

TOWARDS AN AFRICAN ARTS AND CULTURE INDEX

ANALYTICAL FRAMEWORK

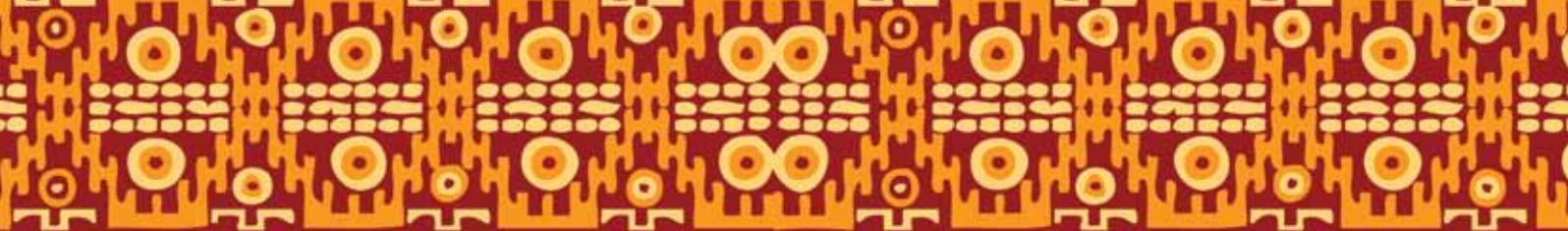




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We would like to thank the Arterial Network Cultural Policy Task group for their advice and guidance.

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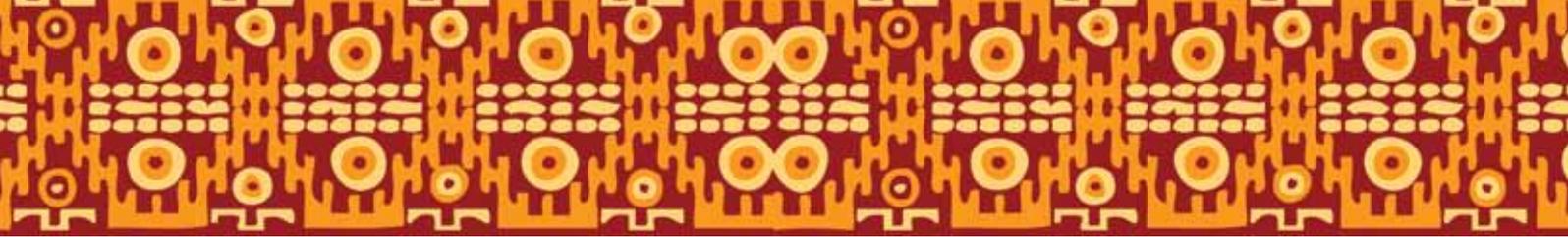
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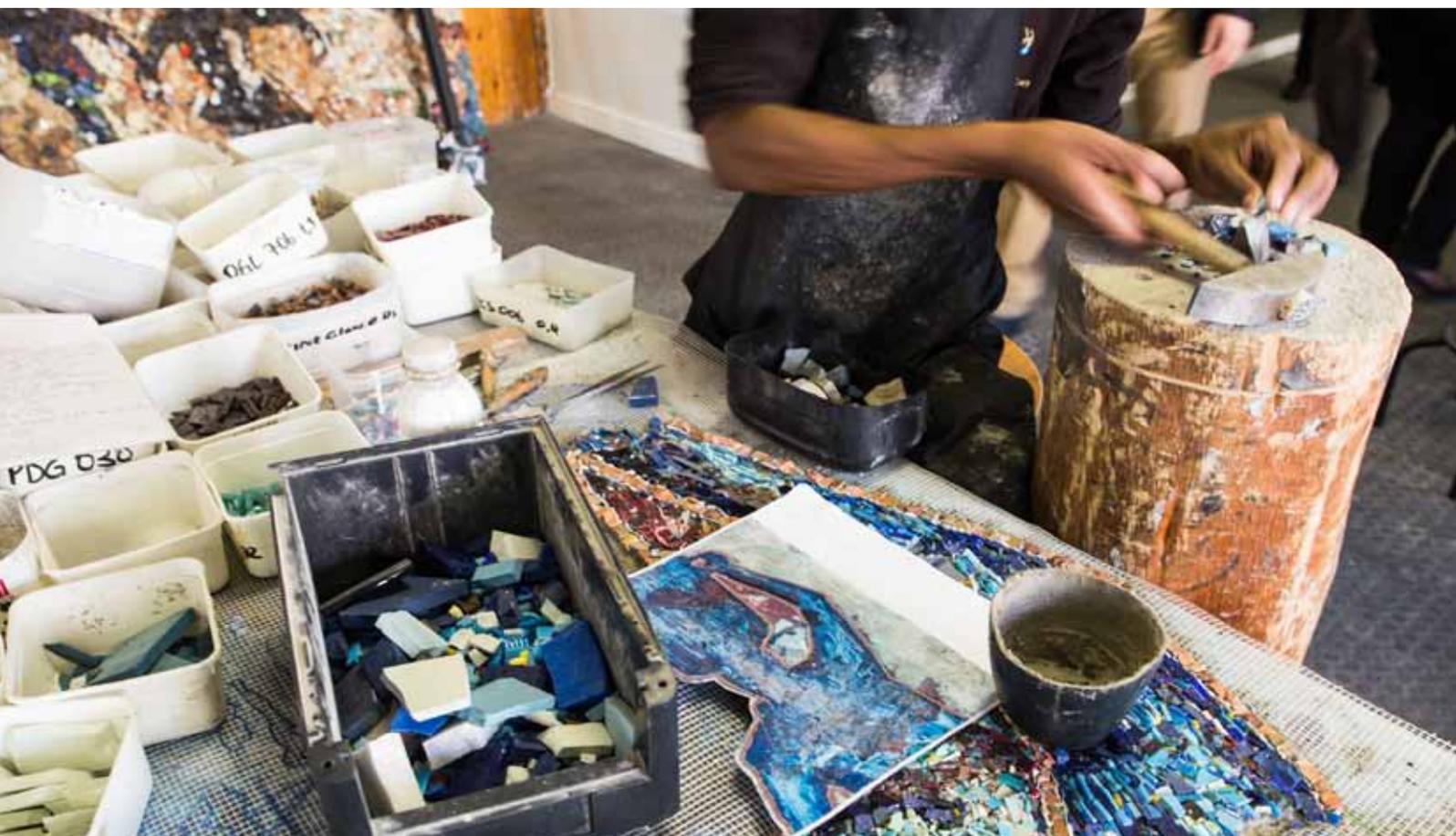
Abstract

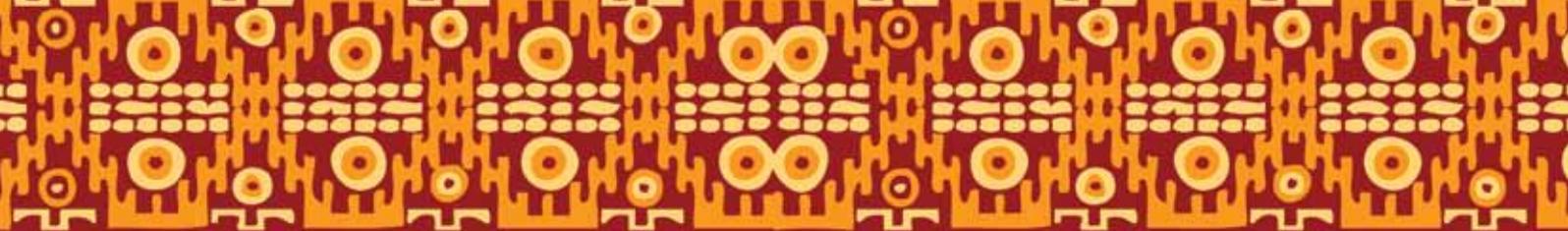
The process of measuring and monitoring whether or not the environment for arts and culture is conducive to the development of arts and culture in African countries is a major question on the continent. This paper presents a theoretical framework for an African Arts and Culture Index which will guide the formulation of various cultural indicators in an effort to tackle this question. This is done paying particular attention to the various realities that characterise the African continent, from political, economic and social situations. Drawing from literature on measuring arts and culture written by various scholars, it notes that the process of monitoring and measuring the development of arts and culture involves the use of various indicators that revolve around cultural policies, cultural rights and sustainability. It also reviews other indices and considers efforts aimed at measuring arts and culture across the world.

Key Words

Africa, Cultural Governance, Participation, Cultural Indicators, Cultural Liberties

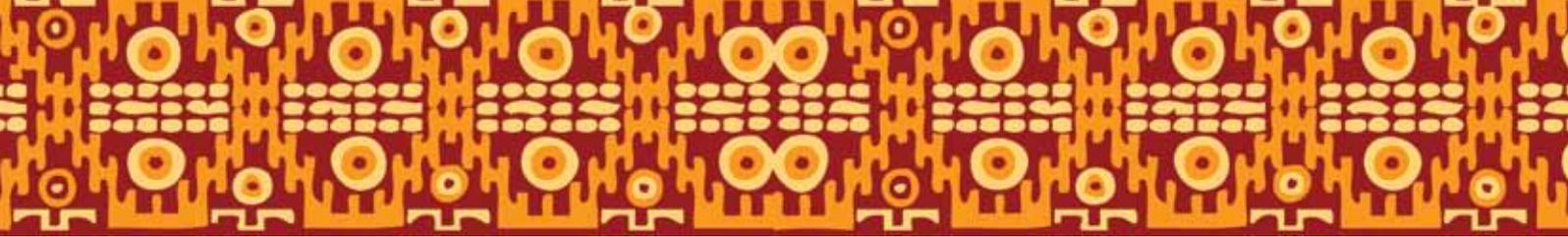
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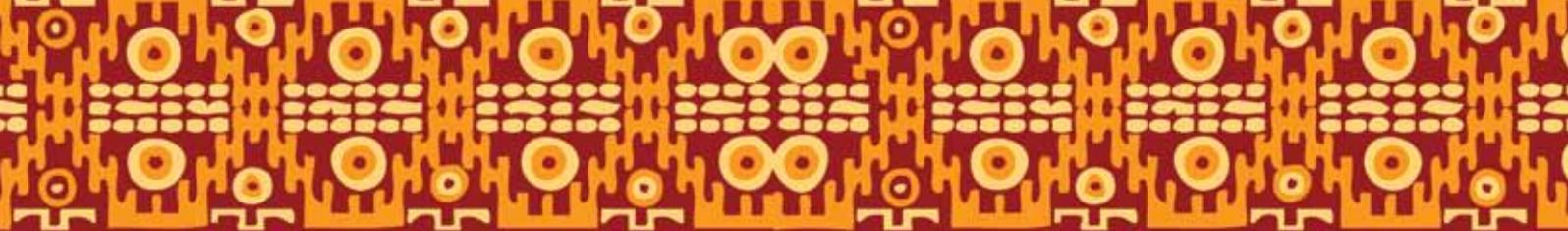
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Introduction





Introduction

Background to the African Arts and Culture Index

In the context of assessing the legacy of the Millennium Development goals and thinking further into a post 2015 sustainable development agenda, it is crucial to redefine the value and the place of Arts and Culture within society.

During its seven years of existence, Arterial Network has advocated for the recognition that the economic benchmark alone is an insufficient framework along which to evaluate development or plan the future of our societies.

The proposed African Arts and Culture Index (AACI) is a mechanism which will facilitate the measurement and monitoring of the environment conducive to the development of arts and culture in African countries. This will assist in identifying any progress or regression in these areas. It is important to provide tools that will stimulate public dialogue about the value of arts and culture as well as to enhance the process of policy, decision making and resource allocations. This mechanism is aimed at providing the cultural sector a similar focus in keeping with those in the social, environmental and economic sectors.

How do we measure the state and the advancement of the environment conducive to the development of arts and culture on the African continent? What are the most relevant and appropriate indicators to use? How do we overcome the general context of lack of centralised data sources? What are the challenges related to the diversity of contexts. These are the questions that underpin the Arterial Network's African Arts and Culture Index project.

The main goals of the AACI are:

1. to measure the status quo of arts and culture within society to effectively monitor the environmental conditions for arts and culture in each African country and to serve as an advocacy and information tool for appropriate interventions
2. to aid artists and cultural networks in their lobbying strategies at national, regional and international levels.
3. to assist cultural policy making
4. to promote public discussion around arts and cultural policy
5. to encourage the creation of an Arts and Culture common market for creative goods and services
6. to enhance public-private partnerships in the creative sector



Context: Background to the African Continent

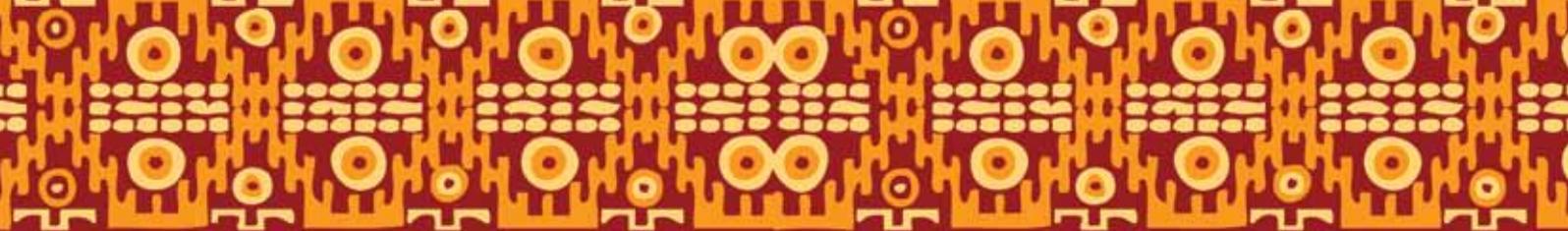
Economy

Keen observers of the African continent's arts, culture and creative landscape have observed that cultural productivity in the region is on the rise. With minimal resources and maximum ingenuity, imagination, originality and entrepreneurial acumen, the African creative sector is claiming a prominent space in the international market.

The 2013 creative economy report states that the African cultural and creative industries have seen rapid growth in the recent years. This is not a surprise as Africa boasts some of the fastest world's growing economies, urban centers, mobile phone markets and broadband adaptation. The rates of economic growth for most African countries is above 4% making it clear that economic growth is not the primary challenge of the African continent. However it is important to state that in most African states, wealth distribution remains very poor with alarming disparities between the few rich individuals and the poor. Economic growth in Africa has not translated to improved quality of life, overall development and poverty alleviation.

If the growth of the creative sector is not under question here, the question is on the market share of African creative goods and services. The 2008 creative economy report stated that Africa contributed to less than 1% to world exports of creative goods and services. A recent joint study conducted by the British Council, the Visual Arts Network in South Africa (VANSAs) and Arterial Network shows that even for leading countries such as South Africa, creative goods exports represent a very small proportion of the value of the total exports, and that these exports are declining relative to other areas of trade. Another trend is that the lower end of the market is consuming industrially manufactured creative and cultural goods emanating from China in particular.

An important consideration in all of this is the preponderantly informal nature of the African creative economy. The 2013 creative economy report argues that the limited share is explained by the limited support capacity that exists on the continent as well as by the fact that most of the cultural industry production in Africa takes place in the informal sector. Mali is a good example of this reality. It is estimated that the proportion of the informal economy in the culture sector in Mali accounts for approximately 85% of the total economic value generated by this sector but due to the lack of formalisation/institutionalisation, etc one is unable to accurately quantify this contribution (UNESCO, 2009: 78).



Political

The African political landscape has been punctuated with unrest and turmoil. Some of the countries that have been at the top of the political unrest list include The Democratic Republic of Congo, Libya, Somalia, Kenya, Central African Republic, South Sudan, Egypt, Tunisia and Mozambique, among others.

The issue is that, over the last three decades, the state has been challenged particularly for its failure to deliver on the mandate of citizenry. It therefore witnessed, among others, the emergence and resurgence of other identities, which put the credibility of the nation state to test.

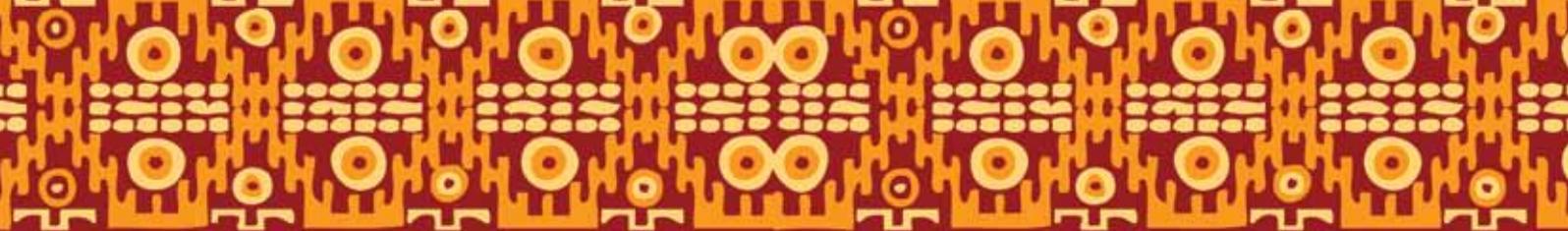
In this respect, the modern state developed an evident discomfort with the expression amongst its citizenry of multiple identities and accordingly a freedom of cultural expression (Task Force on Cultural Indicators of Human Development in Africa, 2004: 3).

This context has also impacted the creative sector. Artistic expressions and creative practitioners have come under particular risk as they were seen as conveyors of specific messages, and vehicles for alternative ideas that challenge the status quo or are considered to do so.

State authorities have therefore developed various stratagems to contain the potency of artistic expression. These have ranged from co-optation to banning, forcing self-censorship through terror, taming artists into icons or ignoring them, attempting to bring them into political leadership, and if all these fail, maintaining their mind and body or expelling them from society through death or exile. Yet it is difficult to imagine a viable society that does not allow cultural and critical dissent. There is a need for a continental commitment to the management of cultural diversity and to creating and enhancing a culture of respect for human, cultural and artistic rights (Task Force on Cultural Indicators of Human Development in Africa, 2004: 3).

Cultural policies

Cultural policies have been in existence for a very long period on the African continent. In pre-colonial Africa traditional leaders and chiefs had cultural policies which were however, not well defined and documented. The first well defined ministries of culture were established in the 1950's and 1960's following the decolonization process. Most of these ministries however, have not been very effective in spearheading cultural policy work. Van Harmersveld (2010: 5) notes that generally speaking there has been very little transparency about decision making mechanisms, very little or no consultation about the needs and priorities but also a great lack of public information and debate. Yet, a well-functioning system of governance



for culture is ultimately greatly determined by the vision and action of government in charge of the culture sector as well as their commitment to contribute to a system that is transparent (providing full- access to information and decision making processes), participatory (involving multiple stakeholders, including civil society) and informed (regularly collecting data and information to support evidence-based- policy making) (UNESCO, 2013: 5).

Most African countries that have well defined cultural policies face challenges around implementation of these policies (Amukowa,1997: 2) observes that policy implementation in Africa is (also) confronted with diverse problems, for instance, implementation rates of national development plans in the last two decades have ranged from between 5% and 30%. The Pretoria Declaration on Economic, Social and Cultural Rights in Africa (2004) notes lack of good governance and planning and failure to allocate sufficient resources for implementation of economic, social and cultural rights; lack of support for and recognition of the work of civil society organisations; lack of implementation of obligations assumed under international law into national law as some of the constraints with regards to cultural policy implementation.

Objectives of the Analytical Framework

The aims of this analytical framework are to provide:

- a detailed review of the existing literature about measuring arts and culture across the world and in Africa;
- a detailed review of various international, regional and sub-regional conventions on arts and culture and their potential role in shaping the arts and culture indicators for success;
- a review of indices that are currently being used to measure various aspects of culture;
- a proposal of a strong framework to kick start the process of measuring of arts and culture using the proposed Index;

Conceptual challenges to the Index:

Three main challenges will need to be overcome in order to really allow cross-country comparison.

1. Access to data and statistics:

Africa is currently not well served by comprehensive statistics in the field of arts and culture. There are acute challenges around accessing data on arts and culture. There are cultural statistics already in most if not



all countries in Africa but these are insufficient to meet the current and emerging needs of governments, policy makers and other stakeholders to understand the Culture Sector (José Pessoa, 2012:10). While some mapping exercises have been undertaken and do provide an indicative high level picture of the creative and cultural industries, the present data set has a limited value in guiding policy and strategy of either government or industry.

How does this Index invest into researching the areas that are lacking data? Such an endeavor will have to include an initial period to establish a meaningful baseline and a basis for a sustainable approach to data collection.

2. Definition of arts and culture

According to Odhiambo (2002:5) the culture of a society consists of three distinct elements. He points out that the first is Ideas which give rise to habits and beliefs, which are concretized in social institutions [and] provide stability. The second element is Aesthetic forms which reflect the artistic expressions of a culture in its visual arts, music, [and] poetry as well as a sense of beauty manifested in the day-to-day living individual and social groups. Finally, he observes that the values of a culture are formed by the interaction between ideas and aesthetic norms of conduct, standard of behavior, sources of faith and vision.

Culture is therefore a dynamic totality of distinctive spiritual, material, intellectual, emotional and aesthetic features that characterize a society or a social group, including its arts but also such intangible aspects as values, world-views, ideas and beliefs, and the expression of this in individual and social behavior, relationships, organizational and societal forms, and in economic, political, educational and judicial systems.

The arts hold an important place in the definition of culture. The arts are defined as all forms and traditions of dance, music, visual arts, crafts, design, literature, film and theatre that serve as means for individual and collective creativity and expression. In fact, it is very difficult to comprehend a society's values without observing its manifestation.

Hawkes (2002:38) observes, 'the place of the arts is even more important because they are, in many cases, the basis of cultural policy. The rhetoric in virtually all government cultural policy statements is informed by the 'value system' concept of culture. Yet when it comes to the application of policy, again in virtually all cases, the arts take the main focus.'

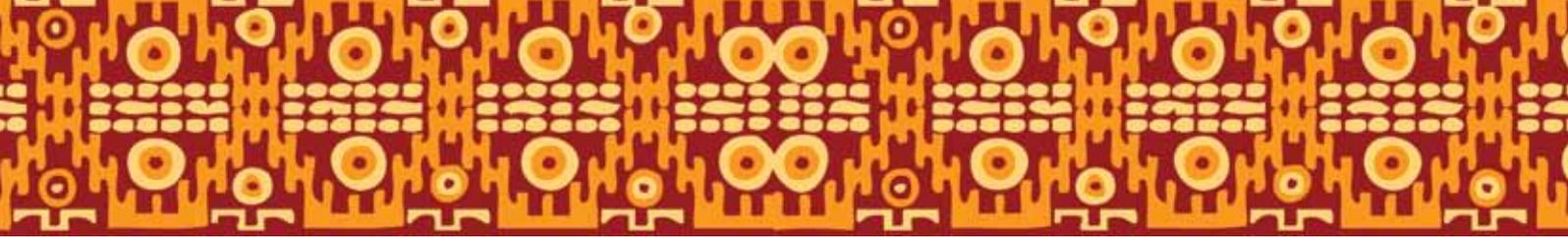


3. Variety of Contexts:

Significant and very different conditions prevail in each African country and affect the environment in which arts and culture operate. In 2004, Observatory of Cultural Policies in Africa, during the process of elaborating cultural indicators for human development, observed that their work was bound to face challenges because of the multiplicity of social, economic and political factors and actors, which shape and determine culture on the African continent. Therefore as much as this Index seeks to provide a holistic approach that could be applicable to the whole continent, it should take into cognizance the particular circumstances that have shaped its different parts and aim to give an overview over the key issues at stake for the continent at large (Observatory of Cultural Policies in Africa, 2004).

One important question one might ask is, "Is there something like an African culture?" Without going too much into philosophical debate around the question, a general perspective over this question is important.

Our understanding is unlike the culturalist school of thought that maintains that there is a distinctly African culture, personality, and way of 'being-in-the-world', an essentially African philosophy and religious experience. It is also unlike the cultural pessimism school of thought, which goes the opposite way by declaring as unacceptable "the supposition that there is, even at quite a high level of abstraction, an African world view". It is even unlike that view that says "The very invention of Africa", "must be understood, ultimately, as an outgrowth of modern European racialism, and that, strictly speaking, "there is no African identity other than allegorical". We believe that if culture is "the way society expresses itself' there is a cultural history of Africa, part of social history, a specific approach to social reality, based on the lived experiences of communities in Africa and derived from the cultures of the Africans. It is important to grasp the link between culture as the expression of society and society as the "reality" side of history. Perhaps most important is the acknowledgement of the extraordinary diversity upon which our present is founded (Odhiambo, 2002: 8-10)



Literature Review





Literature Review

Measuring Culture and Development

1. The UNESCO Culture and Development Suite:

UNESCO is in the process of developing a cultural development suite as part of illustrating how culture contributes to development.

The UNESCO Culture and Development Suite is a research and advocacy initiative that seeks to measure and illustrate with data the contribution of culture to development processes. It aims to inform and influence decisions made by development actors. UNESCO developed 22 quantitative indicators for measuring culture and development covering the economic, social participation, governance and institutionality, communication, heritage, education and gender equality dimensions of culture and development, as defined by Our Creative Diversity, the World Commission on Culture and Development Report (1996).

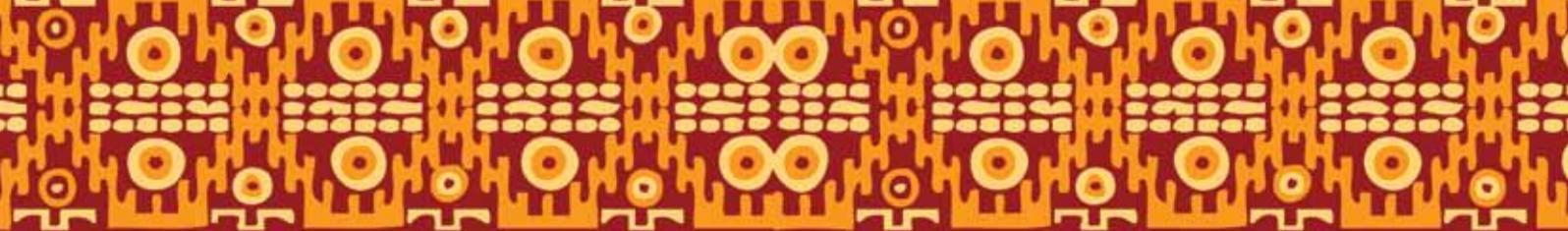
The UNESCO Culture and Development Suite is a very interesting initiative in helping addressing society's challenges and adding value to interventions. It has even greater importance as the main argument of the lack investment by the States into the cultural sector has been that there is no proof for the impact of the arts and culture in development. This is, however, a step that is much advanced. The African Arts and Culture Index has an advocacy orientation, but because this is a starting stage, we first need to find a place to start the comparison.

2. The OCPA cultural indicators of Human Development

On the African continent, OCPA has been working on cultural indicators for development for the past ten years. In 2004 OCPA's Task Force on Cultural Indicators of Human Development in Africa identified 6 priority areas for culture and development as follows:

1. Governance – legal and political pluralism.
2. Equity
3. Cultural liberties
4. Creativity and cultural entrepreneurship
5. Knowledge generation and management
6. Cross-cutting issues such as HIV, Gender etc

It went on to prepare detailed indicators on the six priority areas. Many of the areas developed by the OCPA are indeed crucial and will be incorporated



into the Index. However, the Index will also include other areas present in the current arts and culture discourse.

Measuring Cultural Participation

The concept of participation includes a wide array of ways in which people engage in arts, culture, and creative expression. Participation is not just attendance, observation, consumption, or even audience participation. It includes many other categories of action-making, doing, teaching, learning, presenting, promoting, judging, and supporting, and it spans the whole range of artistic disciplines (Jackson, Herranz and Kabwasa-Green, 2003). In Africa, participation takes different forms ranging from professional to social participation (e.g., participating in rituals, etc). This Index must pay attention to this and a decision has to be made as to whether participation will be measured at the professional context or social context.

UNESCO has extensively published on measuring various aspects of culture.

UNESCO recognizes four forms of participation:

- information
- communication
- community enjoyment
- expression and transaction

The key statistical indicators considered in participation studies to track levels of engagement in the arts – whether about society at large or about specific sub-groups, are:

- Participation rate in cultural activities
- Frequency rate in cultural activities
- Time spent in cultural participation
- Cultural expenditure
- Evolution of cultural practices

Cultural participation can be measured qualitatively and quantitatively. At the qualitative level, Keaney (2008) notes that qualitative approaches can be properly used to investigate, in general, why and how people choose to engage with the arts, their motivations for doing so and the barriers that may prevent them from engaging with the arts. The qualitative methodology will include interviews with opinion leaders and experts, focus group discussions and direct observation among others.

For measurement and analysis, it is crucial to acknowledge that cultural participation is a conscious act (UNESCO, 2012). The element of awareness



has gained importance in the past few years with the diffusion of new forms of “unintentional” consumption fostered by new technologies. In the African context, one would argue that some forms of cultural activities proposed by the telecom companies and development agencies for marketing or advocacy purposes also fall under this category of “unintentional” consumption.

The UNESCO Framework for Cultural Statistics (2009) states that participation mainly refers to taking part in amateur or unpaid activity, as opposed to the term consumption, normally used when referring to “an activity for which the consumer has given some monetary payment.” Cultural participation does not regard activities carried out for employment purposes, e.g. the group visiting a museum is participating in cultural activities; the paid museum guide is not (UNESCO-UIS, 2009). This differentiation between cultural participation and consumption is very crucial for the Index.

It is the task of the Index to decide which aspect of participation is the most relevant and the easiest to access information.

Measuring Cultural Policies

It is possible for an index as this one to measure the effectiveness of cultural policies in the light of their objectives and resources mobilized and available for the implementation of each policy. At the continental level, cultural policies can also be assessed in light of their relevance to the needs or with regards to their capacity to set up instruments of international standard.

Laaksonen (2005) argues public policies; especially cultural policies should reflect and contribute to the construction of an enabling environment where rights to access and participation in cultural life are covered. The scholar points to the importance of assessing the content of cultural policies.

Generally there are standard issues which should be present in any cultural policy. Arterial Network published a detailed framework for cultural policies in 2010, and some of the aspects covered in this publication should be considered when assessing content of policies.

Besides content of policies, there are some aspects that can be measured as well. The Index could monitor the existence of policies, strategies, programmes and measures concerning culture, as well as the level of their implementation.



Cultural Indicators

José Pessoa (2012:8) defines indicators as a 'statistic whose purpose is to measure a change in a specific phenomenon'.

The process of creating or defining indicators for measuring or monitoring cultural trends in Africa is not easy. Organisations such as OCPA have been working on elaborating cultural indicators for development since 2004. The aim was to draw a clearer picture on the understanding of the role of culture in development in the context of Africa. According to their report produced in 2004, establishing indicators enables organizations to monitor change within the culture/development interaction and to demonstrate the comparative advantage of taking a cultural approach in development strategies.

Jackson, Herranz, and Kabwasa-Green (2003) worked on the Arts and Culture Indicators in Community Building Project, which sought to integrate arts and culture-related measures into community quality-of-life indicator systems. They identified four questions that need to be considered when designing indicators: how are arts, culture, and creativity defined, presented, and valued at the neighbourhood level? What should and can be measured, and what neighbourhood-level data are already available for this purpose? What kinds of information need to be collected? Indicators are then shaped by the answers to these questions.

1. UNESCO's Indicator Suite

The UNESCO Culture for Development Indicator Suite is interested in illustrating how culture facilitates and multiplies opportunities for individuals and societies in order to expand their choices, to foster a sense of well-being and to cope with processes of change and globalization (UNESCO's Indicator Suite Analytical Framework: 8). As such, the suite concentrates on indicators that facilitates for measurement of how culture facilitates development processes. It is an advocacy tool that aims to illustrate 'how' culture contributes to development, in this way pushing forward the culture and development agenda.

UNESCO's Indicator Suite focuses on three key axes:

1. Culture as a sector of economic activity
2. Culture as a set of resources that adds value to development interventions and increases their impact
3. Culture as a sustainable framework for social cohesion and peace, essential to human development



It will be different from this Index in the sense that this Index focuses more around arts and culture in general, how African countries are supporting the growth of arts and culture.

2. Intercultural City Index

This is a benchmarking tool which uses indicators to:

- illustrate what intercultural integration means and how its implemented by different cities
- assess where the city stands in the different policy and governance areas and assess progress over time
- enable city-to-city learning by matching good practice and learning needs in specific areas
- test different hypotheses about the relationship between intercultural policy and specific policy outcomes such as economic performance and safety

This index utilizes a questionnaire developed on the basis of the policy assessment grid, which emerged from the assessment of practice cities across Europe and has been validated by the 11 cities involved in the pilot and completed by city officials. Answers are accompanied with examples and references for possible cross-checking. Data gathered from the questionnaire is both qualitative and quantitative. Quantitative data emanates from facts covering demographic data while qualitative covers policies, structures, attitudes and behaviors.

3. European Compendium of Cultural Policies and Trends in Europe

In Europe, there is a tool for monitoring cultural policy trends. The Council of Europe/ERICarts 'Compendium of Cultural Policies and Trends in Europe' is a web-based and permanently updated information and monitoring system of national cultural policies in Europe. It is a long term project which aims to include all 50 member states co-operating within the context of the European Cultural Convention. This system has developed a grid with indicators that are used to capture data, which is then used to monitor various aspects of cultural policy on the continent. The grid has 9 chapters covering historical developments; main objectives; decision-making processes; current policy issues; legal frameworks; cultural infrastructures; funding provisions; support to creativity and participation; and information sources.



Other Indices that could be relevant to this index

4. The Ibrahim Index of African Governance (IIAG):

Established in 2007, the IIAG is the most comprehensive collection of quantitative data on governance in Africa. Compiled in partnership with experts from a number of the continent's institutions, it provides an annual assessment of governance in every African country. The IIAG provides a framework for citizens, governments, institutions and businesses to assess the delivery of public goods and services, and policy outcomes, across Africa. It is a composite index, constructed by combining underlying indicators in a standardised way to provide a statistical measure of governance performance in African countries.

The IIAG governance framework comprises four categories:

- Safety & Rule of Law
- Participation & Human Rights
- Sustainable Economic Opportunity
- Human Development

These categories are made up of 14 sub-categories, consisting of 94 indicators. The 2013 IIAG is calculated using data from 32 independent sources.

Annual refinements are made to the IIAG, which may be methodological, or based on the inclusion or exclusion of indicators. The entire IIAG data set is therefore retrospectively revised in accordance with best practices. Comparisons between years should therefore be performed entirely on the 2013 IIAG data set.

5. The Press Freedom Index: is an annual ranking of countries compiled and published by Reporters Without Borders based upon the organization's assessment of countries' press freedom records in the previous year. It reflects the degree of freedom that journalists, news organizations, and citizens enjoy in each country, and the efforts made by the authorities to respect and ensure respect for this freedom.

The report is based partly on a questionnaire sent to partner organizations of Reporters Without Borders (18 freedom of expression non-governmental organizations located on all five continents) and its 150 correspondents around the world, as well as to journalists, researchers, jurists and human rights activists. The questionnaire covers areas that include pluralism, media independence, environment and self-censorship, legislative framework, transparency, and infrastructure.

Common Characteristics of the Indices

- They tend to exclude those countries where data cannot be obtained
- They work in partnership with expert individuals and institutions
- They mostly utilize a questionnaire to collect both qualitative and quantitative data
- They employ indicators which are continuously improved



Towards an AACI: proposed framework

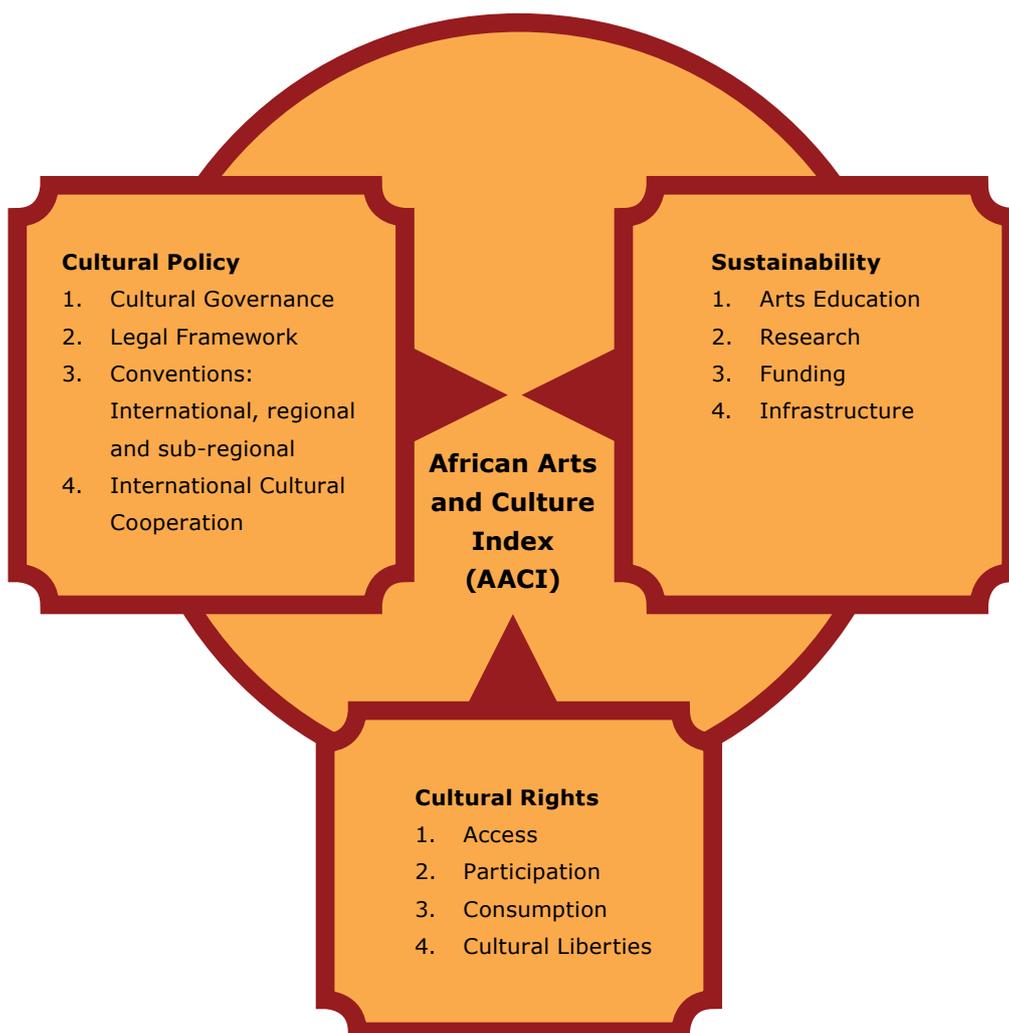


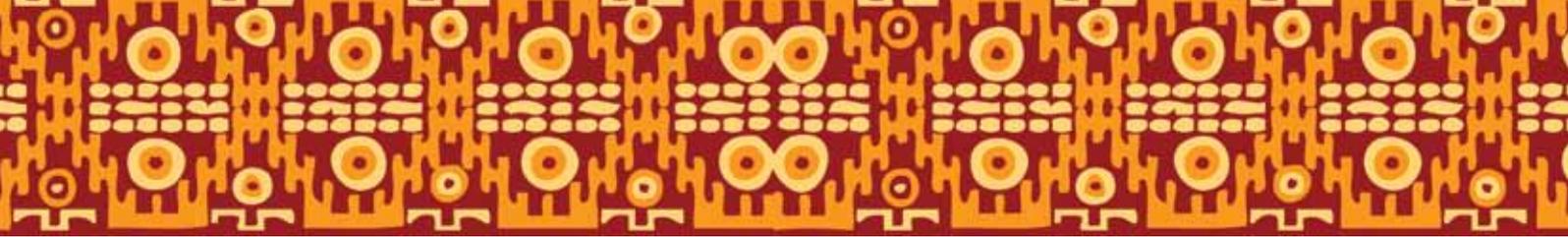
Towards an AACI: proposed framework

The following framework is being proposed.

The African Arts and Culture Index (AACI) tries to provide a holistic approach that could be applicable to the whole African continent, taking into cognisance the particular circumstances that have shaped the continent's different parts and aim to give an overview of the key issues at stake for the continent at large. It has already been highlighted that Africa is not a homogenous continent, and different countries might have different priorities as far as culture is concerned. However, there remain key issues that are a priority to all African countries. These priority areas are mostly the ones that will be covered by the Index.

The diagram below shows the proposed framework:





Parameters of the Framework





Parameters of the Framework

Cultural Policy

Issues to do with cultural governance, legal framework, international conventions and cultural cooperation should be explored under one category: cultural policy. This is because they inform the basis of all cultural policy.

Generally the section on cultural policies will also monitor the existence of policies, strategies, programmes and measures concerning culture, as well as the level of their implementation.

Cultural governance

Cultural governance has to do with how a nation chooses to collectively organise its cultural affairs, share power and responsibilities over cultural issues and implement those decisions. Although scholars like Moon (2001) argue that cultural governance is an innovative and effective institutional and financial arrangement that supports local and regional cultural activities, this section of the Index will explore cultural governance at a public institutional level and civil society organisations. It will mostly focus on cultural governance institutions rather than funding issues as those will be explored under the section on sustainability.

According to Dodson and Smith (2003), governance is crucial because it is only when effective governance is in place that communities and regions will have a solid foundation for making sound decisions about their overall goals and objectives. They further observe that governance also ensures the kind of life they want to try to build, what assets they have or require, what things they want to retain, protect or change, the kind of development they want to promote or reject, and what actions they need to take to achieve those goals.

Effective governance can be determined by the vision and action of government officials in charge of the cultural sector as well as their commitment to contribute through a system that is transparent, participatory and informed.

This Index will therefore explore cultural governance issues at the following levels:

- Governance structures and institutions for arts and culture at national, provincial and district levels. This includes ministries of culture and their cooperation or collaboration with other ministries, national public institutions;

- International cultural cooperation between the government and other governments in Africa and on other continents;
- The integration of cultural policies in the general national development strategies or in other sectoral policies and strategies;
- The extent to which civil society organisations are involved in cultural governance and the role which they play. The role of civil society organisations is very important given the fact that they are strong platforms for civic engagement. Special attention will be given to the following aspects among others;

Legal framework

The particular focus here is on the many ways in which culture is managed within the framework of state laws. Of special interest here are the main pieces of legislation which relate to the cultural sector in general and how cultural traditions -their various forms of expression and the various disciplines of the arts - are handled by the law. Indicators will be formulated around cultural pluralism, cultural democracy, cultural rights, participation; freedom of expression and creation, respect of diversities, cultural dialogues, status of the artists, intellectual property rights, and how these are guaranteed by constitutions and national laws.

The adoption of laws is a necessary but not a sufficient condition for good cultural governance; implementation needs further steps such as publication/proclamation, structures and mechanisms for their implementation, monitoring and reporting, adequate financial and human resources, etc. These aspects will also form some of the indicators under this section.

International Conventions

These are a set of rules generally regarded and accepted as binding in relations between States and between nations that would have ratified them. They serve as a framework for the practice of stable and organized international relations but countries are not forced to consent to or ratify them. The Index will pay attention to the following international standard setting instruments that are currently impacting on arts and culture:

The Universal Declaration of Human Rights

Universal Declaration of Human Rights is a declaration adopted by the United Nations General Assembly in 1948 representing the first global expression of rights to which all human beings are inherently entitled. It also recognises cultural rights as part of human rights. Article 27(1) of the declaration states that, 'Everyone has the right freely to participate in the



cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.'

The UNESCO Convention on the Protection and Promotion of Cultural Diversity

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions is a legally-binding international agreement adopted in 2005 with the aim of ensuring that artists, cultural professionals, practitioners and citizens worldwide can create, produce, disseminate and enjoy a broad range of cultural goods, services and activities, including their own. It has clearly stipulated responsibilities for State parties in its operational guidelines for instance, the Convention mandates State Parties to produce periodic reports and submit them to UNESCO. It is these guidelines that will inform indicators for monitoring and measuring its implementation.

The Belgrade Recommendation on the Status of the Artist

The document is also very crucial for this Index due to issues that it covers such as protection of artist rights to express themselves and the importance of protecting the welfare of artists. The Recommendation of 1980 suggested that the work and lives of authors and performers should be protected by stressing the public usefulness of artists and the importance of recognizing their rights and providing the social protection that they need. There are crucial issues raised in the document, including the need to provide resources to artists and these shall also inform indicators around this area.

The Rome Convention on Intellectual Property

The Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations was adopted in 1961. It secures protection in performances of performers, phonograms of producers of phonograms and broadcasts of broadcasting organizations. It is useful for this Index, along with copyright legislation in monitoring the extent to which governments are protecting intellectual property in their countries.

UNESCO's Universal Declaration on Cultural Diversity

The Universal Declaration on Cultural Diversity was adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization in 2001. At the very end of the declaration there is a whole section on main lines of action for implementation which is more like a guiding roadmap on actions that governments should take towards implementing it.



Convention for the Safeguarding of the Intangible Cultural Heritage

Generally there are issues that are common amongst all these conventions and these include ratification and domestication of the conventions, policies and strategies conceived as a result of the convention, level of implementation by the government. Issues that are specific to each of the convention will also be dealt with.

Regional documents

Many policy documents have been adopted at the continental level in Africa. José Pessoa (2012) notes that there exists many national and regional cultural policies in Africa but relatively few if any plans for developing the necessary statistics and indicators to analyse their impact. Indicators are also used for cultural policy design, planning, monitoring and evaluation (for assessing the relevance of policies to the realities of needs and practices) purposes. This Index could be a useful tool for measuring progress on the implementation of these various Pan-African cultural policy documents because it will have an entire section dedicated to exploring these policies. Pan African policy standards setting instruments will be explored at various levels from the level of ratification to implementation. It is to be noted that the index will only focus on a few policies described below.

Language Plan of Action

In 1986 was adopted the Language Plan of Action for Africa to promote the use of local African languages by African States.

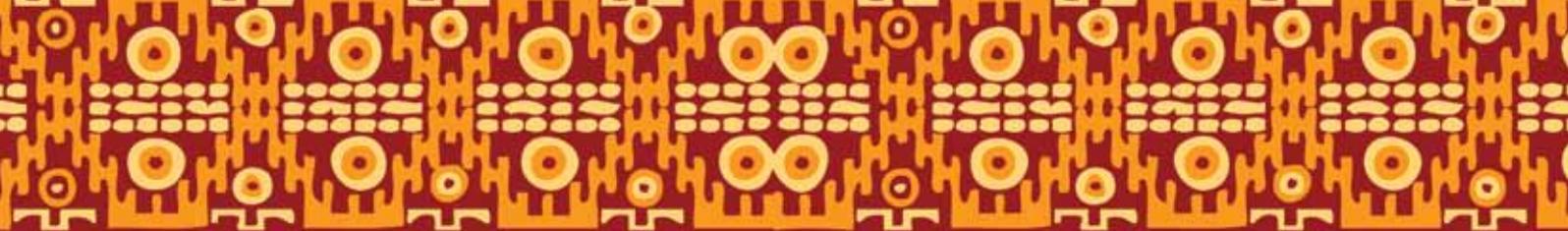
Possible indicators under this aspect are mother tongue teaching, education and training in mother tongue, media content in African languages in the press, radio, TV and on internet production of literary works and books, and songs in African languages.

Plan of Action on the Cultural and Creative Industries in Africa, 2008

This Plan of Action, formally known as the Nairobi Plan of Action of 2005, is an updated version of the Dakar Plan of Action on Cultural Industries, which was adopted in 1992 by the OAU Heads of State and Government. Its aim is to revitalize cultural industries.

The plan of action is supposed to be utilized by member states to develop and implement their own short, medium and long-term action plans to develop the social and economic potential of their cultural and creative resources in collaboration with the Africa Union, the Regional Economic Communities and relevant partners. It has 11 clearly outlined priority areas for the AU.

This Index has formulated questions which allow researchers to explore the



extent to which the 11 priority areas have been prioritized and implemented by member States. It will explore the processes of domestication and popularization of the Plan of Action by member States. In this case researchers are supposed to provide clear evidence, if a policy is said to be rooted in the Plan of Action or informed by the Plan of Action, how that is done.

With the African Union's cultural instruments, it is very critical for the Index to consider measuring the following aspects, among others:

- Knowledge and awareness of the instruments within the Arts and Culture Departments, in other government Departments and amongst stakeholders in civil society
- Inclusion of critical issues contained in the instruments at gatherings, fora and meetings of national significance
- Sufficient inclusion of crucial aspects of arts and culture contained in the instruments in National Development Plans and Strategies
- Creation or enactment of policies and legislation aimed specifically at implementing these instruments/ policy strategies alignment to the provisions of these instruments

International Cultural Cooperation and Mobility

This is a very crucial aspect which this Index cannot afford to ignore. Recently the issue of international cultural cooperation has become much more interlinked with mobility issues. The dynamics of trans-national mobility have led to fundamental changes in the way governments and other societal actors address cultural cooperation in general and exchanges between artists and other cultural professionals in particular (www.culturalpolicies.net)

This section will look at issues such as requirements for foreign artists to perform in a specific African country (visas, work permits, clearances, tax etc), government supported cultural exchange programmes compared with those facilitated by other actors and players, cultural agreements with other countries, professional co-operation and collaborations between local and international artists, among other issues.

Access, Participation, Cultural Liberties and Consumption

The concept of access will cover access to professional events, heritage sites, public and private institutions, access to buildings and other facilities; access to information about opportunities and access to participate in public consultations.



Participation of general populace as well as marginalised groups beyond the general public, such as women and youths, will be measured. It is crucial to measure participation because, 'participation in cultural activities, together with access to them, forms the backbone of human rights related to culture. Understanding access and participation in a wider context also enables us to connect culture with other rights such as access to information, freedom of opinion and expression, education, self-determination and association'(Laaksonen, 2010: 8).

Cultural Liberties: Cultural Liberty in Today's Diverse World Report argues that cultural freedom is an essential element of human development. The freedom to choose one's identity and to exercise that choice without facing discrimination or disadvantage is vital to people's lives. The Task Force on Cultural Indicators of Human Development in Africa identified some of the indicators to be considered under this topic as follows: linguistic pluralism, cultural rights, and freedom of religion among others. Freedom of expression is also a crucial aspect of cultural liberties. In terms of freedom of expression, focus will be placed on fundamental rights – including creators' freedom and the ability to take part in cultural life (Taskforce on Cultural Indicators for Human Development, 2004).

Sustainability

Arts Education

Art education refers to learning, instruction and programming based upon the visual and tangible arts. It includes formal and non-formal capacity building and training around dance, music, theatre, and visual arts, design, fashion, photography, video, film and animation among others. In art education, instruction is through standards-based, sequential approach by a qualified instructor as part of the core curriculum (www.definitions.uslegal.com).

According to the UNESCO Road Map on Arts Education (2006:3), 'Arts Education is a universal human right, for all learners, including those who are often excluded from education, such as immigrants, cultural minority groups, and people with disabilities.' The same document further explains that, in order for children and adults to participate fully in cultural and artistic life, they need to progressively learn to understand, appreciate and experience artistic expressions by which fellow humans – often called artists – explore and share insights on various aspects of existence and coexistence.



The Index will formulate indicators to measure and monitor aspects such as arts education from primary school level to tertiary education, formal and non-formal education, arts education and training for teachers and trainers, education infrastructure and curricular, cooperation between teachers and skilled artists in delivering education to students in schools and universities, programmes around cultural management and arts administration, arts and cultural entrepreneurship, arts mediation and cultural planning.

Research

Arts and culture policymakers, civil society, educators, producers, entrepreneurs and funders require better and more information on a range of issues. This has made it necessary for fresh research to be continuously undertaken in the arts and cultural field. This research includes generation of cultural statistics, surveys around cultural participation and consumption, economic impact studies for culture etc. In order for African countries to establish a knowledge base to inform their work, there is a need to encourage research on the various aspects of culture - creative economy included. The Index will develop indicators to establish research undertaken in the field of culture by both government and other stakeholders working in the African arts and culture sector, to measure regularity in collection of basic arts and culture and relevant information, quality and reliability of the data.

Funding

The issue of arts and culture funding is at the heart of this Index chiefly because there is nothing that can be effectively done in the sector without funding, and yet this is the greatest challenge faced by the sector.

There are already general observations made on the continent pertaining to the funding of culture. In 2010 the Observatory of Cultural Policies in Africa published proceedings of a symposium on policies, strategies and experiences of financing culture in Africa held in the year 2000. According to that report, culture has not always been a priority in State policies. Most countries created a Ministry of culture only 10 years after independence and even then this department has often been linked with other sectors, such as education, tourism and communication.

Funding for arts and culture in Africa is a partnership between government, international funding agencies and the corporate and private sectors. Indicators will be formulated around public funding expenditure on the arts and culture as well as funding from other sources - the amount of State



funds invested in arts and culture, its percentage to the national budget and its relation to the real need of the sector in the country, the share of private sector support and international cooperation, UNESCO funding and funding from other sources expressed as percentages of the total amount of funding received by the arts and culture sector of each country in each year.

Infrastructure

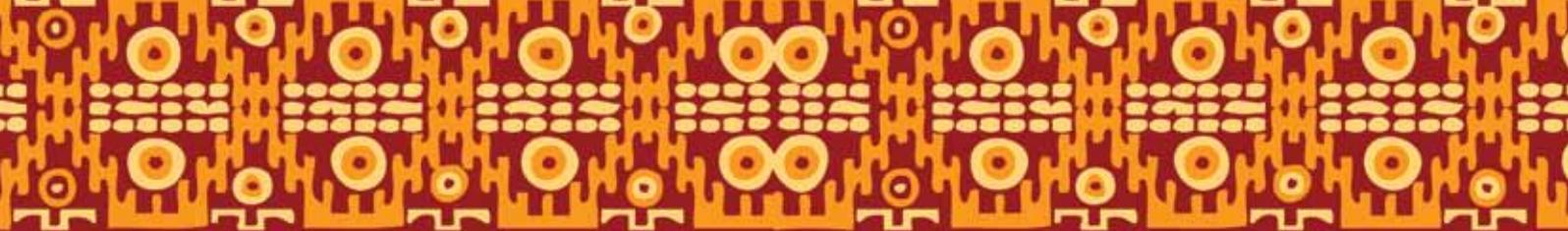
This section will take stock of the existing infrastructure essential to effectively deliver arts and culture- both public and private cultural infrastructure in the country. This includes theatres, museums, arts centres, cinema houses, art galleries, markets, media etc. It will also establish if there are any partnerships between private and public institutions and the benefits for having such kind of institutions as well as foreign cultural centres.

The way forward: Developing Indicators and Methodology

There are a number of initiatives already underway to develop cultural indicators across the world, as with other social indicators. The present Index will need to first look at best practices, looking at how well-known and long-running policy indices have been developed and considering what global organizations are recommending for measuring the arts and culture environment in different national settings.

Conclusion





Conclusion

This paper presented an analytical framework for the Arterial Network's African Arts and Culture Index. It was presented in four parts where the first part examined the socio economic context of the African continent and how this context impacts the creative and culture sector.

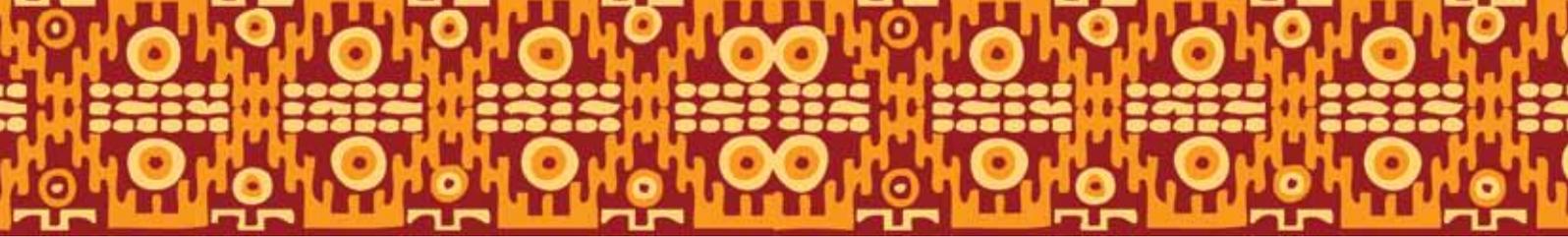
The second part was a detailed review of the existing literature regarding the measurement of arts and culture across the world and in Africa. It analysed the various international, regional and sub-regional conventions and indices on arts and culture and their potential role in shaping the arts and culture indicators for success.

The third part consolidated this information into the proposal of a strong framework to kick start the process of setting up an Index. This was done in the context of the original questions that underpinned this endeavour: How does one measure the state and the advancement of the environment conducive to the development of arts and culture on the African continent? What are the most relevant indicators to use? How does one overcome the general context of lack of data? What are the challenges related to the diversity of contexts?

One very important aspect was the realization that the measuring of the environment conducive to the development of African arts and culture would not be possible if one neglects the general context in which our creative sector operates. The Mo Ibrahim Index of African governance's 4 pillars of good governance (Safety & Rule of Law, Participation & Human Rights, Sustainable Economic Opportunity and Human Development) will play a crucial role in guiding the process of scanning the operational environment.

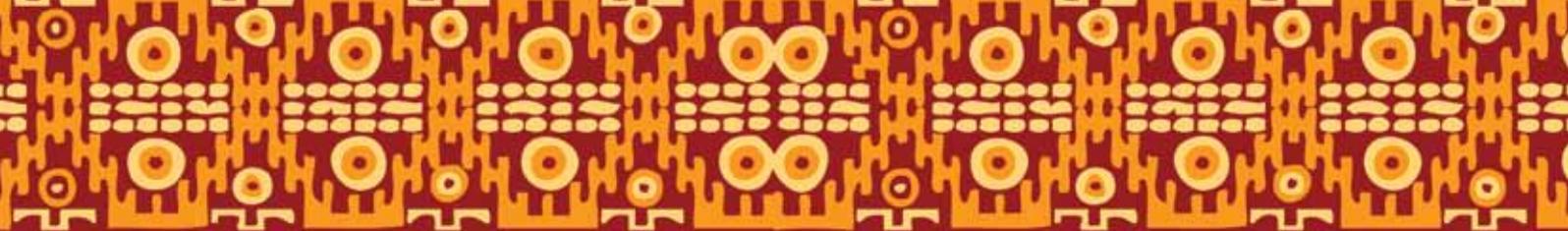
The paper also presented a proposed framework for the Index which is hinged on three proposed pillars namely: Cultural policy (understood as the important role of a sound governance system for arts and culture, as well as the legal framework and the endorsement of international cultural cooperation), Sustainability (understood in the long-term perspective and focusing on sustainable and integrated thinking around issues of arts education and professional training; research towards a knowledge-based sector; income stream into the art and culture sector and infrastructure for the arts and culture) and Cultural rights (including concepts of access, participation, consumption and freedom of expression).

The next steps will be the operationalization of the Index, which include finding the most appropriate methodology and indicators. We welcome feedback and invite all interested parties to join us in this journey of setting up a tool rooted in the African experience and perspective.



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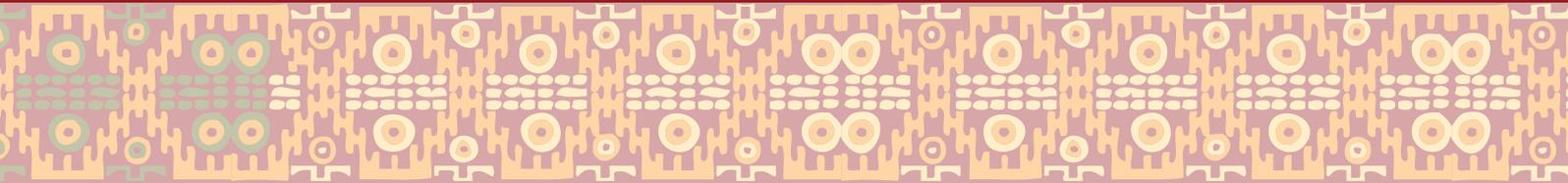
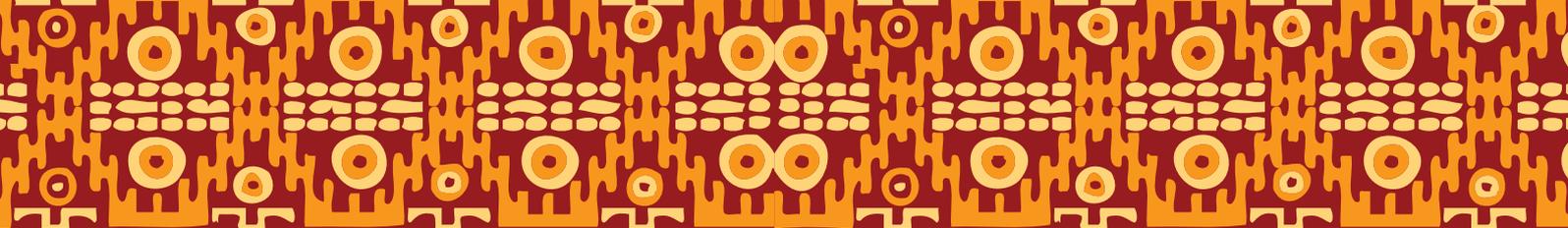
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