



**REVISED AFRICAN UNION
PLAN OF ACTION ON CULTURAL AND
CREATIVE INDUSTRIES (DRAFT)**

7th Draft

ACRONYMNS

AfCFTA	African Continental Free Trade Area
AU	African Union
CCI	Culture and Creative Industries. CCI as construed by this AU Plan of Action refers to activities, goods and services whose inspiration is derived from heritage, traditional knowledge, technology, and the artistic elements of individual and collective creativity aimed at economic growth, social inclusion and human development.
CAMC2	Second Session of the African Union Conference of Ministers of Culture
ECD	Early Childhood Development
FCS	Framework for Cultural Statistics
GDP	Gross Domestic Product
ICT	Information and Communication Technology
ILO	International Labour Organisation
IPR	Intellectual Property Rights
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Programme
NSIs	National Statistical Institutions
NSOs	National Statistical Offices
PACC5	5 th Pan African Cultural Congress
PANSTAT	Pan-African Statistical Training Centre
RECs	Regional Economic Communities
SME	Small and Medium Enterprises
STC-YCS3	3 rd Specialized Technical Committee on Youth, Culture and Sports
WIPO	World Intellectual Property Organisation
UIS	UNESCO Institute for Statistics
UNESCO	United Nations Educational, Scientific, and Cultural Organisation
UNSD	United Nations Statistics Division

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INTRODUCTION

i) BACKGROUND

This *AU Plan of Action on Cultural and Creative Industries* emanated from the process of revising the 1992 *Dakar Plan of Action on Cultural Industries* which was developed within the framework of the *World Decade for Cultural Development* (1988-1997). The first revised *AU Plan of Action on Cultural and Creative Industries* was adopted during the 2nd Session of the African Union Conference of Ministers of Culture (CAMC2) held in Algiers, Algeria in 2008. Thereafter, the 5th Pan-African Cultural Congress (PACC5) organized by the African Union Commission in September 2018 highlighted the need to align the *AU Plan of Action* with emerging trends. These trends include the renewed continental and global interest in the viability of the cultural and creative industries as a springboard for Africa's integration, economic empowerment, social inclusion, sustainable development, job creation, and peaceful coexistence. The proposal by PACC5 was considered and adopted by the 3rd Specialized Technical Committee on Youth, Culture and Sports (STC-YCS3) of the African Union held in Algiers in October 2018.

In compliance with the resolution of STC-YCS3, the African Union Commission initiated the process for the revision of this *AU Plan of Action* in order to harness the enormous opportunities of AU Member States in the cultural and creative industries. It further builds upon the provision of the *Treaty of Abuja* of June 1991 which established the African Economic Community (Protocol on Culture and African Cultural Common Market: Article 70, Chapter XII: Education, Training and Culture), *Dakar Plan of Action on Cultural Industries* (1992) first revised *AU Plan of Action on Cultural and Creative Industries* (2008) and the *African Continental Free Trade Area (AfCFTA)*. The revision also took into cognisance the conditions that necessitated the creation of the *AU Model Law on the Protection of Cultural Property and Heritage*, and the *Statute of the African Audio-Visual and Cinema Commission*. The plan of action is an important step by the African Union, aimed at strengthening African cultural and creative industries (CCI) to enhance the role they play in achieving sustainable development in line with the *Charter for African Cultural Renaissance* (2006), *AU Agenda 2063* (2015) and *UN Agenda 2030* (2015).

ii) JUSTIFICATION

This *AU Plan of Action* is a guide towards the development and strengthening of the African CCIs in order to facilitate delivery of wider social and economic impact. Recognising the role of the sector in engendering inclusive development, good governance, economic empowerment, poverty alleviation, job creation, trade and regional integration, this plan articulates the priorities and paths for the development of African cultural and creative industries as well as provides a framework that allows for effective coordination of inputs from Member States, strategic partners and stakeholders towards a common goal.

Sixty percent of Africa's population is under twenty-five years of age and accounts for the world's top ten youngest populations by median age, while women constitute about fifty-one percent of

the population. Empowering this demography to participate adequately in the CCIs will accelerate the growth of the African economy, evolve innovative and globally competitive goods and services that will enrich and diversify the economies of Member States as well create employment opportunities for the citizens.

The exploitation of the value chain in Africa's cultural and creative industries could improve livelihoods and engender sustainable development, as well as create jobs for Africa's youthful population. Therefore, this revised AU Plan of Action provides an enhanced framework for the development of the CCIs as key contributors to economic growth, social inclusion and human development.

i) GUIDING PRINCIPLES

This revised AU Plan of Action is based on the following principles:

- (a) Stimulate economic growth;*
- (b) Promote social inclusion, cohesion, .peace building and African Integration;*
- (c) Respect the diversity of cultural expressions and African cultural identities;*
- (d) Protect intellectual property rights;*
- (e) Promote compliance to standard-setting instruments;*
- (f) Enhance international cooperation; and*
- (g) Protect cultural rights and freedom of expression;*

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OBJECTIVES OF THE PLAN OF ACTION

i) VISION

This Plan of Action envisions an innovative, integrated, peaceful and prosperous Africa, where cultural and creative industries are the cornerstone of inclusive and sustainable development driven by its people and rich heritage.

ii) GOALS

The AU Plan of Action is centred on six goals:

- a. Creating an enabling environment for the growth of Africa's cultural and creative industries;
- b. Fostering creativity and innovation for socio-political development, job and wealth creation;
- c. Forging a strong cultural identity through the promotion of shared values, ethics and common heritage;
- d. Ensuring Intellectual Property compliance for socio-economic development;
- e. Accelerating the movement of cultural goods, services and people within the continent for economic benefits; and
- f. Leveraging technology in order to develop and enhance the global competitiveness of Africa's cultural and creative industries.

iii) OBJECTIVES

The specific objectives of this *AU Plan of Action* are as follows

- a. To ensure an increase in national budgets and resources allocated by Member States to cultural and creative industries by five percent within the first ten years of implementation;
- b. To facilitate the emergence and growth of CCI businesses within Member States that are globally competitive;
- c. To increase the innovative use of technologies in Africa's creative sector by five percent within the first ten years of the implementation of this plan;
- d. To increase copyrights compliance in Member States by ten percent in the first ten years of the implementation of the plan by protecting intellectual property rights of creators through effective legislation and enforcement;
- e. To increase Intra-trade on African goods and services by five percent within the first ten years of the implementation of this plan, while international trade should grow by ten percent within the same period;

- f. To facilitate the establishment of world class CCI infrastructures and spaces where all players are free to create, share ideas, collaborate and showcase their art; and
- g. To support cultural heritage, creative arts and businesses that promote the ideals and values of Pan Africanism and cultural renaissance.

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SITUATIONAL ANALYSIS

This *AU Plan of Action* has identified eight key areas affecting the development of CCIs in Africa. This section offers an analysis of how each of the factors identified below affects the performance and growth of CCIs in Africa.

- i. Markets for Africa's Cultural and Creative Industries;
- ii. Education, Capacity Building and Sustainability;
- iii. Finance and Investment;
- iv. Intellectual Property Rights;
- v. Information and Communication Technologies (ICTs);
- vi. Cultural Infrastructure;
- vii. Cultural and Creative Industry Statistics; and
- viii. Social Inclusion and Cohesion.

1) MARKETS FOR AFRICA'S CULTURAL AND CREATIVE INDUSTRIES

There is no denying the significant increase in the share of culture, information and service sectors in the global market. In 2012, the entertainment and media industry injected around \$2.2 trillion into the world economy, while the world trade in creative goods and services generated US\$624 billion in revenues.¹

KEY POINT 1

Cultural and creative industries provide income for a significant number of people. Collectively these industries contribute to the Gross Domestic Product of nations. However, African creative goods and services would impact the economy better if proper attention is paid to developing domestic, regional, continental, and global markets.

KEY POINT 2

The movement of African cultural goods, services and people within the continent is hampered by factors like high travel costs, cumbersome visa procedures, restrictive entry permits and limited access to markets for artistes. However, worthy of note are initiatives like the AU passport, the AfCFTA initiative and various regional free trade agreements and protocols that need expedient implementation to improve the situation.

The liberalisation of industries as part of globalisation is a significant global trend. However, in spite of the sharp increase of African exports of creative goods from \$740 million (2002) to \$2.2 billion (2008), African creative products are still under-represented in world markets, standing at a mere 0.36% and 0.54% respectively.² For instance,

South Africa's Cultural and Creative Industries exports to the world (all trade partners) rose marginally from US\$331m (R2.42 billion) in 2002 to US\$351m (R3.12 billion) in 2010, with fluctuations in the years in between. Overall CCI goods imports from all trade partners into South

¹ <https://www.weforum.org/agenda/2015/09/how-can-africa-profit-from-its-creative-industries/>

² https://unctad.org/en/PublicationsLibrary/webditcted2016d5_en.pdf

Africa rose significantly from US\$465 million (R4.13 billion) in 2002 to US\$1717m (R15.26 billion) in 2010.³

Africa is one of the fastest growing consumer markets in the world. Home to the world's largest free trade area and an AfCFTA of 1.2 billion-person market, the continent is poised to create an entirely new development path harnessing the potential of its resources and people. Africa also has one of the highest growing rates of internet penetration which makes the production, reproduction and distribution of cultural and creative products amongst the most attractive in the world.

There is also a huge potential for a viable domestic market for (CCIs) cultural and creative industries which needs to be developed. Despite Africa's rapid urbanisation and increase in the number of new consumers the African market is flooded with substandard imports. It is therefore imperative for the continent to develop its sustainable platforms to market and distribute its goods and services. In further consideration of the fact that Africa's current integration landscape contains an array of regional Economic Communities (RECs), there is a need to prioritise trade in cultural and creative goods and services in the common market protocols.

2) EDUCATION, TRAINING AND CAPACITY BUILDING

Education and training support programmes for the cultural and creative industry sector exist in various forms across Member States. However, they are not well resourced to address the various challenges that characterise the sector. They also do not adequately meet the demands and ambitions of the growing cultural and creative industry.

Capacity Building for the sector in Africa is offered through CCI education in schools and also through tertiary education institutions such as universities and technical vocational colleges. Other training takes place in diverse non-formal settings facilitated by public and private organisations, networks, non-governmental organisations as well as in home and community contexts through intergenerational learning methods. In some Member States, CCI education in schools is either not prioritised, streamlined, or integrated into the curricula. Often CCI education is offered as an extra-curricular activity. Some of the concerns in schools include the inadequacy of qualified staff, poor infrastructure and limited learning and education support resources. Training and capacity building programmes around entrepreneurship, innovation and cultural management need urgent improvement.

KEY POINT 3

The quality of Africa's cultural and creative goods and services will determine their performance in a competitive global market. This is largely dependent on the availability of critical sector skills and knowledge.

KEY POINT 4

Education and professional training in the cultural and creative industries should go beyond business and technical skills to the promotion of peace, civic responsibility, social cohesion, cultural diversity, intercultural dialogues, and the protection and preservation of African cultural heritage.

In 2001, UNESCO organised the African Conference on Arts Education which culminated into an Action Plan. This was followed by the World Conferences on Arts Education organised by UNESCO in 2006 and 2010. The 2015 Regional Conference on Arts Education for Social Transformation

³ <http://www.keanet.eu/wp-content/uploads/kaiser-kea-final-fullreport.pdf>

held in Johannesburg under the New Partnership for Africa's Development (NEPAD) was designed as the pilot platform for AU Member States to articulate and consolidate the AU's position on Arts Education. This is a necessary step in the process of developing a continental policy and strategy on arts education in the coming years.

Studies to inform the CCI on training strategies that are prevalent in the informal sector which include intergenerational methods such as mentoring and apprenticeship for replication in the formal sector have not been documented. There are very limited synergies between the formal and informal sector when it comes to issues of education and training. The transfer of managerial skills and corporate governance is needed to address the knowledge gap between the older and younger generations in the sector.

3). FINANCE AND INVESTMENT

Access to finance and investment is a major hurdle faced by operators in the cultural and creative industries in Africa. A large proportion of the sector is made up of sole traders, small and medium enterprises operating in the informal sectors. The informal micro enterprises do not have the

KEY POINT 5

Lack of suitable financial support systems to back the development of CCIs in Africa has confined their activities mainly to the informal sector, where financial and other constraints limit the scale and quality of their products.

financial means to operate outside their immediate domestic markets and need resources to ensure the maximisation of their economic and social value, while ensuring that they retain their local specificity. Most governments allocate limited resources to CCIs development compared to other sectors. More often than not, there is the lack of awareness of such opportunities due to inadequate dissemination and sharing of information.

In addition, most of Africa's CCIs are structured around project-based micro enterprises. Funding from development agencies working to improve CCIs is usually not coordinated and more often focuses on the agenda of the funder rather than the development of the recipients.

4) INTELLECTUAL PROPERTY RIGHTS

Intellectual property rights are now enshrined in the laws and policies of most Member States. These legal tools also have IP laws that safeguard creativity and innovation to fuel and sustain industrial development as well as copyright based industries. The existence and enforcement of IPRs are thus essential for the development of SMEs, cultural and creative industries, technological advancement, the exploitation of traditional knowledge and traditional cultural

KEY POINT 6

Intellectual property rights protection is essential in fostering human creativity and innovation. Giving content creators incentives in the form of recognition and fair economic rewards increases their activity and the quality of their output and products.

KEY POINT 7

Africa has the fastest-growing and most youthful population in the world. The youth are the largest consumers and creators of digital cultural content – with different attitudes and modes of use, hence the need for the protection of intellectual property rights as a springboard for creativity and innovation, research and development, youth employment and economic transformation.

expressions. A conducive environment for IPRs is essential to remunerate and incentivize creators, attract and secure investment and to valorise and safeguard traditional knowledge.

There is a general lack of protection for intellectual property rights relating to CCIs. Where such protection exists, affected stakeholders and beneficiaries lack awareness of their intellectual property rights across the value chain, which results in income loss and reduction in the re-capitalisation of the sector. The lack of enforcement of IPRs is a significant threat to cultural development in Africa and is rife across the creative industries. This has negative impacts on copyright based industries such as music, audio-visual, literature, visual and performing arts.

Africa lacks commercial exploitation of artworks by users and economic operators such as radio and television broadcasters, digital content providers, hospitality industry players, telecommunication companies, entertainment and other sectors. Thus, the African region remains a vast market that is yet to capitalize on its immense creative potential.

African copyright societies have been collecting less than one percent of global copyright royalties over the past two decades. This is as a result of inadequate legislative and institutional frameworks, resistance to copyright compliance by users, weak enforcement, limited recognition of copyright based industries as vital contributors to economic growth and GDP by policy makers.

5) INFORMATION AND COMMUNICATION TECHNOLOGIES (ICTs)

Technologies have become commonplace and ubiquitous in the cultural and creative industries. Digital platforms demonstrate an intersection of art, design, software, science and technology which provide new ways of creating, presenting and consumption of cultural and creative industries' goods and services. Generally,

KEY POINT 8

One of the major impediments to leveraging digital opportunities in Africa is poor access. Mobile broadband services are still expensive for consumers across the continent.

the increased digital shift and interaction of the creative sector with technologies has led to new forms of artistic expression and entirely new genres of art, as well as new business models, digital market places, consumer groups and distribution channels. There are entirely new ways of marketing and selling creative products, tools, applications and services and new virtual communities of creators and innovators among others.

The world over, the volume of data circulating on the internet is growing exponentially and revenues are also increasing. In 2016, digital music revenues in the music market grew by seventeen percent driven by a sharp increase in the state of streaming revenues. This was the first time that digital revenues made up fifty percent of the recorded music market (UNESCO 2005 Global Report, 2018:15).

There is no doubt that ICT infrastructure has become as important to national economies as road and energy infrastructure. While Africa currently has the fastest growing population of internet users, it still has the lowest levels of internet access in the world, with sixty-five percent of the region's population offline.⁴ Of those online, the majority connect via their mobile phones and do not have access to high-speed services. The lack of connectivity infrastructure, including reliable

⁴ ITU Report, 2019

electricity is a major barrier to internet expansion.⁵ A study by Deloitte predicted that expanding internet access in Africa to match levels in high-income countries could enhance productivity by as much as twenty-five percent, generating \$2.2 trillion in gross domestic product and more than 140 million new jobs.⁶

In Africa, the continued growth in broadband and smartphone penetration is accelerating the

KEY POINT 9

The ICT infrastructure is still restricted mainly to urban areas. Even in the urban areas where ICT infrastructure is abundant, it is hardly exploited towards the growth of the Cultural and Creative industries.

importance of the digital shift in cultural and creative industries. Digital platforms offer instant access and are portable – these are all major advantages. Most African countries have witnessed significant growth in connectivity over the last five years.

In addition to providing voice and internet access, mobile networks in some Member States now facilitate business financial transactions than the banking industry. Increasingly the development of multimedia platforms, has led to a situation where cultural works such as music, books and audio-visual works

can be produced and disseminated electronically. Technology enables the transmission of cultural products via a common exchange medium and across borders.

6) CULTURAL AND CREATIVE INDUSTRIES INFRASTRUCTURE

The CCI infrastructure in Africa is provided by the government and the private sector. Overall, Africa lacks CCI infrastructure for the creation and presentation of creative goods to the public, especially start-ups by young people. Whilst young people constitute the largest percentage of Africa’s population, very few Member States have put in place measures to ensure their participation in CCIs. Africa is home to 1.2 billion people, over sixty percent of whom fall below the age of twenty-five. It is projected that Africa will double its population by 2050 to around 2.4 billion people.⁷ There are few ‘start-ups’ creative sector spaces for young people to meet, produce, network, share ideas and market their creative innovations in African cities and towns. Functional genre-specific venues, creative hubs and spaces with modern technology for presentation and consumption of cultural and creative goods and services are also very limited when compared to the population and its potentials.

7) CULTURAL AND CREATIVE INDUSTRIES STATISTICS

The need for reliable cultural data for national and international purposes, is ever increasing in importance and is critical today for understanding both the economic and social dimensions of culture and for identifying the strengths and weaknesses of the sector.

KEY POINT 10

Member States require accurate, reliable and timely statistics of both the economic and social dimensions of the cultural and creative industries. There is need for consensus on the framework for collecting CCI Statistics.

⁵ <https://www.devex.com/news/inside-the-world-bank-s-gamble-on-digital-economies-in-africa-92602>

⁶ <https://www2.deloitte.com/uk/en/pages/technology-media-and-telecommunications/articles/value-of-connectivity.html>

⁷ <http://mo.ibrahim.foundation/news/2017/africas-growing-youthful-population-reflections-continent-tipping-point/>

In 2009 UNESCO published a Framework for Cultural Statistics (FCS), which is a comprehensive classification instrument for measuring the economic and social dimensions of culture based upon the concept of the culture cycle model. "The FCS is intended to help countries build their own cultural framework by selecting the major domains that form part of their cultural statistics." (UNESCO, 2009:11).

At the national level, development planning authorities are linked to the national bureau of statistics responsible for providing accurate, reliable and timely data to aid the planning process. Of particular importance is the need for statistics and indicators to support evidence-based policy making and measurement.

According to the UNESCO Institute for Statistics (UIS)⁸, the most common survey used in Africa is the Census of Population and Households. However less than fifty percent of the surveys contained culture related questions. It should be noted that despite the fact that surveys were not designed specifically for producing cultural statistics, there is potential to extract cultural statistics from them. AU Member States need to broaden the collecting of data from traditional sources, to embrace alternative data sources. These alternative data sources could include: Administrative sources, business registers, professional association, big data providers and cultural observatories.

However, it should be noted that what Africa needs is a framework for measuring both cultural and creative statistics. On one hand, some AU Member States have used the WIPO guide to generate data on the economic contribution of the copyright industries, while UNCTADstat compiles a wide range of data for the creative industries from national and international sources, including that of selected AU member states. UNCTAD in April 2019 came up with new classifications for creative products.⁹ On the other hand, the FCS is an instrument that measures the economic and social dimensions of the cultural industries.

8) SOCIAL INCLUSION AND COHESION

KEY POINT 11

Activities of the CCI commemorate, celebrate and improve lives, empower people, restore people's well-being, increase their self-esteem, provide entertainment and foster social interaction.

Although CCI activities are mainly aimed at income generation, they have direct impact on the process of socialisation in modern societies by creating intercultural spaces where people of different backgrounds engage with each other. Activities in the CCIs cater for the well-being of society and provide vulnerable segments of the population with platforms through which they forge their identities and express themselves as creators and/or consumers of CCI products and services. Since CCIs cut across the various social strata, they offer unique opportunities

to unleash the potentials of youth, women and vulnerable groups and drive inclusive development.

⁸ Pessoa, J. (2012) Cultural Statistics in Africa: The Missing Link, presentation by UNESCO Institute for Statistics at the 3rd Pan-African Cultural Congress (PACC3) 28 to 30 August 2012 Addis Ababa, Ethiopia

⁹ <https://unctadstat.unctad.org/EN/Classifications.html>

CCIs activities promote the mobility of people, goods and services as well as enhance brands and attractiveness of cities. CCIs contribute towards making cities and communities more habitable by providing functional materials and entertainment values. By improving brands and perception of cities, CCIs stimulate socio-economic growth and development on the continent.

As cultural products, CCI goods and services are strategic to intercultural dialogue and enhance intercultural understanding between different people. Such intercultural exchanges engender peace building and security. Similarly, mobility of CCI professionals enhance the much needed social cohesion in Africa and build bridges across geographical, social, identity and cultural boundaries.

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PLAN OF ACTION

Having reviewed how each of the eight factors identified in the preceding section affect the performance and growth of the CCI in Africa, it is necessary to now propose some activities that could position African CCI to convert its potentials and comparative advantage towards improving the performance of the sector. The eight factors earlier identified are:

- i. Markets for Africa's Cultural and Creative Industries;
- ii. Education, Capacity Building and Sustainability;
- iii. Finance and Investment;
- iv. Intellectual Property Rights;
- v. Information and Communication Technologies (ICTs);
- vi. Cultural Infrastructure;
- vii. Cultural and Creative Industry Statistics; and
- viii. Social Inclusion and Cohesion.

1 Expanding Africa's Cultural and Creative Industry Markets

Activity I: Developing and Strengthening New and Existing Markets for CCIs

- a) Build and strengthen marketing, including digital marketing skills for CCI Professionals.
- b) Encourage the African tourism industry to incorporate cultural signifiers in its marketing and product development.
- c) Develop African CCI brands and provide seed funding and innovative financial support.
- d) Promote the establishment of CCI production clusters in urban and rural settings.
- e) Support training programmes that will inform those involved in the delivery of cultural tourism products.
- f) Implement policies and programmes that enhance the mobility of cultural and creative professionals, their goods and services.
- g) Increase support for national, regional and international cultural exchange.
- h) Create co-production and co-distribution partnerships and agreements within and across countries to ensure the penetration of African cultural products into continental and international markets, whilst ensuring full respect for the intellectual property rights of African creators.
- i) Consider collectively negotiating for special trade arrangements and preferential treatment for African cultural goods and services with other regional blocks.

Activity II: Strengthen Inter-African Co-operation and Grow Common Markets

- a) The African regional economic communities (RECs) which form the cornerstone of the African Cultural Common Market, need to continue to develop and support, within their respective Secretariats, departments responsible for cultural development in general and cultural and creative industries in particular.

2. Education, Capacity Building and Sustainability

Activity III. Enhance the Capacities of Cultural and Creative Industry Professional

- a) Introduce and mainstream arts education in the formative years to stimulate an early interest and create a firm foundation for further education and training in the sector among children instead of relegating arts to extra-curricular activities;
- b) Teacher training in arts education should address the current challenges within the CCI to include newer and relevant teaching methods and supportive infrastructure;
- c) Continuous professional development, networking and exchange programmes, such as workshops, seminars and conferences should be offered to teachers to raise awareness of the current trends in the CCI sector;
- d) Develop and mainstream CCI education and curricula that centres on the provision of creativity, innovation, technical, entrepreneurial and digital skills to learners at all levels of education and ensure assessment;
- e) Career guidance fora should expose those wishing to pursue further learning and training in creative arts to the diverse careers and opportunities of the industry;
- f) Resources should be channelled to support creative, networking and learning spaces such as creative hubs, accelerators creative clusters, mentorship programmes and collaborative partnerships for all industry practitioners;
- g) Build and enhance the capacity of operators in all aspects of the value chain of the cultural and creative industries – creation, production, distribution to exhibition and audience awareness;
- h) Document best practices in the cultural and creative industry sector to educators and trainers, arts and cultural organisations, foundations and businesses to Member states;
- i) Establish new training facilities, and improve the existing ones and equip them with adequate equipment to promote professionalism in all cultural production activities;
- j) Establish policies, programmes and platforms for supporting interaction between formal and non-formal arts education at the level of accreditation of informal sector programmes and qualifications, quality control and standardisation systems to non-formal arts education programmes; and.
- k) Establish local, national, regional and continental networks for the exchange of information and periodic information to reinforce skills sharing.

Activity IV: Strengthen National Cultural and Creative Industries Policies

- a) Encourage Member States to establish departments with responsibility for CCIs, where they do not exist. Where they already exist, steps should be taken to audit the departments and make necessary modifications to ensure that they are fit for purpose within the context of the revised *AU Plan of Action*;
- b) Encourage Member States to put in place specific policies and strategies for CCIs in line with the *AU Plan of Action*;
- c) Coordinate cultural, social, and economic development policies to enhance access and participation in cultural activities by the population. These policies must emphasise and reflect the importance of the inclusion of women, the disabled, the youth, and other marginalised groups in the cultural and creative industries;

- d) Encourage regional bodies in charge of economic integration to include clauses which explicitly encourage cooperation in cultural and creative industries in their protocols;
- e) Create national and regional forums and strengthen existing ones to facilitate and enhance dialogues between creators, decision makers, planners, development policy makers and entrepreneurs;
- f) Implement existing treaties, agreements, conventions and standard setting instruments concerning economic and cultural cooperation with a view to adapting them to their situations;
- g) Conduct national and regional research to evaluate the contribution of the cultural and creative industries to national economies;
- h) Audit and amend all legislation and regulations which impact on the production, presentation, marketing and consumption of cultural goods and services;
- i) Promote human rights, especially freedom of cultural expression as a prerequisite for production, distribution and consumption of cultural and creative goods and services;
- j) Strengthen and implement legislation that supports creative and media freedom and guarantees freedom of cultural expression;
- k) Strengthen policies and programmes that promote the social and economic rights of cultural operators;
- l) Ensure popularisation of the Plan of Action, including organising capacity building programmes on how to integrate the *AU Plan of Action* into national development plans and strategies;
- m) Facilitate the participation of Pan African cultural institutions and Civil Society Organisations (CSOs) in the popularisation and implementation of the *Plan of Action*.
- n) Encourage and support Pan African initiatives by private sector operators that promote activities of the CCIs.

3. Finance and Investment

Activity V: Develop and Strengthen Financial Resource Base for Cultural and Creative Industries

- a) AU to encourage Member States to increase national budgets for CCIs especially support for projects that combine artistic excellence with commercial potential.
- b) Raise awareness of the value of cultural and creative industries among financiers to encourage investment.
- c) Implement capacity building programmes aimed at improving business management and entrepreneurship skills of players in the cultural and creative industries.
- d) Create legal, regulatory and policy frameworks which promote the acceptance of Intellectual Property as collateral for financial facilities.
- e) Conduct studies to demonstrate the value of cultural and creative industries and their contribution to the Gross Domestic Product to attract investment.
- f) Provide incentives that will encourage investment in the CCI by the private sector.
- g) Include cultural and creative industries in national sustainable development policies and strategies so that they can tap into financial resources allocated to the implementation of these plans.

- h) Member States to support CCI entrepreneurs with training on resource mobilisation strategies such as microfinance initiatives and provide information on sources of funding available to them and the associated requirements from potential financiers and development agencies.
- i) Address challenges of multiple taxation and provide tax incentives to CCI operators and investors.

4. Intellectual Property Rights

Activity VI: Strengthen the Protection of Intellectual Property Rights

- a) Ensure that fit-for-purpose legislation is in place and is effectively actioned through the courts and judiciary systems and that said legislation is tested to withstand creative abuse of intellectual property rights.
- b) Protect and Promote the rights of creators and ensure that creative works are protected from theft and unlicensed reproduction.
- c) Member States to ensure regular sensitisation of creators on their intellectual property rights and available legal remedies.
- d) Recognise the importance of intellectual rights protection as an important component in the CCI capitalise/create/market/re-capitalise/create cycle.
- e) Promote public education on the need to stop piracy.
- f) Put in place measures to facilitate copyright and digital rights management at national levels and across the continent.
- g) Strengthen capacities of national and private collecting societies to enhance royalty collection.
- h) Increase regional cooperation, exchange of information, harmonization and co-ordination of IP Laws through regional bodies like the African Regional Intellectual Property Organisation.
- i) Encourage investments in the establishment of platforms for the distribution of CCI products and improve the capacity of creators to access them.

5. Information and Communication Technologies

Activity VII: Leverage Information and Communication Technologies to Grow CCIs

- a) Develop and improve ICT infrastructure that will foster the diversity of cultural expressions and ensure equitable access to ICT by all citizens especially in the rural areas;
- b) Educate and empower the citizenry on the utilisation of ICT to stimulate productive activities in the CCIs.
- c) Strengthen policies and strategies to promote and safeguard cultural goods and services through ICT.
- d) Promote and support development of technology based schemes for the commercialisation of cultural goods and services;
- e) Promote the integration of CCIs into regional and national economic development plans including virtual spaces.

6. Cultural and Creative Industries Infrastructure

Activity VIII: Develop and Improve Access to National Cultural Infrastructure

- a) Integrate and mainstream cultural infrastructure planning into all levels of governance to ensure community awareness and access to the facilities.
- b) Encourage partnerships for cultural and creative industries infrastructure delivery and funding among national governments, local councils, cultural organisations, private sector, philanthropists and individuals.
- c) Make innovation spaces accessible to creative entrepreneurs and support the growth of community based cultural facilities and infrastructure with funding for programming and facilities management
- d) Engender CCI activities on virtual platforms to expand access by majority of the citizens.

7. Cultural and Creative Industries Statistics

Activity IX: Improve National Cultural Statistical Systems of Member States

- a) RECs and Member States to develop a framework for cultural and creative industries and statistical definitions for the CCIs with a view to addressing statistical capacity gaps;
- b) The Pan African Intellectual Property Organisation (PAIPO) in coordination with PAN-African Statistical Training Centre (PANSTAT) to invite National Statistical Institutions (NSIs) to propose amendments to existing international codes to capture missing categories of the CCIs;
- c) Member States to develop methodologies for collecting key socio-economic data from CCI activities;
- d) Member States to engage national technology research centres to support NSIs to map the CCIs in the digital environment

Activity X: Improve National Capacities to Collect Data on CCIs Employment

- a) Member States to develop methodology to collect data on income and employment in the culture and creative industries value chain.
- b) Member States should develop tools for collecting disaggregated data for the size of the contribution of CCIs to labour force, by gender, education level and status of employment and age groups. For instance, include a question on CCI in the Census bulletin;
- c) PAIPO in coordination with PAN-African Statistical Training Centre (PANSTAT) to propose missing International Standards Industrial (ISIC)/ Standard Industrial Classification (SIC) Codes and names specific to Africa's CCI categories; and
- d) Member States to collaborate with data aggregators for cultural and creative goods and services to obtain more in depth data on the sector's new sales patterns and cross-border trade of cultural and creative products and services through e-commerce.

Activity XI: Development of Data Sets to Address Policy Priorities

- a) Member States to link data collection in the CCIs to policy priorities that encourage innovation and entrepreneurship.
- b) Member States to build capacity amongst alternative data providers for data capturing on issues that could inform policy, improve mobility of cultural and creative workers at regional, national and international level.
- c) Member States to improve routine data collection for cross-border trade and e-commerce for cultural and creative goods and services.

Activity XII: Development of a Cultural Statistics Framework for Africa

- a) Member States to define a regional statistical framework for culture to ensure effective tracking of the development of CCIs over time and facilitate for regional, national, international comparisons.
- b) Member States to develop cultural indicators: identifying policy priorities, indicators and weightings with policy-makers and industry stakeholders.
- c) Member States to establish guidelines and develop tools for collecting, analysing and aligning data to international coding systems in the field of cultural statistics.
- d) Strengthen human and institutional capacities of the NSIs and key stakeholders in order to implement a continental framework to compile and validate statistical data from the CCIs.

8. Social Inclusion and Cohesion

Activity XIII: Promote African Identity, Respect for Cultural Diversity and Intercultural Dialogue for Peace and Security

- a) Member States to ratify, domesticate and implement the Charter for African Cultural Renaissance.
- b) Member States to implement the *Languages Plan of Action for Africa*.
- c) Member States to promote the social status, working and living conditions of the CCI professionals.
- d) Member States and Pan African institutions introduce African Cultural Renaissance programmes to promote identity and shared values.
- e) Member States to provide a conducive environment for the promotion and management of Africa's diversity – ethnic, religious, cultural at national, regional and continental level;
- f) Member States to effectively promote and protect cultural and natural heritage sites; and
- g) Member States to enhance youth and women leadership in the cultural and creative industries

5

IMPLEMENTATION PLAN

LOGICAL FRAMEWORK OF THE STRATEGIES AND ACTIVITIES

Implementation Matrix: 2020-2030

Goals:

Goal 1: Creating an enabling environment for the growth of Africa's CCIs

Goal 2: Fostering creativity and innovation for socio-political development, job and wealth creation

Goal 3: Forging a strong cultural identity through the promotion of shared values, ethics and common heritage

Goal 4: Ensuring Intellectual Property compliance for socio-economic development

Goal 5: Accelerating the movement of cultural goods, services and professionals within the continent for economic benefits

Goal 6: Leveraging technology in order to develop and enhance the global competitiveness of Africa's cultural and creative industries

Strategic Objectives:

Strategic Objective 1: Ensure an increase in national budgets and resources allocated by Member States to CCIs by five percent within the first ten years of implementation

Strategic Objective 2: Facilitate the emergence of professionally run cultural and creative industry businesses that are driven by national, regional and global players

Strategic Objective 3: Facilitate the establishment of functional cultural and creative infrastructure and spaces

Strategic Objective 4: Support cultural heritage, creative arts and businesses that promote the ideals and values of Pan Africanism and Cultural Renaissance

Strategic Objective 5: Increase copyright compliance in Member States by ten percent in the first ten years of the implementation of the plan by protecting intellectual property of creators through effective legislation and the enforcement

Strategic Objective 6: Increase Intra-trade on African goods and services by five percent within the first ten years of the implementation of this plan, while international trade should grow by ten percent within the same period

Strategic Objective 7: Increase the use of innovative technologies in Africa's creative sector by five percent within the first ten years of the implementation of this plan

Key Priority Areas for the Plan of Action

- I. Markets for Africa's Cultural and Creative Industries
- II. Education, Capacity Building and Sustainability
- III. Finance and Investment
- IV. Intellectual Property Rights
- V. Information and Communication Technologies (ICTs)
- VI. Cultural and Creative Industries Infrastructure
- VII. Cultural and Creative Industries Statistics
- VIII. Social Inclusion and Cohesion

Principles of the Plan of Action

- I. Stimulate economic growth
- II. Promote social inclusion, cohesion and peace building
- III. Respect for the diversity of cultural expressions and cultural identity
- IV. Promote intellectual property rights
- V. Promote the use of standard-setting instruments
- VI. Enhance international cooperation

Key Priority Area 1: Markets for Africa's Cultural and Creative Industries						
Strategic Interventions	Results	Time frame	Indicators	Means of Verification	Responsible bodies	Resources needed
Developing and strengthening new and existing markets for CCI	j) Co-production and co-distribution agreements for African audio-visual content signed	2021-2031	Number of co-production and co-distribution agreements signed	Co-production and co-distribution agreements	Producers	Production
	k) CCIs incorporated in African tourism industry product development		Number of African tour circuits with CCI packages	Tour companies marketing material	Tour companies	Publicity funds
	l) International trade agreements with preferential treatment for African cultural goods, services and mobility of cultural professionals signed		Number of trade agreements signed by Member States with preferential treatment clauses	International trade agreements signed by Member States	National Tourism Authorities Ministries of Trade Ministries of Foreign Affairs Ministries responsible of CCIs, arts and culture	Funds Technical support

Strengthen Inter-African co-operation and grow common markets	a) Departments responsible for culture within RECs enhanced	2021-2031	Number of RECs with CCI programmes that enhance intra-African cooperation	REC CCI programme reports Mechanisms for regular engagements between RECs and CSOs on CCI issues.	RECs	Programme resources	
	b) Member States Capacities enhanced to integrate the POA in NDPs		Number of capacity programmes by Member States on integration of POA in NDPs	Capacity building programmes PACC Reports		Ministries responsible for national planning Ministries responsible for arts and culture/or CCIs	Capacity building budgets Funds
	c) Pan African Institutions and CSOs have popularized and implemented the POA		Number of CSOs that have popularized and implemented the POA			Pan African Institutions and CSOs	
	d) Member States have supported private sector initiatives that popularize and implement the POA		Number of Member States that provide incentives to private sector initiatives	Tax incentive approvals		Revenue authorities	Reward system

Key Priority Area 2: Education, Capacity Building and Sustainability						
Strategic Interventions	Results	Time frame	Indicators	Means of Verification	Responsible bodies	Resources needed
Enhance the capacities of cultural and creative industry professionals	a) Professionally run CCIs businesses that are driven by national, regional and global players	2021-2031	Number of professionally run CCI businesses	Business registration bureaus Revenue authorities	Ministries responsible for education and vocational training, Ministries responsible for trade, industry and finance Universities and tertiary institutions, CCI Associations, Creative hubs, incubators and accelerators	Training, Mentoring and coaching, Apprenticeship Finance Business registration bodies
Strengthen National Cultural and Creative Industries Policies	a) Member States have developed policies and supportive legal and regulatory frameworks to enhance the capacities of CCIs	2021-2031	Number of Member States that have CCI polices that enhance the capacities of CCIs Number of Member States that have supportive legal	Policies that enhance the capacities of CCIs Legal and regulatory frameworks for CCIs that	Ministries responsible for arts and culture Ministries responsible for IPR Ministries of Foreign Affairs	Technical support

	<p>b) Treaties, agreements, conventions and standard-setting instruments concerning economic and cultural cooperation signed</p>		<p>and regulatory frameworks that enhance the capacities of CCIs</p> <p>Number of treaties, agreements, conventions and standard-setting instruments related to CCIs by Member States signed</p>	<p>enhance the capacities of CCIs</p> <p>Treaties, agreements, conventions and standard setting instruments related to CCIs</p>	<p>Ministries responsible for arts and culture/or CCIs</p> <p>Ministries responsible for trade</p> <p>CSOs</p>	<p>Technical support</p>
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Key Priority Area 3: Finance and Investment

Strategic Interventions	Results	Time frame	Indicators	Means of Verification	Responsible bodies	Resources needed
Develop and strengthen financial resource base for CCIs	<p>a) Member States have increased percentage share for CCIs in national budgets</p> <p>b) Legal, regulatory and policy frameworks that promote the acceptance of Intellectual Property as collateral in place</p> <p>c) CCIs in Africa have accessed seed funds and innovative finance</p> <p>d) National chambers of CCIs is in place</p>	2021-2031	<p>Percentage share for CCIs in national budgets</p> <p>Number of Member States with legal, regulatory and policy frameworks for acceptance of IP as collateral</p> <p>Number of SMEs that access seed funds</p> <p>Number of chambers in place</p> <p>Number of public private</p>	<p>Member states national annual budgets</p> <p>Legal, regulatory and policy frameworks for financing the CCIs</p> <p>Financing Reports</p> <p>Investor agreements</p> <p>CCI Chamber reports</p>	<p>Ministries responsible for planning, finance, trade and industry</p> <p>Ministries responsible for arts, culture/ or CCIs and tourism</p> <p>Ministries responsible for planning, finance, legal affairs</p> <p>Ministries responsible for trade and SMEs</p>	<p>Financial resources</p> <p>Technical support</p> <p>Finance</p> <p>Technical support</p>

			partnership agreements in place Number of CCIs that access seed funds and innovative finance		Micro-finance African foundations and philanthropists African Investors CCI businesses	
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Key Priority Area 4: Intellectual Property Rights

Strategic Interventions	Results	Time frame	Indicators	Means of Verification	Responsible bodies	Resources needed
Strengthen the Protection of Intellectual Property Rights	<p>a) Increased copyright compliance in Member States by ten percent</p> <p>b) Increased regional cooperation and exchange of information among CMOs</p> <p>c) IP laws in Africa coordinated and harmonized</p>	2021-2031	<p>Number of national and private collecting societies</p> <p>Number of reciprocal agreements between CMOs across Africa</p> <p>Number of IP laws for Member States on African regional IP organizations</p>	<p>CMO reports</p> <p>Reciprocal agreements</p> <p>Reports and Websites of African regional IP organizations</p>	<p>Collective Management Organizations (CMOs)</p> <p>CMOs</p> <p>African regional organizations responsible for IP coordination</p>	<p>Finance for enforcement of laws</p> <p>Efficient collecting systems</p> <p>Efficient collecting frameworks</p> <p>Legal advice</p>

Key Priority Area 5: Information and Communication Technologies (ICTs)						
Strategic interventions	Results	Time frame	Indicators	Means of Verification	Responsible bodies	Resources needed
Leverage information and communication technologies to grow CCIs	<p>a) Member States policies and strategies to promote and safeguard cultural goods and services through ICT in place</p> <p>b) The Urban-Rural ICT gap narrowed for CCI professionals through investment in ICT infrastructure in rural areas</p>	2021-2031	<p>Number of Member States with ICT policies that promote and safeguard cultural goods and services</p> <p>Number of Member States who invest in ICT infrastructure in rural areas</p>	<p>ICT policies and strategies</p> <p>National development plans/budgets</p>	<p>Ministries responsible for ICT</p> <p>Communication and regulatory authorities</p> <p>Ministries for planning and finance;</p> <p>Ministries responsible for education, arts, culture/or CCIs, tourism and ICTs</p>	<p>Technical support</p> <p>Finance</p> <p>ICTs Infrastructure</p>

Key Priority Area 6: Cultural and Creative Industries Infrastructure

Strategic Interventions	Results	Time frame	Indicators	Means of Verification	Responsible bodies	Resources needed
Develop and improve access to national CCI infrastructure	a) CCI infrastructure planning integrated into all levels of government to ensure community access to the facilities	2021-2031	Number of Member States that have integrated planning for CCI infrastructure in local government and national plans Number of public private partnerships for CCI infrastructure	Local government plans National development plans PPP agreements	Local governments Ministries responsible for planning, finance, arts, culture/ or CCIs, tourism, education	Planners Finance Investors

Key Priority Area 7: Cultural and Creative Industries Statistics

Strategic Interventions	Results	Time frame	Indicators	Means of Verification	Responsible bodies	Resources needed
<p>Improve national cultural statistical systems of Member States</p>	<p>a) Member States have developed methodologies for collecting key socio-economic data from CCIs</p> <p>b) National Statistical Institutions (NSIs) have proposed amendments to existing international codes to capture missing categories of African CCIs</p>	<p>2021-2031</p>	<p>NSI socio-economic statistical data</p> <p>Number of codes related to African CCIs updated to the international codes</p>	<p>CCI economics reports</p> <p>Cultural participation reports</p>	<p>NSIs</p> <p>Operators of businesses in the CCIs</p> <p>PAIPO</p> <p>PANSTAT</p> <p>NSIs</p> <p>Operators of businesses in the CCIs</p>	<p>Technical Expertise</p> <p>Finance</p>

Improve national capacities to collect data on the size and character of CCIs	a) Member States have integrated CCI data collection in their national statistical systems	2021-2031	Number of Member States that collect routine data on GDP, employment and income in the CCIs value chain	NSIs Reports	NSIs ILO	Technical Support
	Member States have developed tools for collecting disaggregated data for the size of the contribution of CCIs to labour force, by gender, education level and status of employment and age groups		Number of Member States with disaggregated data on the size and character of CCIs to labour force, by gender, education level and status of employment and age groups	NSIs websites	NSIs	Technical Support
Development of data sets to address policy priorities	a) Member States utilise alternative data sources for data collection to inform policy	2021-2031	Number of Member States utilising alternative data sources	NSI websites	NSIs	Technical support
	b) Member States link CCI statistics to planning and resource allocation for job creation and entrepreneurship		Number of Member States using CCIs statistics in planning and resource allocation for job	National plans/budgets	Ministries responsible for planning, finance, trade, industry, SMEs, arts and culture/or CCIs,	Finance

			creation and entrepreneurship		labour and education	
Development of a cultural statistics framework for Africa	e) Member States have strengthened human and institutional capacities of the NSIs and key stakeholders to design and implement a continental framework for compiling and validating statistical data for the CCIs	2021-2031	List of Member States that participated in defining a regional statistical framework for CCIs Number of NSIs and other stakeholders whose human and institutional capacities have been enhanced	Culture department reports	AU UIS UNCTADStat	Technical support

Key Priority Area 8: Social Inclusion and Cohesion						
Strategic Interventions	Results	Time frame	Indicators	Means of Verification	Responsible bodies	Resources needed
Promote African identity, respect for cultural diversity and intercultural dialogue for peace and security	a) The Languages Plan of Action for Africa (1986) implemented	2021-2031	Number of Member States that are implementing the Languages Plan of Action for Africa	National language polices	Ministries responsible for arts and culture /or CCIs ACALAN	Technical assistance
	b) Intercultural dialogue promoted through the CCIs at national, regional and continental level		Number of intercultural dialogues using CCIs to promote a culture of peace and security on the continent	Pan African cultural institutions and CSOs reports	CSOs/creative hubs/think tanks, Pan African cultural institutions	Media publicity Finance
	c) Regular hosting of Pan Africanism and African Cultural Renaissance programmes in Member States		Number of Pan Africanism and Cultural Renaissance programmes in place	Audio-visual documentation and other reports	Ministries responsible for CCIs Pan African cultural and media institutions, CSOs	Media publicity Finance Mobility of CCI professionals

6

MONITORING AND EVALUATION FRAMEWORK

i. Rationale

The absence of an effective monitoring and evaluation framework could hamper the effective delivery of the core objectives and activities outlined in the plan. Therefore, in order to positively impact the envisaged development of the cultural and creative industries across Africa, the following shall serve as a guide to the implementation process.

In designing this monitoring and evaluation framework, the plan envisaged a phase-by-phase approach to be executed within specified time frames. It sought to correct one of the observed weaknesses of the *Dakar Plan of Action* which was not time bound. This plan is designed to be reviewed every ten years to allow for periodic realignment of the strategies with emerging realities. However, progress of implementation should be closely monitored and evaluated through the following mechanisms

ii. Progress Report

Progress reports should be generated by Member States and shared with the African Union every other year. The aim should be to have a system of accountability and critically constructive scrutiny, with Member States evaluating their domestic progress through administrative agencies as well as peer review mechanisms whereby developments are evaluated in collaboration with other Member States.

iii. CCI Development Review Committee

There shall be established a CCI development review committee which shall meet annually to receive reports from Member States on the implementation of the plan of action. The committee shall be made up of AUC, cultural and statistical experts, academia, civil society organisations, and key inventors/investors the sector. The aim will be to share best practices, address identified challenges and evaluate strategies put in place by this plan and the various Member States and Pan African institutions.

iv. Peer Review of Evaluation Reports

Each Member State and Pan-African institution shall prepare and present a report every two to five years which will state clearly the national strategies adopted towards implementing this plan, the gains obtained therefrom, challenges, lessons learned, and recommendations for future action. This shall be presented for deliberation at a meeting of the CCI development review committee. Through the peer reviews, best practice should be developed and shared across the continent.

v. Coordination Mechanism

The coordination mechanism for the implementation of the plan in Member States shall include:

- a. Government ministries (Education, Tourism, Local Government, Arts and Culture, Information Technology, Trade and Industry etc)
- b. Creative Entrepreneurs and operators and their professional associations
- c. Non-Governmental Organisations (NGOs) and institutions
- d. Private sector organisations
- e. Local government and authorities
- f. Regional economic communities including the West African Economic and Monetary Union (UEMOA), the Common Market for Eastern and Southern Africa (COMESA), Economic Community of West African States, (ECOWAS), the Southern African Development Community (SADC) and the East African Community (EAC).
- g. Education institutions (Formal and Informal institutions)
- h. Think tanks and research centres
- i. Pan-African Institutions
- j. Multilateral institutions such as UN agencies
- k. Development agencies

Conclusion

The Co-ordination of the implementation and follow-up of this plan of action will need to be carried out carefully and meticulously, through the establishment of new structures alongside the strengthening and modification of existing structures. Implicit in the Plan of Action is the importance of effective bridging between regional, national and international initiatives. Further it is a given that the sharing of best practice – existing and evolving – is fundamental to the mutuality of cultural and economic growth and the branding of an African cultural portfolio of integrity and authenticity, and which demonstrates high regard for tradition and heritage.

The African Union is generally responsible for the Plan of Action including dissemination, monitoring and review mechanisms for its implementation. Each Member State and Pan-African institution has the responsibility to consider the development plans for their own national cultural and creative industries which, informed by this plan of action, should take their national priorities and specificities into consideration. At this stage the national implementation strategies should be shared with the African Union and widely disseminated and put into practice in each country, after which progress can be monitored using fixed milestones. Outcomes will vary according to national priorities, but might include legislation, capacity building, and creation of local markets as well as concrete steps to enhance the mobility of artists, creative goods and services among others.

Ministries primarily responsible for arts, culture and heritage are encouraged to set up cultural creative industry units with responsibility for coordinating the implementation of the Plan of Action. The units will also be responsible for coordinating with other ministries that have a bearing on cultural and creative industries.

Pan African institutions, artists and their associations, civil society, private sector, multilateral organisations, development partners, regional bodies, non-governmental organisations, academic institutions, think tanks, research centres, community-based organisations and other groupings with core functions within the cultural creative industry sector should also be invited to enhance the implementation of the Plan of Action.