiss Arts Council has five liaison offices and one of them is Pro Helvetia Johannesburg. The liaison office is mandated to promote artistic and cultural exchange between Switzerland and the Southern African region. The office has no SSA programme but supports artists who apply in order to enhance what they are already doing or would like to do[50]. The approach adopted is that of building connections, alliances and partnerships with individuals and organisations as well as initiating co-productions and organising residencies[51].

The opportunities for artists in this office allow them to create networks generated through residencies, touring and exhibitions, and collaboration across the visual and performing arts, and music. The office also provides support for participation in critical platforms such as conferences and symposia. This is an opportunity to gain and share knowledge and therefore enrich the sector.

Alongside the Swiss/SADC exchange, the office supports a regional arts programme financed through the Swiss Agency for Development and Cooperation. The Arts programme facilitates the mobility of artists and work within the SADC region.

Impact
Between 2015 and 2017 the office supported 1,200 arts professionals who were involved in 135 projects and residencies. The benefits of the interventions are mainly felt in South Africa, Zimbabwe, Mozambique, the Democratic Republic of the Congo and Madagascar through web connections and programmatic linkages.

Level of participation
The office works closely with local partners in content generation, development of audiences and in undertaking research and introspection trips for festival directors and curators in each direction.

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[50] Interview with Programme Manager 28th January 2020.
[51] https://prohelvetia.org.za/en/about-sdc-projects/.

A.3.3 Developing Inclusive and Creative Economies (DICE)

Funder/Implementer: British Council
Total Budget: Information on total budget unavailable. £2m from the DICE Fund under-writes a portfolio of 29 international and co-designed initiatives between intermediaries in the UK and other DICE countries.
Duration: 2018-on-going
Countries/Regions: Brazil, Egypt, Indonesia, Pakistan, South Africa and the UK.
CCIs sector supported/Areas: Open to all CCI sectors, the programme has a portfolio of 29 international and co-designed initiatives between intermediaries in the UK and the other DICE countries.
Type of intervention: Networking, mobility and grants.

Context and approach
Developing Inclusive and Creative Economies (DICE) is a pilot programme which ad-dresses issues of economic and social exclusion[52]. It supports a network of individuals, enterprises, and institutions to explore how creativity, generosity, unconscious bias, vul-nerability and human connection affect how human beings can best nurture curiosity, creativity, communities, enterprises, policies, ideas and their environments. DICE takes an ecosystem approach to work across borders, sectors, silos, networks, and generations to contribute towards eradicating barriers to economic opportunity. It has a particular focus on women and girls, young people, people with disabilities and other often excluded groups.

DICE supports interventions at policy, institutional and individual levels. It is co-designed and co-delivered by UK enterprises and sector support organisations such as impact hubs, accelerators and universities working in partnership with counterparts in participating countries. It supports processes forming relationships and ideas, and to build the spaces and trust needed to experiment, fail and explore. The participation in-volves convening policy makers and supporting their needs in policy formulation; con-ducting research to enhance activities and empower ecosystem builders; strengthening intermediaries – universities, hubs, community organisations, accelerators, incubators – through funding and collaborative projects; leadership and capacity development; train-ing and mentorship.

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[52] https://www.britishcouncil.org/programmemes/dice.

A.4 East Africa

A.4.1 British Council's East Africa Arts Programme

Funder/Implementer: British Council
Budget: Information not available
Duration: 2015-on-going
Countries/Regions: Kenya, Uganda, Tanzania, Rwanda, Ethiopia, Sudan, South Sudan and the UK.
CCIs sector supported/Areas: Architecture, design, fashion; arts and society (including cultural heritage); film, visual arts; literature; music, theatre and dance; creative economy.
Type of Intervention: Mobility, capacity building, sub-granting, co-production, policy and research, collaboration and networks

Context and Approach
The British Council's East Africa Arts Programme is connected to the global arts and SSA strategy.[53] It targets young people aged 18-35 and utilises five pillars. First, it brings UK arts to East Africa and takes East African art to the UK by creating new opportunities for artists and organisations to interact and share their creative work. Second, it fosters collaboration and networking by supporting artists to work together and experiment with new ideas and develop joint products. Third, it enhances art for social change by extending safe spaces for culture, creative exploration and exchange; building trust, enabling dialogue and presenting marginalised voices; and supporting the protection of cultural heritage and expression of cultural identities. Fourth, it builds capacity by strengthening the arts sector and developing its ability to innovate, reach new audiences and develop skills. Fifth, it engages in research and policy advocacy in East Africa and the UK.

The arts programme is artist-centric and is organised around open call grants to artists so that they can respond based on their interests. This makes the projects to be varied in terms of sectors. It is implemented through partner art organisations including CCDEA for the mobility grant, HEVA Fund for financing, BookBunk for libraries, collectives, and individuals.

Impact
In March 2017, the Jalada Mobile Literary and Arts Festival was held covering five countries and twelve towns in Kenya, Uganda, the DRC, Rwanda and Tanzania. It was funded

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[53] https://www.britishcouncil.org/sites/default/files/bc013_arts_strategy_1.pdf.

under the British Council Arts Programme. The festival included panel discussions, multi-lingual performances, master classes, workshops, exhibitions, film screenings, mobile mini-documentaries and other offerings. The partners included Jalada Africa Trust (Kenya), Huza Press (Rwanda), Africa Writes (Royal Africa Society) and artists based in Rwanda. In the Rwanda Poetry Workshop, the conveners worked with 60 poets below 25 years old to explore through poetry the aspirations of Burundian refugees in Kigali. The festival was an occasion to share, learn, reflect and heal through literature.

Level of participation of beneficiaries:
Beneficiaries of the arts programme participate in creative enterprise trainings which are available through open calls. They also participate through open call grants namely the new Art new Audiences (nAnA); in motion and festivals.

To participate, individuals and organisations put in applications on what they would like to do and how they would like to do it. The call is designed to speak to the global and SSA strategy. Once granted, the partners design, execute and report on their activities. The British Council teams support further connections and manage any risks presented in the collaborations.

The British Council designs the programme parameters, puts out a call for proposals and selects the best partner for the job. The institution then sets the key performance indicators with the partner and they are expected to bring their knowledge and expertise to the partners.

A.4.2 French Embassy – Audio-Visual Programming

Funder/Implementer: French Embassy under the Cooperation and Cultural Affairs Department. The financing is made directly by the Ministry of Europe and Foreign Affairs.
Budget: Information is not available
Duration: 2016 – on-going
Countries/Regions: Kenya, Burundi, Djibouti, Ethiopia, Uganda, Rwanda, Somalia, Sudan, Southern Sudan and Tanzania
CCIs sector supported/Areas: Film, music, animation, theatre and design
Type of intervention: Mobility, training, workshops, partnerships, internships, festivals

Context and approach
The French government supports CCIs in Eastern Africa through the Regional Audio-visual Attaché office for East Africa, *Alliance Française* and the AFD. Most of the work

within audio-visual, animation and performance space is undertaken at *Alliance Française* due to the institution's accessibility to artists, stage and library. The *Alliance Française* is also a space for artists to network and put up collaborative productions.

Audio-visual Programming: CCIs are supported by the French Embassy through the audio-visual cooperation. The Regional Audio-visual Attaché office for East Africa is based in Nairobi and liaises with institutions and professionals in the fields of television, film, radio, regulation and audio-visual copyrights. The audio-visual office is also responsible for audio-visual cooperation in Burundi, Djibouti, Ethiopia, Uganda, Rwanda, Somalia, Sudan, Southern Sudan and Tanzania, supporting the embassies of France in these different countries. In Rwanda, the audio-visual department is building a partnership with the Rwanda Development Board.

In addition to the promotion of French and Francophone cinema, specifically in collaboration with the *Alliance Française*, the Embassy facilitates partnerships with film festivals to provide varied programming and to strengthen cultural diversity. Programming activities are undertaken through workshops, internships, partnerships, invitations to France or to other African countries, invitations of experts to Kenya, screenings, meetings and debates.

Impact:
The Programme has contributed to enhancing capacities in radio, television and film and offered support to the sector's institutional structure, including the Kenya Film Commission and the Communication Commission of Kenya. Moreover, support for the promotion of Kenyan films has enabled filmmakers to travel to festivals across Africa and France, to develop their network and to gain access to new markets[54].

Role of programme participants:
Programme participants apply for grants based on their needs and are expected to write a report on how resources were used.

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[54] Interview with the Programme Manager.

A.4.3 Animation and Video Game Design

Funder/Implementer: *Agence Française de Développement* (AFD)/Implementer: Africa Digital Media Institute (ADMI)/RUBIKA
Budget: € 800,000
Duration: 2019-2020
Countries: Kenya, Uganda, and Tanzania
CCIs sector supported/Areas: Animation, video game design and development
Type of intervention: Training, equipment, incubation

Context and approach
AFD started getting involved in CCI in 2016 and is contributing to the development of animation in Eastern Africa through provision of equipment, entrepreneurship, training/skills development and policy advocacy. Currently, AFD Kenya is supporting ADMI to build capacity skills in animation. Although the AFD funded CCI programme is based in Kenya, the partners are expected to regionalise it by taking on students from the region. AFD is supporting the French animation school – RUBIKA – and the Africa Digital Media Institute (ADMI) in a collaboration aimed at running courses in animation and video games in order to create digital employment in Eastern Africa. ADMI, formerly known as Jamhuri (which means Republic, in Kiswahili) was established in 2012 to give skills in visual arts. The collaboration is offering intensive one year courses in 2D animation and a bachelor's degree in video game design and development. Beneficiaries of this funding are local animation artists and video game developers.

The funding to ADMI is a direct grant by AFD to ADMI – the implementing partner – to buy equipment, buy software and build animation and video games skills. To qualify, partners write proposals and build consensus on business models. Partners are involved in programme design and implementation. The funding allows for student exchanges, participation in festivals and career growth through incubation. French language is also integrated in the learning.

Within the same thrust of supporting the creative sector, AFD in 2019 gave Heva Fund part grant – for entrepreneurship training – and part medium term loan for microfinancing. Although the AFD funded CCI programme is based in Kenya, it is expected to support artists within the entire East African region.

A.4.4 Disabled Bodies and Their Narratives

Funder/Implementer: British Council
Budget: £ 200,000
Duration: Phase 1: 2017-2019; Phase 2: 2019-2020
Countries/Regions: Uganda, Rwanda, Kenya, Tanzania, the UK
CCIs Sector Supported/Areas: Music, dance, fashion, training
Type of Intervention: Mobility, training

Context and approach

Disabled Bodies and their Narratives is a collaborative arts project initiated by the British Council. It involves performing arts and creative sector partners drawn from Rwanda, Tanzania, Uganda and Kenya, and with UK companies. These include the Stopgap Dance Company, Candoco Dance Company and the UK fashion-design company Teatum Jones and the aim is to raise awareness about disability, inclusion and the arts. It was launched in 2017 in Rwanda and the first phase concluded in March 2019. The second phase is on-going and will run until 2020. The project involves collaboration between local artists and disability groups working together to co-create.

Impact

The artists said that they gained skills and competencies and their self-confidence is enhanced. The co-creation led to presentations during the Rwanda Fashion Week, the Ubumuntu Arts Festival and the 2019 East Africa Nights of Tolerance Festival.

Organisations that have experience working with artists with disabilities provide the bridge between the project and beneficiaries. Managers, who are artists, have an opportunity to exchange ideas and offer insights.

A.5 Central Africa

A.5.1 *Édition Limitée*- Fashion-Arts of textiles and accessories in Francophonie

Funder/Implementer: *Organisation Internationale de la Francophonie* (OIF)
Budget: Information not available
Duration: 2015-2018
Countries/Regions: Central Africa
CCIs sector supported/Areas: Fashion
Type of intervention: Skills, mobility, research, artistic creation, valorisation of traditional know-how, and innovation

Context and approach
OIF is the biggest mobility provider in Central Africa. In general the OIFs main goals have been the use of culture as a cornerstone for development. Whether through theatre, cinema and television, literature, or music, it has supported young men and women engaged in artistic, cultural, and digital creation, in growing an economy around culture and the circulation of cultural products. In 2014, the OIF launched its programme *Édition Limitée* to help provide designers working in this sector with access to educational resources. Research, artistic creation, traditional know-how, and innovation represent the programme's foundation.

As part of its 2015-2018 programme, OIF took on the luxury crafts sector with the creation of *Édition Limitée*, a programme for emerging professionals in the luxury crafts sector (fashion and textile arts). This talent search programme provided access to a specific, high-level training and promoted research, artistic creation, traditional know-how, and innovation in these areas. Designers selected to participate in *Édition Limitée* went through two stages,

- The first of which consisted of a two-week artist residency in a Francophone country working under a *maître d'art*, or master artist.
- The second year focused on various forms of support: project development, assistance with communications, purchasing equipment, and incubation.

A customised programme organising these kinds of actions required a particular level of commitment from the OIF. The process of selecting the designers was rigorous, one that takes to heart both their environment (geographic area, clients, pairings, professors, etc.), and their education during their entire residency. Identifying arts masters able to host and conduct such a residency also required a particular level of effort.

A dozen young designers from different parts of the world come together to exchange and share daily life in a foreign country under a master artist, who transmits his/her expertise to them. Particular attention was given to project promoters with multiplier effects in their region or outside of it[55].

The programme eligibility criteria consisted of[56]:

- Fashion designers, stylists aged 20-35, residing and working in Francophone countries, members of la Francophonie
- request relates exclusively to the participation in a residence (workshop of reinforcement of the trades near a master artist in a French-speaking country)
- training in project development
- OIF assumed the costs of international transport, accommodation and stay for activities under this programme

In addition, the OIF supported the creator's collection presentation as part of an event with an international dimension and a publication presenting its work.

Impact

The programme was found to enable its participants to compare and contrast the results of their research with the work of other professionals in this sector. Participants could establish networks for diffusion and distribution with one another via Whatsapp and other communication means that are independent from the programme structure to survive. These formative multiplier effects are helping to boost the careers of designers, and they demonstrate how much the world of fashion is in fact flourishing.

The role of programme participants

Information is not available

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[55] http://artsetcreations.francophonie.org/doc/Edition_limitee_def_12-06-17.pdf.
[56] https://www.francophonie.org/edition-limitee-66.

A.5.2 EUNIC Clusters Projects

Funder/Implementer: Funded by the EU Delegation to the Democratic Republic of the Congo and EUNIC clusters in SSA and local partners
The cluster in the DRC consists of *Centre Wallonie Bruxelles*, Goethe-Institut, *Institut Français* as well as *Instituto Camões*, the Spanish Embassy (AECID), and the Italian Embassy. The former three lead on implementing the activities. The contract is signed by one member on behalf of the cluster. The EU Delegation signed a memorandum of understanding with EUNIC in 2016. Both have worked together since 2017 on the basis of service contracts, the current one spanning two years and having as an objective to strengthen the Congolese cultural scene and to organise cultural events.
Duration: Since 2017
Countries/Regions: Democratic Republic of the Congo.
CCIs Sector Supported/Areas: Photography, literature, film and music
Type of Intervention: Establishment of training centre, capacity building, competition and award (publication)

A.5.2.1 Democratic Republic of the Congo: Photography Master Classes

Funder/Implementer: Funded by the EU Delegation to the Democratic Republic of the Congo and EUNIC cluster, implementation partners were the European *Académie des Beaux-Arts Kinshasa* (Academy of Fine Arts)
Budget: € 90,000 incl. € 15,000 form the Cluster Fund Call March 2017
Duration: 2017-2018

Context and approach
There is no training centre for photography in the DRC. In times of the visual turn and highly visual individual communication (Instagram, Whatsapp, Facebook), visual literacy is very important in order for citizens to become active members of their society. EUNIC DRC is cooperating with the Academy of Fine Arts in Kinshasa in order to create a training centre for photography in Kinshasa.

In a two year workshop series led by professionals from the continent and Europe and local co-teachers, students of the Academy are trained in photography as well as basic professional skills. The modular workshops focus both on artistic creation as well as other fields of photography (journalistic, documentary, commercial). Between workshops, students work on projects mentored by the teachers. Students receive a certificate of completion issued by the Academy at the end of the course. A final exhibition is organised at the

end of the project. Out of this pool of students, future teachers of photography will be further trained in order to become teachers of photography.

A.5.2.2 Democratic Republic of the Congo: Photography Class

Funder/Implementer: Funded by the EU Delegation to the Democratic Republic of the Congo and implemented by EUNIC cluster members: *Institut Français*, Goethe-Institut, *Centre Wallonie-Bruxelles*, and *Instituto Camões*.
Budget: € 200,000.00 per year for all activities realised under the contract (budget shared with other activities)
Duration: On-going service contract with the EU Delegation

Context and approach
EUNIC DRC entered its first partnership with the EU Delegation in 2017 on the basis of a 'service contract' of 12 months, which was then extended for another period of two years.

The two-year programme was implemented together with the Academy of Fine Arts in Kinshasa and consisted of eight master classes with national and international experts and photographers to enable students to understand and practice various aspects of photography. Parts of the programme focused on photography as an artistic practice whereas others focused on the journalistic side of it. The aim was to allow students to choose their own paths. The master classes programme lasted for two years and finished with the exhibition *Connected*, showing the works of the students. The exhibit was considered a success: 500 people attended the opening, some students' photographs received offers and were sold, and some students were even offered job opportunities.

The programme has allowed participants showing different perspectives of realities. It is up to the Congolese to create their image of their own country. The outlook of their surroundings is different and of course they need to play a role in spreading their own vision of the Congo in the world. This is the role of both artistic and journalistic photography. The "Master Classes for Photography" enabled students to pursue a career as photographers. It focuses on changing the image of Africa in the global media.

B.1 Case Study: _in MOTION East Africa Programme[57]

The East Africa _in Motion Programme is part of the British Council's Connections Programme in Sub-Saharan Africa which has four travel grants sparking the movement of artists across East Africa, the UK to East Africa and countries in the Development Assistance Committee (DAC) List of Overseas Development Aid (ODA) recipients.

The four travel grants under the programme are:
- the Mobility East Africa Travel Grant
- the _in Motion Mobility Grant in partnership with the Prince Claus Fund for Culture Development
- the _in Motion scoping grant for UK programmers and curators, and
- the UK Delegates grant.

The Mobility East Africa Travel Grant is available to support artists, cultural practitioners, researchers and curators as well as art groups/collectives and organisations looking to create new connections between the countries of Kenya, Uganda, Tanzania, Rwanda, and Ethiopia, Sudan and South Sudan.

The _in Motion scoping grant encourages connections between programmers and Curators in East Africa and the UK, in the various cultural and creative industries sectors. This grant is awarded to UK based festival directors, programmers, agents and/or bookers interested in developing mutual opportunities to showcase and or collaborate with artists in East Africa and to consider how East African artists could showcase and or collaborate with peers in the UK.

The UK Delegates grant facilitates travel to the UK to participate in cultural events including festivals, exhibitions, and residencies.

The _in Motion East Africa programme was launched in 2017 and was resourced by the British Council's East Africa Arts Programme and two anonymous partners.

Phase 1 of the programme was finalised in 2018 and was implemented by the British Council. During Phase 2, the on-going programme is being implemented by Culture and

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[57] Interview with Millicent Mugabi, ActingHead of Arts, Kenya and East Africa, British Council; https://www.britishcouncil.org/east-africa-arts/projects/mobility.

Development East Africa (CDEA), an Eastern-Africa institution from Tanzania. This is being undertaken under a 12-month period (ending in April 2020).

The involvement of CDEA in the implementation of the _in Motion grant resulted from a recognition that more dedicated time and resources were required to administer and monitor the grants. Previously, there was a growing number of applications and the turnaround time for feedback to applicants took longer than desired prompting the British Council to identify an organisation that could lead the process and develop a quicker and more effective feedback loop for all grantees as well as efficiently selecting and processing the grants.

In the award of the grants, priority is given to young artists between 18 and 35 years of age and there is special attention to women artists and LGBTQI+ community related projects. Furthermore, applications focusing on contemporary arts and cultural disciplines including cultural capacity building are encouraged.

Funding
In 2019, to support mobility of artists in East Africa, the British Council granted CDEA a total of £32,000. The total value of the mobility grants given out through CDEA is £19,000. The rest went towards supporting the capacity development for the organisation in grant management and administration. The £32,000 is remitted in instalments to CDEA to implement over a 12-month trial period. The East Africa _in Motion Travel Grant offers up to the value of £1,000 per person and up to £5000 per collective/group/organisation (paid in local currency). The EA_in Motion grant programme accepts applications all year round.

In the same year, the_in Motion programme introduced a Sub-Saharan Africa (SSA) strand in partnership with the Prince Claus Fund for Culture and Development to spur mobility of African artists within the region as well as to other SSA countries and the Global South. The partnership with the Prince Claus Fund for the SSA and Global South mobility is valued at £64,000. Artists are supported to participate in conferences, build capacity, and take part in artistic and cultural events and set-up cross border partnerships.

Selection
Artists apply and are awarded grants based on set criteria. To be considered, artists are expected to produce a three-minute video, upload it online (Youtube or Vimeo); or answer specific questions in the online application form rationalising their participation, timelines and how other people will benefit from their experience. The selection team is guided by

considerations of innovativeness in sharing the travel experience online and offline, ability to link the travel experience and the artist's practice, and interest in building a community of artists in East Africa. The CDEA panel team is made up of members of CDEA and individuals from partner organisations in Uganda and Kenya.

During the selection, priority is given to young artists between 18 and 35 years of age, with special attention to women and marginalised groups and communities. Nonetheless, applicants over the age of 35 can apply so long as their core project benefactors are between the ages of 18 to 35.

If an applicant is disabled or suffers from a mental illness, the applicant is encouraged to state any additional travel costs expected to be incurred as a result of their condition under the Travel Budget Section, clearly stating what their access needs would be. The aim is to be as inclusive as possible.

While participation of programme participants in programme design is limited, the British Council organises sessions with potential applicants who then receive feedback from country teams about their projects. Programme participants are involved in the application process and building networks.

Impact

The _in Motion programme facilitates movement of artists to build networks. Over 135 artists have travelled around EA under the programme. Supported by _in Motion, Pamoja Dance Group, for example, has performed on various stages across East Africa. In July 2017 the company attended the Tuzine Festival, in Kampala, Uganda. The festival was graced by various dance companies across East and Central Africa and was curated by Mambya Performing Arts Foundation as a means to create awareness on human rights.

While at Tuzine Festival, the artists met SPLASH, an integrated dance company, similar to Pamoja. At the time, SPLASH was barely ten months old and was headlining a performance on human rights at the festival. Because of their shared identities, the two groups began a conversation about a possible exchange visit. Two months later, in September 2017, Pamoja members went to Uganda for three weeks on a mobility grant to learn from and exchange skills with SPLASH. During the exchange, Pamoja and SPLASH shared arts management experiences and ideas, and held forums to discuss dance and performance. Through the networking sessions, the company met SPOTLITE, a Ugandan dance company that has been working with artists for 30 years and specialises in a variety

of performing arts. This led to a collaboration that gave Pamoja members an opportunity to curate and work with SPOTLITE.

Main Learning Points

The _in Motion programme in East Africa provides important lessons for cultural and creative industries in Sub-Saharan Africa. In supporting the creative sector, it is crucial to build partnerships based on trust, respect, mutual benefit and shared opportunity for programme ownership and institutional growth.

1. **Implementing CCIs programmes through local organisations increases efficiency in delivery:**
The _in Motion programme was originally implemented by the British Council directly. However, feedback from applicants suggested the need for more efficient and immediate communication with grantees and this led to a change in the implementation strategy. The British Council looked for an East African partner with experience in cultural and creative industries to co-implement the programme. Culture and Development East Africa had the legitimacy, desire and local presence to run the programme. By going local in implementation of grants, the British Council supported the building of efficiency in programme delivery.

2. **Building capacity of local organisations contributes to sustainability of institutions in the creative sector:**
After identifying CDEA as a co-implementer, the British Council supported the East African organisation to build its capacity in grant management and administration. By bringing CDEA on board, the British Council sought to contribute to institutional growth, improve the delivery of the _in Motion programme and to strengthen a local organisation. The net effect of this capacity building is institutional stability and sustainability.

3. **Partnership between funding institutions enhances the creative sector:**
The entry of the Prince Claus Fund of Culture and Development, an institution with long experience in mobility grants into the partnership with the British Council, further strengthens cultural and creative industries in East Africa by providing linkages between individuals and organisations. The pulling of resources together will minimise duplication and provide artists with a wider range of countries to travel, network and build collaborations.

B.2 Case Study: Resource of Open Minds – R.O.O.M[58]

Resource of Open Minds (R.O.O.M) is a programme financed by the Swedish International-al Development Cooperation Agency (SIDA), Netherlands Enterprise Agency (RVO) and the British Council and implemented by HIVOS in partnership with over 30 partners from around the world. The programme operates with an overall budget of €4.7 million trans-ferred by SIDA and €1.1 million by RVO. The programme was initiated in 2017, with the first phase of the project ending in December 2019. It is anticipated that the second phase of the project will commence before June 2020 and will end in 2023.

The programme is informed by the HIVOS Report titled 'The status of the creative economy in East Africa – 2016'. In building a path for sustainable cultural and creative industries (CCIs) in the region, the report recommended the enactment of responsive government policies and programmes, strong art and cultural associations and guilds, vibrant artistic communities, hubs and companies and empowered artists claiming their space in society. Gaps in business, management and technical skills were identified as undermining the growth of CCIs in East Africa. Furthermore, R.O.O.M was inspired by Hivos interest to advance freedom of expression and openness in artistic expression, media, content creation and diversity in audience development. From the onset therefore, R.O.O.M sought to diversify artistic voices in society. The programme engulfs East and Southern Africa, the Middle East and North Africa.

R.O.O.M is implemented by giving grants in the form of direct support for creative and critical talent and contributing to the diversification of dialogue, debate and dissent in society. Prior to an institution being awarded a grant, potential grantees are invited to apply. If their projects are viewed as fundable, the organisation is interviewed and given an opportunity to make presentations about the project. If the organisation succeeds in that initial phase, HIVOs carries out a 'partner capacity assessment and due diligence review' in order to determine its suitability and readiness as well as to understand the institutional processes and financial status. Successful grantees are then invited to a part-ner meeting where they discuss their projects, learn more about R.O.O.M, its processes and how the various projects contribute to the programme outcomes. Work plans and budgets are finalised by Hivos officers and programme participants.

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[58] Interview with Milkah Chege, Programme Officer Hivos East Africa;
https://www.hivos.org/programme/resource-of-open-minds-r-o-o-m/.

Programme implementation also involves strengthening skills and networks among and for creatives by facilitating trainings on value-adding topics to creatives such as intellectual property, digital distribution and digital security. The trainings are targeted at individual artists, musicians, cultural entrepreneurs and activists. Furthermore, R.O.O.M organises and facilitates the African Crossroads – a congregation of future-oriented African thinkers and doers, at which information and knowledge on cutting-edge entrepreneurial, scientific, artistic, and technological developments anchored in African intellectual and technological traditions are shared and disseminated. Hivos also facilitates the Digital Earth fellowship and the Force of Art, which focuses on research on the digital reality, and the role of art in transforming people and their social surroundings.

Funding

Since its inception in 2017, R.O.O.M. has supported a variety of collectives of artists, designers, musicians, creative hubs. In East Africa, 23 creatives received grants to implement a diversity of projects in 2018 – 2019. The grants were financial contributions to makers that use audio-visual productions to create new narratives and challenge the status quo on a variety of topics.

Some of the institutions funded under R.O.O.M include Creative Garage (Nairobi) working with AfriKera Dance Theatre Hub (Harare) and Bluez Café (Bulawayo) which created three multidisciplinary (music, spoken word, dance and food) public platforms for freedom of expression and community engagement. This project sought to enhance the ideals of acceptance, tolerance, peace and nation building which are important values in Africa.

Another programme participant is the Lakehub, a technology and social innovation institution based in Kisumu, which showcased artistic works through exhibitions that focused on storytelling, poetry and spoken word, music, visual arts, sculpture and vlogging. Lakehub organised boot-camps of selected creatives where artists were trained in talent development, business development skills, entrepreneurship, sustainability, freedom of expression and use of digital technology and innovation. Winners in each category consequently underwent a one-month incubation phase for further training and mentorship.

Programme officers believe that these programmes are playing an important role in not only enhancing CCIs but also advancing freedom of expression, openness and acceptance of diversity, and questioning dominant narratives by providing alternative ones.

Through granting to hubs, it has seen to the incubation of small and emerging initiatives, whose voices are expected to become influential in the next 10 years. Most partners under the programme have been first time grantees and are appreciative of the opportunities presented by the programme.

Impact

Programme officers believe that the programme has seen makers create more critical cultural and media productions while at the same time reaching a wider and diverse audience with their productions. Over 150 films, web series, music clips, podcasts, animations and games were produced.

In terms of creative hubs, the programme is enabling hubs to produce diverse content. It is contributing to the sustainability of creative entities through capacity building and professionalising of art and culture institutions.

To enhance collaborations and networking, in December 2018 R.O.O.M organised two editions of the African Crossroads in Marrakesh and Mombasa, which were attended by 350+ young artists, activists, researchers, designers, techies and entrepreneurs drawn from creative hubs, artist collectives, civil society organisations, research institutes and social enterprises. The Crossroads resulted in 14 collaboration grants between makers, creative hubs and civil society organisations and entrepreneurs. This resulted to peer learning and exchange on various topics relevant for content creators.

Main Learning Points

Few donors or financiers are willing to fund the production of critical content that is disruptive of dominate narratives. Furthermore, CCIs supporting mechanisms remain largely focused on urban areas, with spaces, and hubs in the capital cities featuring in the programme. R.O.O.M is bridging a gap and engaging with creative practitioners from peri-urban, rural and marginalised areas.

Another area of concern relates to government censorship of cultural expression, particularly film and music on grounds of morality, religion, politics, and age-old cultural norms. This censorship hinders artistic freedom and freedom of expression. There are also challenges related to lack of proper systems and processes at entity level, which inhibits the utilisation of the grant monies received and hence implementation of projects. To mitigate these challenges Hivos has had to review the approach, to focus more on systems

and processes enhancement. The programme engaged with partners producing and creating content focused on marginalised communities and LGBTQI+ communities.

1. **Creating platforms for self and group expressions:**

The programme has been considered successful by the implementers because it has supported young content creators to freely express themselves about whatever theme or topic in society they find most relevant. This has led to a wealth and diversity of expressions in the form of critical and independent content disseminated online and offline. Based on the content production, there have been conversations around culture, integrity, transparency and accountability in government, identity, history, politics, social transformation, value systems and fashion.

2. **Benefiting the chain:**

The interaction between R.O.O.M programme officers and partner institutions has been beneficial because it provides opportunities for mutual learning. Programme participants have a chance to understand the expectations and processes involved in programme implementation. From the onset, the programme undertakes an institutional capacity assessment and due diligence check. Where possible, gaps identified at this early stage are addressed before funds are released and institutional processes are tightened. Through training and networking platforms, the capacity of partners in project implementation, grant management, reporting, monitoring and evaluation has been enhanced, with partners improving their systems and processes based on the knowledge acquired under the project.

3. **Effective involvement of programme participants over the programme cycles:**

Grantees receive training and expert advice on business management, content monetisation and content creation. Hivos East Africa also organises linking and learning sessions where grantees interact and share experiences, challenges and lessons with their peers and experts from around Africa. The programme facilitates mentorship and peer-to-peer learning opportunities. Grantees also provide feedback and participate in the pre- and post-project surveys which inform the project implementation, and especially the capacity building activities.

B.3 Case Study: *Afrique et Caraïbes en Créations*[59]

Over the last 30 years, the *Afrique et Caraïbes en Créations* (ACEC) programme has been supporting contemporary artistic expressions in Africa and the Caribbean. Widely recognised by artists and cultural operators, the programme is based on local knowledge, cooperation between French, African and Caribbean institutions and cultural engineering from the *Institut Français*.

When the programme began, European funders did not focus on supporting contemporary artists on the African continent. At that time, the usual support mechanisms by African governments and foreign organisations were focused on promoting traditional forms of cultural expressions. When the first phase of the programme was developed, there was a wave of contemporary African artists mainly from West Africa which did not enjoy consistent support. These were artists mostly located in the urban areas involved in contemporary arts such as dance, theatre, photography and in urban cultures e.g. hip-hop. In the meantime in France, in the late 1980s and early 1990s, the creation of the black magazine Revue Noire – the first magazine launched globally on contemporary African art – also raised attention on the need to support contemporary artists mainly in Francophonie.

At the beginning, the programme was developed by *Association Française d'action Artistique* (which became *Culture France* and later the *Institut Français*) and gave direct support to artists through grants, capacity development and network provision. This support initiated two contemporary art biennials in Africa, the first being the Photographic Scene in Bamako which is in its 12th edition. This biennial captures the emergence of the African photographic scene since 1994 and is crucial for the photography sector around the continent. The second is The African Dance Biennial – spreading and discovering the African dance scene. The Africa Dance is itinerant (with headquarters in several countries) and the 2020 edition will be in Marrakesh in March.

As a natural result of the programme evolution as well as the changes in the French policy towards Africa, the artists once supported became cultural operators and partners of the programme. Two years ago the programme changed its name from "*Afrique et Caraïbes en créations*" to "*mission coopération culturelle Afrique & Caraïbes*" and gained broader ambitions.

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[59] Interview with Alban Corbier-Labasse, *Coordinateur général Coopération culturelle Afrique et Caraïbes, Département Développement et Coopération Artistiques*, *Institut Francais*; https://www.pro.institutfrancais.com/fr/offre/appui-aux-operateurs-culturels-afrique-et-des-caraibes.

The programme has gone from being a programme focused on supporting artists to a programme supporting organisations and civil society. The programme management is located at the *Institut Français* – under the cooperation of the Ministry of Foreign Affairs and Culture. Currently, the programme is within the Institute's artistic cooperation department.

While the programme has continued to work with the same artists who joined it many years ago, new artists have been incorporated. However, most of the artists who participated for many years have become cultural operators over time. Nowadays, these operators are the ones who are coordinating and organising the biennials with legitimacy and local expertise. Although the programme still supports financial percentages of projects, less and less of the projects within the programme are implemented directly by the *Institut Français*.

Funding

The *Institut Français* is funded almost exclusively by the French state, the programme that once had a budget of 10 million euros annually at the beginning of the century nowadays operates with an annual budget of approximately one million euros.

From the list of ACEC archives, excluding projects supported with other funding, it would appear the programme supported more than 600 actions within its scope. In 30 years, different types of interventions have taken place. These include training and capacity building, mobility, artistic residence, and infrastructure. Beneficiaries are either able to respond to calls or to benefit directly from the programme. In Africa only, the sectors that have received funds are:

- Architecture, visual arts, cinema, performing arts, design, books, crafts, fashion, music, digital, photography, theatre and multidisciplinary

The sectors are reached through projects which target either specific or multidisciplinary sectors. Examples of well-known projects are:

- *Tournées en Afrique*
- Festival Development Programme
- *Équation Musique* Music Programme
- and the on-going project *Visas pour la Création*

Currently, under the programme the *Visa pour la Création* is a feature of the programme cooperation mission. It aims to support artistic emergence in Africa and the Caribbean through residencies in metropolitan France and overseas regions. Grants are of-

fered to artists who wish to develop a two months residence in France in a professional structure. The applicants have freedom to choose a French institution where they would like to do the residency.

The programme has a long relationship with the design sector in Africa. Design is considered a key ingredient for socio-economic growth, while enabling territorial cohesion. The programme has structured the dialogue between designers across Africa and between Africa and France for many years. This connection was established during the 1990s when the Institut launched the Design in Africa, an itinerant exhibition that circulated across the continent. In the same period, the programme had a close connection with designers mainly from West Africa which later stimulated development of fashion projects.

Afrique de Toutes les Design
For several years the *Institut Français* participated in the rise of the fashion sector and young stylists emerging from Africa. The programme has supported design competitions and exhibitions in Niger and Senegal. In Dakar, as part of the Dakar-Paris Tandem in 2013, the Institut joined forces with Dakar Fashion Week supporting the participation of African designers in the Black Fashion Week in Paris. In 2013 and 2014 the programme also supported the actions of the *Centre des créateurs* of Cameroon, in Yaounde, which allowed hosting the winner of the competition in residence in Paris under the sponsorship of the Cameroonian designer Imane Ayissi. In 2014, for the first time, the international capital of Design was Cape Town which was chosen as a showcase for Design under all its forms.

Yet in 2013-2014, the programme supported the EUNIC Basket Case project in Zimbabwe. Combining artisanal work on basketry with renowned designers like the French Matali Grasset, or the off-piste project which, in 2014, the project enabled young European and Burkinabe designers to produce unusual design objects, and to exhibit them in Milan, at the Grand Hornu, and in Belgium at the Museum of Decorative Arts.

Design in public spaces
Design is developing fast in Africa through a diversity of shapes – from crafts to works of art or furniture. Recognising this power, the *Institut Français* also took up design forms in the re-development of public space, in an original pilot project: *Liaisons urbaines*.

Launched in 2012, under the artistic direction of Franck Houndegla, *Liaisons urbaines* was an implementation programme valuing spaces for collective use in African cities. The interventions combined urban planning, design, art, and heritage, by associating residents, cultural operators, visual artists, designers and, architects.

With three pilot projects in Benin, Chad and Morocco, the programme focused on squares, grounds, sidewalks, open spaces and community spaces that play a central role in social and economic life of African cities, but seem neglected in a context of urban growth which favours infrastructure, housing, and equipment. The projects improved the framework for urban life through rapid and relatively cheap interventions.

Impact

Three cities were initially chosen for the pilot projects, each exploring a theme: Porto-Novo in Benin (2012-2013), around street food activities, N'Djamena in Chad (2013-2014), around the distribution of water, and Casablanca, Morocco (2014-2015), on the theme of games in public space, Tunis, Tunisia (2016) on the development of the Hédi Chaker Park, Gorée, Senegal (2016-2017) with the objective to redevelop a public square, called "market place for young girls" and Dakar, Senegal (2017) on the creation of a "square of urban cultures" with a major object to create a skate park. Having received very good feedback from the local authorities, specialised press and professionals, the methodology of this "labeled" project was developed in association with the School of African Heritage and collaboration with the *Cité de l'Architecture* of Chaillot.

Throughout the projects, creative answers to neighbourhood problems resulted from the connection of French specialists and local designers. During the intervention process, various local workers and technicians could benefit from the direct teaching of the local and French specialists who helped in local capacity building. In terms of relationships among the working groups, the projects were considered to not have any difficulties. The participants involved in the three cities declared that they were generally pleased to work together. Dialogue meetings to understand needs and put them into action were fluid because the demand was clear. The hardest part was having an exemplary project to be able to replicate the experience in other communities in the same country.

Main Learning Points

    1.   **Deciding who to support:**

The programme understood that instead of supporting individual artists, the ideal would be to support organisations that have the power to support many artists. To work on the structure allowed the projects to have consistent impact even with the decrease in the overall programme budget.

    2.   **Bottom-up synergies:**

The focus on supporting projects started by civil society, communities or local governments became valuable mainly in balancing the usual creation and implementation of top-down initiatives. The connection with artists and operators right from the grass-roots has allowed the programme managers to understand the best ways to support initiatives, making artists and operators more independent from external intervention.

    3.   **Understanding the design policies and contexts in Africa:**

There are many contextual differences between the North and the South in the design sector. Nigeria, Kenya and South Africa are still pre-industrial countries with the design sectors enclosing different sub-sectors ranging from interior to industrial design. For this reason, design programmes implemented in these countries tend, in theory, to face fewer difficulties because designers understand different dimensions of ranging from interior to industrial design. However, at the same time, supporting programmes are not urgently needed given the maturity of the sector in these countries.

In most Sub-Saharan countries, design is still closer to art, to the creation of unique pieces and many means of intervention are still valuable. Activities such as accompaniment and training of young designers, workshop financing in art schools, residence of young designers in Europe, and mobility between designers (including the ones working closely with visual arts) continue to have relevance for the design sector

    4.   **Seeking to support lasting initiatives:**

Usually, programme participants cannot maintain projects after the funding ends. The programme managers understood the difficulty of some sectors and infrastructures to survive without funding, mainly public subsidies (e.g. national galleries). The design sector can be an exception, a sector that on many occasions only needs initial help to enable operators to become autonomous and no longer dependent either on foreign or on public money. However, in contemporary dance, in theatre, and in live performance expressions, this autonomy is harder to be achieved.

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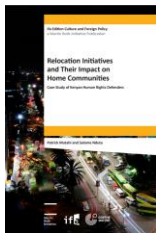**Contact**: kimani.njogu@gmail.com

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Cultural and Creative Industries Supporting Activities in Sub-Saharan Africa

Mapping and Analysis

Over the last 20 years, the power of cultural and creative industries (CCIs) as enablers and drivers of sustainable development has been broadly recognised. They are viewed as critical to social cohesion, social and economic transformation, and political stability.

For this reason, it is important to explore and analyse what kind of CCIs supporting strategies, programmes and projects are in place in Sub-Saharan Africa, how they are working and their practical impacts. Furthermore, to deeply understand these dynamics and be able to provide accurate recommendations, this research looked not only at the practical cases of programmes developed multilaterally by the EU but also those developed individually by European countries' cultural institutions.

The authors show how, where and why CCIs programmes are implemented and put forward a case for more sustainable projects with a stronger focus on local ownership.

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