



CABO VERDE'S CREATIVE ECONOMY:
Leveraging culture and creativity for sustainable development





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The contents of this paper have been the result of the effective collaboration between the Executive Secretariat of the Enhanced Integrated Framework (EIF) at WTO and UNCTAD with the goal of promoting economic growth and sustainable development through the creative economy. This paper contributes to Cabo Verde's Tier 2 program: Formulation of Tier 2 Creativity program component, in the framework of the Capacity Building for Creative Economies and Development of New Export Products and Services Based on Knowledge and Creativity.

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Claudia Sousa Leitao, (PhD) served as the principal investigator and writer of this report.

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The contribution from UNCTAD Creative Economy Programme is also recognized. UNCTAD supports government initiatives for integrated public policies and institution-building in the area of the creative economy and industries.

This joint collaboration aims to strengthen the vision put forward by the Prime Minister José Maria Neves of Cabo Verde, who said, “The future of our country lies in our capacity to create, our capacity to innovate and that is why we are doing all we can to ensure that this happens. The creative economy must be a tool for social inclusion and global integration”.

The study aims to contribute to this national transformational agenda. This study would have not been possible without the kind, patient and remarkable cooperation and contribution from experts, Government officials, international organizations and the artistic community of Cabo Verde.

We hope to have opportunities to cross paths again in the future with all of them. We would like to express our appreciation to Minister of Culture, Mario Lucio Souza and his team, Ambassador João Inácio Oswald Padilha and Secretary Izabel Cury, Charles Akibodé, Ministry of Culture, Manuel Santos Pinheiro, Coordinator of CPE (Centre for Strategic Policies) of Cabo Verde, Georgina Benros de Mello, Coordinator of the National Unit for the Implementation of the Enhanced Integrated Framework in Cabo Verde (2013), General Director of CPLP, Heloisa Marone, UNDP Cabo Verde, Izabel Cury, Diplomat at the Embassy of Brazil in Cabo Verde, Janjanin Dias, Ministry of Tourism, Industry and Energy, Luciana Lima Guilherme, consultant and researcher on creative economy, Marco Antônio Acco, consultant on creative economy and professor at the Universidade Federal da Paraíba, Claudia Castro, consultant on creative economy, Alexandre Agra, consultant on the economy of music, Jonathan Werner, Enhanced Integrated Framework, WTO, Bonapas Onguglo and Carolina Quintana, Creative Economy Programme, Division on International Trade and Commodities, UNCTAD.

Disclaimer:

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“Pessimism is a luxury of happy people. Many people in northern countries find it difficult to understand that there might be a reason for laughter in the midst of such difficult daily life. They look with astonishment at our fierce urgent joy, which happens as sudden as a lighting bolt in the storm, and they shut themselves up again in their dark houses ... I am also optimistic ... I see the new African man - connected from the heart with the ancestral land from which he makes himself available to the party and to the spirit and, at the same time is able to fully exploit with knowledge and profit - the strengths of modernity.”

José Eduardo Agualusa

EXECUTIVE SUMMARY

The Creative Economy has shown sustainable growth in recent decades, demonstrating its ability to withstand the economic crisis and to stimulate a youth entrepreneurial culture. The world trade of creative goods and services reached a record level in 2011 -624 billion dollars according to UNCTAD.¹ At the same time, the creative economy is a great driver for job creation and social inclusion, due to the large production chains within the creative industries. In this context, the signatories of the “UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions” are considering culture as the nations’ fourth pillar of development. The creative economy is becoming a national advantage for economic development in countries with great cultural diversity, particularly for developing countries. Progress should be made towards the formulation of public policies that lead to sustainable development, with the ultimate goal of transforming culture and creativity into cultural, economic and social innovation and wealth creation.

However, it is necessary to address fundamental challenges for the development of a creative economy: investment in research, indicators and methodologies to ensure the reliability of data that can lead to public policies; fostering enterprises; training for the creative sectors; infrastructure that ensures the creation / production, circulation / distribution and consumption / enjoyment of creative goods and services; fiscal systems, labor, civil, administrative and constitutional frameworks to spin off the economic dynamics of the creative economy.

Cabo Verde has a natural competitive advantage to pursue a sustainable development model based on its strategic assets, its cultural and creative goods and services. Cabo Verde has a tremendous cultural diversity and despite its small territorial size, it has a strategic location between Africa, Europe and the Americas. Finally, Cabo Verde has the determination and political will to advance with the creative economy agenda.

This report presents the potential of Cabo Verde to capitalize on its rich cultural expressions (music, festivals, handicrafts, gastronomy, tourism and cultural events) to achieve a real sustainable development through the small scale production of goods and services that favors fair income distribution systems, improves the quality of life of its population, and supports the desire of the youth to enter the contemporary job market while integrating cultural values and creativity.

It is worth highlighting the existing favorable conditions in the country to integrate programs and actions that facilitate the formulation, implementation and monitoring of policies for the creative economy focused on qualitative creation / production of goods and services for export (circulation/ distribution/ dissemination).

General Recommendation: Formulation of a Comprehensive Plan for the Development of a Creative Economy in Cabo Verde.

Despite the formulation of an Intersectoral Plan of Culture - PLEI being a major breakthrough of the Ministry of Culture of Cabo Verde, in synergy with the “Strategy for Growth and Reduction of Poverty III” (DECRP III) document and the “ Updated Report on the Diagnostic Study for Trade Integration (DTIS 2013) with regard to investment in the creative economy in the country, the plan lacks a depth of content and effective, tactical and operational plans.

The formulation and implementation of a “Creative Economy Development Plan for Cabo Verde- PLADEC” is needed to integrate ministerial and inter-institutional actions coordinated by the Government of Cabo Verde and the Interministerial Committee for Creative Economy, set up by Government Resolution (Annex 4). It is also essential to define a governance model with strategic tasks to track, monitor and evaluate programs, projects and actions.

¹ Source: Global database on creative economy- United Nations Conference on Trade and Development – UNCTAD (2013)

The PLADEC shall consist of the PLEI of Culture in addition to programs and projects of other Ministries that make up the Interministerial Committee for Creative Economy, which relate to the creative industries, their economic dynamics and its structural challenges (information, training, promotion and legal frameworks). **Therefore, the implementation of this Plan, relies on human and financial resources from all these ministries.**

In addition to these resources, **the Executive Secretariat of the Enhanced Integrated Framework**

(EIF) -WTO could financially support the PLADEC, as a “pilot project” for the development of the creative economy in African countries.

Among the forty recommendations listed in this publication, we decided to start with a more general one that can help to raise awareness on a more institutional level among countries in dealing with the key challenges of the creative economy at worldwide level. These include Recommendations 1, 10, 11, 16 and 29 listed below.

Knowledge-building:

Recommendation 1: Establishment of an African Observatory for Creative Economy in Cabo Verde

GOAL

- To define and develop a framework for the creative economy in developing countries, going beyond the framework produced by UNCTAD and UNESCO for the creative industries, which have a common methodological basis for conducting comparative studies between African countries.
- To quantify the contribution of creative industries to the Gross Domestic Product, expanding the classification of creative activities to give visibility to the wealth produced;
- To produce qualitative analysis that demonstrate the multidimensional aspects of the creative economy.

Promotion and creation of legal frameworks for the development of creative endeavors:

Recommendation 10: Strengthening and expansion of FAAC / Bank of Culture

GOAL

- To develop a mechanism to strengthen and expand FAAC resources by generating contributions / fees to be charged from associated tourism services, telecommunications, cable television and the internet to develop the creative economy in Cabo Verde.
- To integrate resources from contributions / fees previously mentioned, with the operations of the Bank of Culture in partnership with a financial institution (as defined by the Ministry of Culture) to strengthen cultural developments (action developed in conjunction with the Agency for Enterprise Development and Innovation - ADEI) for access to specialized credit lines and microfinancing.
- To allocate resources to FAAC to strengthen the management of cultural facilities, including the National Museum Network, networking of libraries, cultural centers, halls and other cultural facilities.

A ADEI aims to promote the competitiveness and development of micro-entreprises and SMEs (www.adei.cv)

Recommendation 11: Expansion and strengthening of the concept of Creative Neighbourhoods

GOAL

- To map the local creative vocations;
- To develop Productive Development plans (PDP) to increase competitiveness and to strengthen clusters sustainability.
- To train and empower entrepreneurial leadership in creative industries management
- To offer specialized microcredit loans to SMEs.
- To create a legal framework for tax relief for creative industries clusters, based in neighborhoods, promoting densification and productive business activities in the territory.
- Create a government seal for creative territories (neighborhoods, cities, municipal consortia and islands) in order to recognize and generate tourist, cultural and economic visibility.

Training of professionals and creative entrepreneurs:

Recommendation 16: Creation of the National Program for Creative Education at the Ministry of Higher Education, Science and Technology of Cabo Verde.

GOAL

To offer a program of higher education for the development of the creative economy in Cabo Verde with a view to:

1. At the undergraduate level:

- Stimulate the creation of selective courses in creative economy, management of creative enterprises and management for the development of creative territories, and courses in related areas (arts, communications, administration, economics, law, accounting, computer science , geography etc);
- Support the linkages between technology and creative enterprises for the development of creative territories.

2. At the graduate level:

- Support master's degree in management and management of creative enterprises for the development of creative territories; stimulate research on creative economy;
- Teaching residency programmes for graduate students;
- Ensure teacher's access to digital platforms with multimedia content designed for the training of professionals and entrepreneurs in the cultural and creative sectors, and;

Implementation strategy:

Launch of a National Education Call for "Creative Cabo Verde" with financial support to conduct research in graduate programs.

3. Continuing higher education:

- Prospect and map demands for market opportunities (source of information / training);
- Introduce the the creative economy among the Ministry of Higher Education, Science and Technology in order to expand training opportunities in the field of creative industries (National Extension Plan);
- Offer scholarships for academic research in the field of creative economy (courses);
- Offer training grants to teachers who act as coordinators /supervisors of junior companies, legal practices and experimental communications agencies in order to expand the supply of services aimed at assisting professionals and creative entrepreneurs;
- Support the creation and consolidation of incubators focused on creative endeavors (in partnership with the Ministry of Tourism, Industry and Energy and the Ministry of Labour and Employment);

Recommendation 28: Formulation of a national and international policy for the movement and export of Cabo Verde creative products based on the “Cabo Verde creative” brand.

GOAL

To develop and strengthen the soft power of the country from its creative products characterized by their unique and distinct identity matrix.

Implementation strategy:

- Create the “ Creative Cabo Verde “ seal for products of Cabo Verde’s creative sectors;
- Articulate and establish distribution channels (Points of Sale) of creative products carrying the seal in airports, ports, hotels and other cultural and tourist centers.
- Train technicians in Cabo Verde embassies for the promotion, marketing and export of the country’s creative products;
- Promote information campaigns of “Creative Cabo Verde “ brand;
- Create a calendar for the participation of Cabo Verdean creative entrepreneurs in major international fairs for creative enterprises;
- Create an integrated agenda for Cabo Verdean embassies for the periodic circulation of national creative products abroad;
- Provide support to Cabo Verdeans creative entrepreneurs, who live and work in strategic countries, so they can prospect markets, contribute to the achievement of business roundtables, cultural and creative residencies, becoming partners in the export of national creative products;
- Expand the legal framework for the export of Cabo Verde creative products.

SUMÁRIO EXECUTIVO

As economias criativas vêm crescendo no mundo de forma sustentável nas últimas décadas, demonstrando sua capacidade de resistir às crises econômicas e de estimular uma cultura empreendedora na juventude. O comércio mundial de bens e serviços criativos atingiu um nível recorde em 2011 de US\$ 624 bilhões². Ao mesmo tempo, as economias criativas possuem grande apetência para a criação de empregos e de inclusão social, em função dos amplos complexos produtivos dos setores criativos. Considerando o valor agregado da cultura na produção de bens e serviços, os países signatários da “Convenção da UNESCO sobre a Promoção e Proteção da Diversidade das Expressões Culturais” passam a considerar a cultura como o quarto pilar do desenvolvimento das Nações.

Por isso, as economias criativas vêm se tornando uma alternativa econômica irrefutável para os países de grande diversidade cultural, sobretudo, para os países em desenvolvimento. Trata-se de avançar na formulação de políticas públicas que produzam desenvolvimento sustentável, com o objetivo maior de transformar cultura e criatividade em inovação e a inovação em riqueza cultural, econômica e social. Contudo, é necessário enfrentar desafios basilares para o desenvolvimento das economias criativas: investimento em pesquisas, indicadores e metodologias que assegurem a confiabilidade de dados que possam dar substrato às políticas públicas; fomento aos empreendimentos; formação para os setores; infraestrutura que garanta a criação/produção, circulação/distribuição e consumo/fruição de bens e serviços criativos; marcos legais tributários, trabalhistas, civis, administrativos e constitucionais que desobstruam as dinâmicas econômicas desses bens e serviços.

Cabo Verde reúne as condições necessárias e suficientes para dar concretude a um modelo de desenvolvimento sustentável cujo ativo estratégico seja os seus bens e serviços culturais e criativos, graças a sua diversidade cultural, sua localização estratégica entre a África, a Europa e as Américas, sua pequena

dimensão territorial, mas, sobretudo pela vontade política do seu Governo.

Esse Relatório apresenta o potencial de Cabo Verde para se tornar um case na construção de um novo modelo de desenvolvimento sustentável, fundamentado nas expressões culturais do seu povo (música, festas, artesanato, gastronomia, turismo cultural e de eventos), um desenvolvimento de bens e serviços em pequena escala que privilegie a distribuição de renda, a qualidade de vida de sua população, os desejos de inserção dos seus jovens ao mundo contemporâneo do trabalho, sem que se subestime o reconhecimento de sua memória e cultura ancestral. Vale ainda destacar as condições favoráveis do país para integrar programas e ações que permitam a formulação, implantação e monitoramento de políticas para as economias criativas voltadas à qualidade na criação e produção de bens e serviços com diferenciais competitivos e à exportação (circulação/distribuição/difusão) dos mesmos, a partir da valorização de sua diversidade cultural e da criatividade de suas gentes.

Recomendação Geral: Formulação de um Plano Integrado para o Desenvolvimento das Economias Criativas em Cabo Verde.

Apesar da formulação do Plano Intersectorial da Cultura – PLEI ter sido um grande avanço do Ministério da Cultura de Cabo Verde, estando em sinergia com o Documento “Estratégia de Crescimento e de Redução da Pobreza III” (DECRP III) e o “Relatório de Atualização do Estudo Diagnóstico de Integração do Comércio 2013” (EDIC 2013) no que se refere ao investimento nas economias criativas do país, esse Plano carece de um aprofundamento de conteúdos e de sistematização de planos táticos e operacionais efetivos. Para isso, é necessário a formulação e implantação de um “**Plano de Desenvolvimento das Economias Criativas de Cabo Verde - PLADEC**”, integrando ações ministeriais e interinstitucionais sob a coordenação do Governo de Cabo Verde e do Comitê Interministerial para as Economias Criativas, criado por Resolução (Anexo 4) do Governo. É também essencial

² Fonte: Conferência das Nações Unidas sobre Comércio e Desenvolvimento – UNCTAD (2013).

que seja definido um modelo de governança dotado de um núcleo estratégico de acompanhamento, monitoramento e avaliação dos programas, projetos e ações desenvolvidas.

O PLADEC deve ser constituído pelo PLEI Cultura mais os programas e projetos dos demais Ministérios que compõem o Comitê Interministerial para as Economias Criativas, que se relacionam com os setores criativos, suas dinâmicas econômicas e seus desafios estruturantes (informação, formação, fomento e marcos legais). **Para tanto, é necessário contar, para a implantação deste Plano, com recursos humanos e**

financeiros de todos esses ministérios. Somado a esses recursos, **a Organização Mundial do Comércio poderia apoiar financeiramente o PLADEC**, considerando que o mesmo pode vir a ser um “projeto-piloto” para o desenvolvimento das economias criativas de outros países africanos.

Dentre as quarenta recomendações descritas no decorrer desse documento, elencamos a seguir cinco das recomendações de natureza mais estruturante, associadas aos principais desafios das economias criativas no mundo.

Produção de conhecimento:

Recomendação 1: Criação de um Observatório Africano das Economias Criativas em Cabo Verde

OBJETIVO

- Definir e desenvolver um framework para as economias criativas de países em desenvolvimento, indo além do framework produzido pela UNCTAD e pela UNESCO para as indústrias criativas, que possuam uma base metodológica comum que permita a realização de estudos comparados entre os países africanos.
- Quantificar a contribuição dos setores criativos no Produto Interno Bruto, ampliando a classificação das atividades desenvolvidas, de modo a gerar visibilidade à produção de riqueza das micro e pequenas iniciativas dessas economias;
- Produzir análises qualitativas que evidenciem as aspectos multidimensionais das economias criativas.

Fomento e criação de marcos legais para o desenvolvimento de empreendimentos criativos:

Recomendação 10: Fortalecimento e ampliação do FAAC / Banco da Cultura criação do Programa Nacional de Educação Cabo Verde Criativo junto ao Ministério da Educação Superior, Ciência e Tecnologia.

OBJETIVO

- Formular um mecanismo de fortalecimento e ampliação dos recursos do FAAC através da criação de contribuições/taxas a serem cobradas a partir de serviços associados ao turismo, às telecomunicações, à televisão à cabo e à internet para o desenvolvimento das economias criativas de Cabo Verde.
- Integrar os recursos provenientes das contribuições/taxas, citadas anteriormente, com as operações do Banco da Cultura em parceria com instituição financeira (definida pelo Ministério da Cultura) para o fortalecimento de empreendimentos culturais (ação desenvolvida em articulação com a Agência para o Desenvolvimento Empresarial e Inovação – ADEI³) a partir da oferta de crédito e microcrédito orientado.
- Alocar os recursos do FAAC fortalecido para a gestão da rede de equipamentos culturais de Cabo Verde, incluindo a Rede Nacional de Museus, redes de bibliotecas, casas de cultura, salas e demais equipamentos culturais.

Recomendação 11: Criação do Programa Nacional de Educação Cabo Verde Criativo junto ao Ministério da Educação Superior, Ciência e Tecnologia.

OBJETIVO

- Mapear as vocações criativas locais;
- Elaborar e pactuar Planos de Desenvolvimento Produtivos (PDPs) de forma a aumentar a competitividade e fortalecer a sustentabilidade dos clusters.
- Formar lideranças empreendedoras e capacitar em gestão
- Ofertar microcrédito orientado voltado para micro e pequenos empreendimentos
- Criar marco legal para desoneração tributária de empresas dos setores criativos, sediadas no bairro, promovendo adensamento empresarial e atividades produtivas no território.
- Criar uma chancela governamental para territórios criativos (bairros, cidades, consórcios municipais e ilhas) com o objetivo de reconhecer e gerar visibilidade turística, cultural e econômica.

Formação de profissionais e empreendedores criativos:

Recomendação 16: Criação do Programa Nacional de Educação Cabo Verde Criativo junto ao Ministério da Educação Superior, Ciência e Tecnologia.

OBJETIVO

Oferta de um programa de formação superior para o desenvolvimento da economia criativa brasileira a partir do apoio a criação do seguinte itinerário formativo:

1. Na graduação:

- Estímulo a criação de disciplinas optativas de economia criativa, gestão de empreendimentos criativos e gestão para o desenvolvimento de territórios criativos em cursos de graduação de áreas do conhecimento afetas à temática (artes, comunicação, administração, economia, direito, ciências contábeis, ciências da computação, geografia etc);
- Apoio à oferta de cursos tecnológicos em gestão de empreendimentos criativos e gestão para o desenvolvimento de territórios criativos.

2. Na pós-graduação:

- Apoio à oferta de cursos de especialização e de mestrado profissional em gestão de empreendimentos criativos e gestão para o desenvolvimento de territórios criativos;
- Residência docente de alunos da pós-graduação em atividades de extensão universitária;
- Estímulo a linhas de pesquisa em programas com áreas de concentração afetas à temática da economia criativa;
- Disponibilização ao docente de uma plataforma digital de conteúdos multimídia voltados para a formação de profissionais e empreendedores dos setores culturais e criativos; e
- Apoio à educação profissional via pós-graduação e extensão universitária.

OBJETIVO

Estratégia de implementação:

Lançamento do Edital Nacional de Educação “Cabo Verde Criativo” para a concessão de apoio financeiro a linhas de pesquisa de programas de pós-graduação.

3. Na extensão universitária:

- Prospecção de demandas e mapeamento de oportunidades de mercado (fonte de informação / formação);
- Inserção da temática da economia criativa dentre as temáticas apoiadas pelo Ministério da Educação Superior, Ciência e Tecnologia com a finalidade de ampliar a oferta de formação no campo dos setores criativos (Plano Nacional de Extensão);
- Bolsa produtividade para professores atuantes na extensão universitária (cursos);
- Oferta de bolsas de formação para docentes que atuam como coordenadores/supervisores de empresas juniores, núcleos de Práticas jurídicas e agências de comunicação experimentais com a finalidade de ampliar a oferta de serviços voltadas para o atendimento a profissionais e empreendedores criativos;
- Apoio para criação e consolidação de incubadoras voltadas para empreendimentos criativos. (parceria com o Ministério do Turismo, Indústria e Energia e com o Ministério do Trabalho e Emprego);
- Possibilidade de acumulação de bolsas (pesquisa e extensão);
- Valorização das atividades de extensão na carreira docente;
- Institucionalização de programas e atividades de extensão;
- Construção de editais interdisciplinares com foco na extensão.

Estratégia de implementação:

Lançamento do Edital Nacional de Educação “Cabo Verde Criativo” para a concessão de apoio financeiro para a realização de cursos de extensão e concessão de bolsas de formação para docentes responsáveis por núcleos de prática discente.

³ A ADEI tem por objeto a promoção da competitividade e o desenvolvimento das micro, pequenas e médias empresas (MPMEs) por meio de formação, acesso a mercados e estímulo ao empreendedorismo (www.adei.cv). A ADEI também é responsável pela Rede Nacional de Incubadoras – RENI (www.adei.com).

Recomendação 28: Formulação de uma política nacional e internacional para a circulação e exportação de produtos criativos cabo-verdianos fundamentada na marca “Cabo Verde Criativo” .

OBJETIVO

Desenvolver e reforçar o softpower do país a partir dos seus produtos criativos caracterizados pela sua matriz identitária original e diferenciada.

Estratégia de implementação:

- Criação do Selo “**Cabo Verde Criativo**” para produtos dos setores criativos cabo-verdianos;
- Articulação e criação de **canais de distribuição** (Pontos de Venda) dos **produtos criativos selados** com o Selo em aeroportos, portos, hotéis e demais centros culturais e turísticos.
- Formação de técnicos nas embaixadas cabo-verdianas capazes de tratar da difusão, comercialização e exportação dos produtos criativos país;
- Promoção de campanhas de difusão da marca “Cabo Verde Criativo”;
- Criação de um calendário de participação dos empreendedores criativos caboverdianos nas principais feiras internacionais de negócios criativos;
- Criação de uma agenda integrada das embaixadas cabo-verdianas para a circulação periódica de produtos criativos nacionais;
- Apoio aos empreendedores criativos cabo-verdianos, que vivem e trabalham em países estratégicos para a economia criativa do país, para que possam prospectar mercados, contribuir para a realização de rodada de negócios, residências culturais e criativas, constituindo-se parceiros da política de circulação e exportação de produtos criativos brasileiros;
- Realização de feiras de produtos criativos cabo-verdianos em países estratégicos para a economia criativa de Cabo Verde;
- Ampliação dos marcos legais para a exportação de produtos criativos caboverdianos.

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INTRODUCTION

This report aims to stress the potential of culture and creativity as vectors of development in Cabo Verde. At the same time, it seeks to provide the Executive Secretariat of the Enhanced Integrated Framework at the WTO and the United Nations Conference on Trade and Development (UNCTAD) with an analysis of new growth sectors and new competitive activities for developing countries.

Cabo Verde, as an African Portuguese speaking country, has the opportunity to lead the formulation, implementation, monitoring and evaluation of public policies for the creative economy. The report makes suggestions and recommendations for effective creative economy policies and a roadmap for the country. It highlights Cabo Verde's cultural diversity and political opportunity to achieve a sustainable development through the promotion of its strategic cultural assets and creative goods and services. The recommendations put forward will contribute to Cabo Verde's initiative to upgrade from traditional to more creative competitive sectors and to lead this effort within the Community of Portuguese Language Countries (CPLP).

The report is structured in two parts. The first part presents the conceptual dilemmas between "industry" and creative "economy", emphasizing the exhaustion of the first, due to their monopolistic character and annihilating the cultural diversity of nations. In this sense, it underscores the urgency for the creation and consolidation of a new development path that advocates for the preservation of the cultural and creative industries. The role of Cabo Verde in the effective construction of an inclusive and supportive creative economy feeds back into its cultural diversity and its commitment with sustainability and innovation.

While recognizing that developing countries lack policies, managers and professionals with training and expertise, infrastructure, information, financing, institutions, legal frameworks, the first part of the report reasserts the strategic role of the state in the

construction of public policies for the creative economy. Among these arguments are their ability to "skip" historic steps, or even to innovate in the very structure of the state, whether in the public administration or in social technologies and entrepreneurial practices of civil society.

Furthermore, the report highlights the need to recognize the peculiarities within countries in their internationalization processes, while governments must also, understand that the "importing" of development models will not necessarily succeed for them. Continents and regions such as Africa and South America, Central America and the Caribbean need to formulate and implement public policies for a new development path, from the conditions offered by their cultural assets and should avoid copying exogenous development models in their territories.

In these continents, for example, the agents responsible for copyright policy (a key concept of "creative industries") are very concerned with the deployment of anti-piracy systems, but do not realise that this will have little relevance to the cultural and creative field, if issues such as the protection of traditional knowledge (greatly used in the "creative economy") is not valued. In fact, it is unlikely that large multinationals, who benefit from these systems, invest in the local culture or in the creation of jobs in these communities.

These are some of the dilemmas and challenges that will be addressed during the first part of this Report.

The second part will be specifically dedicated to Cabo Verde, providing information about the country from the discussions with public officials. Primary and secondary information about the country was collected and consolidated through field research and interviews, diary logs during the three-week stay in the city of Praia. Such data collection supports the opportunity to implement an economic model in Cabo Verde whose development vector is the creative economy.

A country of small geographical and human dimensions, Cabo Verde can shape an economic model that is geared towards less industries other than creative arts and crafts, and be more focused on a model based on small-scale production, collaborative practices (such as crowdsourcing and crowdfunding), with new financial systems (micro-credit), and with a new entrepreneurial culture leveraging on digital communication networks.

Cabo Verde can and must rescue the strength of its name as a “branded country” to reaffirm its commitment to its cultural and natural heritage, emphasizing the adjective “green”, main foundation of a truly sustainable national project.

Data contained in the Creative Economy Reports (UNCTAD/UNDP) related to Africa is sometimes nonexistent. This reflects the need for countries to build their trade data but also the need to build new indicators and other metrics that can add knowledge to these “creative territories “ which produce much art , lots of culture and where its creative class, is often under informality. The impact of the cultural and creative industries in many developing countries

is unfortunately not captured in quantitative terms, as it is the case in the western world. In the poorest countries, the majority of cultural production occurs in the informal economy and generally it may be the only way of generating income for entire communities” (UNCTAD, 2010). In UNCTAD’s Creative Economy Report 2010, for example, Cabo Verde is mentioned only in a table on resources of the African music industry. With regard to the “industry presentations”, it appears in the development stage and in relation to the “recording industry”, it appears as an emerging country. This observation about the gap between the economic activities of countries and international reports has also encouraged the writing of this document. This report aims to contribute, from Cabo Verde’s perspective, to a new and more accurate situation of the creative industries in the country.

Finally, the suggestions and recommendations in this report aim to propose innovations that can only be achieved from a new government mentality about development. That mentality is present in Cabo Verde in the speech of Prime Minister José Maria Neves: “Development is an attitude and, therefore, is a genuine expression of culture.”

PART I

Creative Economy versus Creative Industries: a dilemma between development models

1. The creative industries and its uneven growth in the economies of the world

The creative industries are defined by the United Nations Conference on Trade and Development, UNCTAD, as “the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs.” They comprise a set of knowledge-based activities that produce tangible and intangible intellectual or artistic property, creative content and economic value. Despite the global financial crisis which caused a drastic 12% drop in international trade in 2008, between 2002 and 2011 (UNCTAD, 2013), the increased of exports of creative goods was by around 12.1%, annually, in developing countries, reaching US\$ 227 billion in 2011, standing out as one of the most dynamic sectors of international trade. Yet, despite the effective potential growth of the creative industries, some obstacles prevent its expansion: the low access to capital for business financing, the low investment in the training of agents operating in the supply chains and inadequate infrastructure, especially with regard to the distribution and dissemination of creative goods and services.

Another important paradox of the new century is certainly the dilemma of the role of technological innovations in the growth of the creative economy. On the one hand, technological advancement is increasingly giving more power to the copyright industries; on the other, it allows the increased access of individuals to fruition of culture, empowering independent producers, prosumers, new entrepreneurs and enterprises in the field of culture and creativity. Moreover, states can begin to conceive culture not as an expense but as an investment, or even, as George Yúdice alerts us as a resource to attract investment, generate income, but also to maintain privileges and asymmetries between peoples and countries.

Over the past decades, the economic dynamics of cultural and creative goods and services have

demonstrated their strength, whether in developed or developing countries. In rich countries, the subject of the so-called “creative industries” has been celebrated and welcomed as a more sophisticated stage of the capitalist system. So it is not surprising that these countries do not speak a lot of “creative economy” but rather of “creative industries”, those characterized by the value of culture and science and technology in the production of their goods and services, as well as the copyright, ie: the protection of the rights of the author/creator. These “industries” have been valued mostly for their economic performance, rather than for its capacity to produce social inclusion.

Nevertheless, the so-called creative industries (audio-visual, literature, music, visual arts, performing arts, fashion, design, architecture, advertising, handicrafts, gastronomy, festivals, and games, among others) in its “industrial” scale are becoming increasingly important in the constitution of the Gross Domestic Product (GDP) of countries, growing even in situations of crisis. The ever increasing share of the creative industries in the countries’s GDP also happens to be noticed by governments as they begin to formulate policies for the sector. Thus, the symbolic dimension of culture becomes increasingly strategic for countries especially with regard to the export of their goods and services, constituting the core of the “country-brand”. This is not only to export products “made in”, but increasingly adding to their menu of exporting products “created in”.

In a world where commodity exports gradually lose importance compared to exports of goods and value-added services, studies and previous studies have shown the evolution of the creative sectors’ performance even in times of crisis. These studies herald the transformation of labor, the expansion of the service sector and the need to establish funds specifically for the financing of the creative industries.

As shown below:

- In the U.S., unemployment increased in all categories, but the workers of the creative sectors were the ones who least lost jobs and income in the preceding years and the aftermath of the 2008 economic crisis. In sectors that employ intensive manual and non-specialized labor, unemployment rose from 5 per cent to 9.3 per cent, double that of the creative class. (Cambridge Journal of Regions, Economy and Society, 2012)
- According to a recent study by researchers from the University of Valencia, an increase of 1% in the proportion of jobs in creative services increments the GDP by 1,000 and 1,600 euros per capita. (La cultura y social and economic innovación factor; 2012)
- The “Creative Europe” program will invest € 1.8 billion (2014-2020) to increase the competitiveness of European creative businesses and strengthen its links with traditional industries. (European Commission, 2012).

However, the expansion of the cultural and creative industries does not equally benefit all countries or regions. It generates economic inequalities, contributing to the maintenance of historical imbalances in access to communication, information and entertainment, triggering the decline of cultural diversity. Thus, the export of the products of cultural industries (music, soap operas, movies), which occurs through transnational industries (Argentine writers, Colombians and Chileans who publish books through publishers in Madrid or Barcelona, African CDs that are recorded in Paris), is the result of “deterritorialization” of culture. It is worth mentioning one of the greatest paradoxes of the world cultural consumption: while some cultural products sell by the thousands and millions; theaters, cinemas, bookstores, libraries and cultural centers in all continents are being shut down.

Africa, for example, tries but cannot become a world economy of scale, with export capacity. At the same time, the hegemony of proprietary industries of telecommunications networks, publishers and TV channels do not always commit to educational

processes, contributing to the alienation of individuals and the expansion of consumption of cultural products of low quality. Given this context, it is impossible not to realize the failure of development models, based solely on wealth accumulation and growth of Gross Domestic Product. This model increased the gap between rich and poor, especially in Latin American, African and Caribbean countries.

Upon defining development as “the process of expanding the real freedoms that people enjoy”, Amartya Sen expanded the horizons of the principles and values that underlie the meanings of development. This analysis is presented in the opening of his “Development as Freedom”, where he criticized the economic metrics exclusively enveloped in economic indicators, typical of the conventional approaches to development:

“Focusing on human freedoms contrasts with narrower views of development, such as identifying development with the growth of Gross National Product, increased personal incomes, industrialization, technological advancement and social modernization. The growth of GDP or of individual incomes can obviously be very important as a means of expanding the freedoms enjoyed by the members of society. But freedoms depend also on other determinants, such as social and economic arrangements and civil rights. “

Celso Furtado , economist and former Minister of Culture of Brazil, was also a sensitive and wise helmsman on this great journey in search of a more equitable development for developing countries. For decades, the Economic Commission for Latin America and the Caribbean – ECLAC (even before the creation of the concept of creative industries!) defended a decentralizing model, where cultural diversity could be treated as a strategic input for these countries. Consequently, Furtado was a merciless critic of capitalist societies and their sophisticated form of creative control and manipulation of information. What worried Furtado was his awareness that “the stability of unequal social structures would be directly related to the control of private groups of producers’ goods of artistic , scientific and technological creativity and the

flow of information that emerges from this creativity. “ A great defendant of innovation, the economist stressed, however, the need for technological progress to be experienced alongside with the access of these products to wider sections of Brazilian society. Greater attention is being placed, both in traditional economies, for the creative industries as they have come to dominate the second half of the 20th century! However, caution is needed in regard to the simple “celebration” of the growth of the creative industries and intangible goods around the world, as not to lose sight of the economic dynamics of large conglomerates that transform countries into exporters, consumers and others in liabilities of foreign goods and services.

In 2008, UNCTAD/UNDP launched the first World Report on the Creative Economy - Creative Economy Report 2008, in an effort to deepen the concept

and compile information and data on the economy of symbolic goods within a global perspective. This Report was a milestone in the recognition of the strategic importance of the creative economy as a vector of development, demonstrating especially the strength of the creative industries which yielded an average of 10 % annual growth. This measurement, however, is the result of the data produced by various countries without the presence of a basket of indicators and a common statistical approach, which weakens the measured results. It is also worth noting that quantitative methodologies, for the most part, only capture or measure the production of wealth of such industries, ignoring the participation of micro and small entrepreneurs, as well as the informality in which millions of people are immersed in across the planet.

Economic data demonstrate the concentrating nature of the creative industries. As in developing countries, the presence of creative industries is insignificant; they do not appear in the reports of international institutions despite their great cultural diversity and the creative potential of their economies.

County	Creative GDP (Billions of Reais)	Participation in GDP (%)
United States	1101	3,3
United Kingdom	286	5,8
France	191	3,4
Germany	181	2,5
Brazil	110	2,7
Italy	102	2,3
Spain	70	2,3
Holland	46	2,7
Norway	32	3,2
Belgium	27	2,6
Sweedeen	26	2,4
Denmark	21	3,1
Austria	15	1,8
Greece	6	1

Table 1: The creative core and contribution to GDP, selected countries - 2011
Source: FIRJAN; UNCTAD based on GDP data of the World Bank (2011).

From 1980 to 1998, according to UNCTAD the amount of resources from international trade of these segments grew from \$ 95.3 billion to \$ 387.9 billion. In 1996, the products of creative industries had become the largest item of exports from the U.S., surpassing all other traditional industries: automotive, agriculture, aerospace and defense. Then there is the ranking of countries exporting creative assets according to their share in the world market.

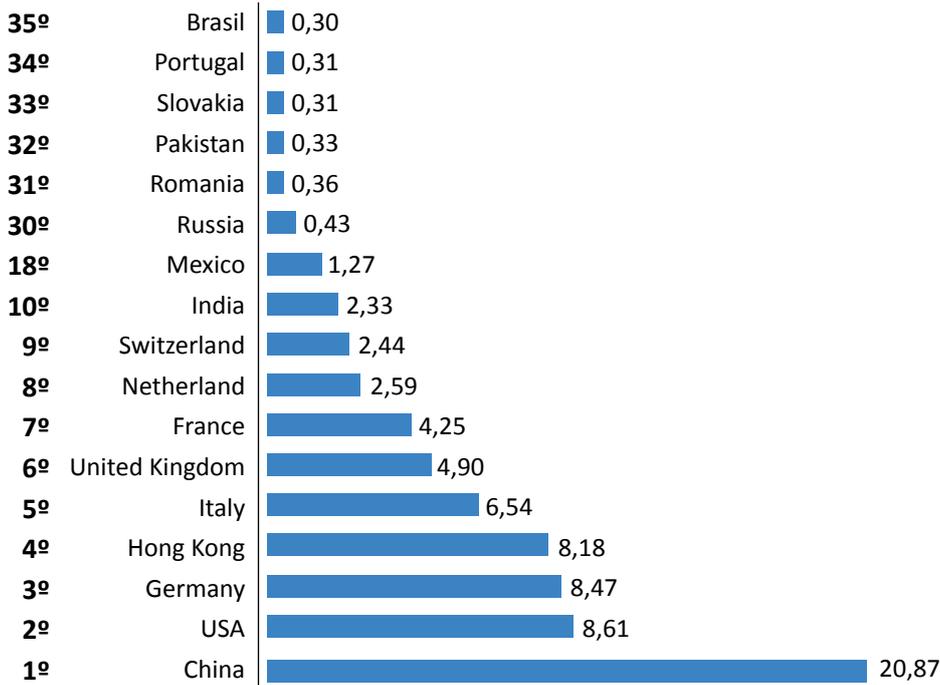


Figure 2: Ranking of countries exporting creative assets - Market share in % (2008)
Source: UNCTAD (2010)

Analyzing the evolution of world exports of creative goods in the period between 2002 and 2010, one sees sustainable growth of the creative industries with a small decrease caused by the global financial crisis of 2009, which justifies the investment in government policies in many countries for these sectors.

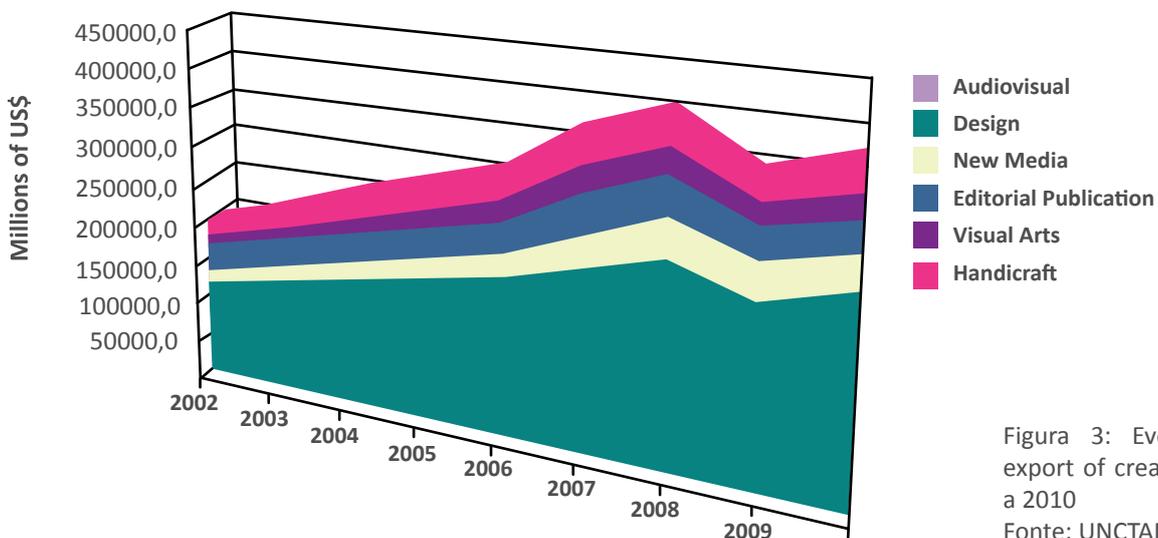


Figura 3: Evolution of world export of creative goods – 2002 a 2010
Fonte: UNCTAD (2010)

In terms of creative services exports, Germany, the Netherlands and the U.S. are leading countries in the export of science and technology, culture, leisure and entertainment services.

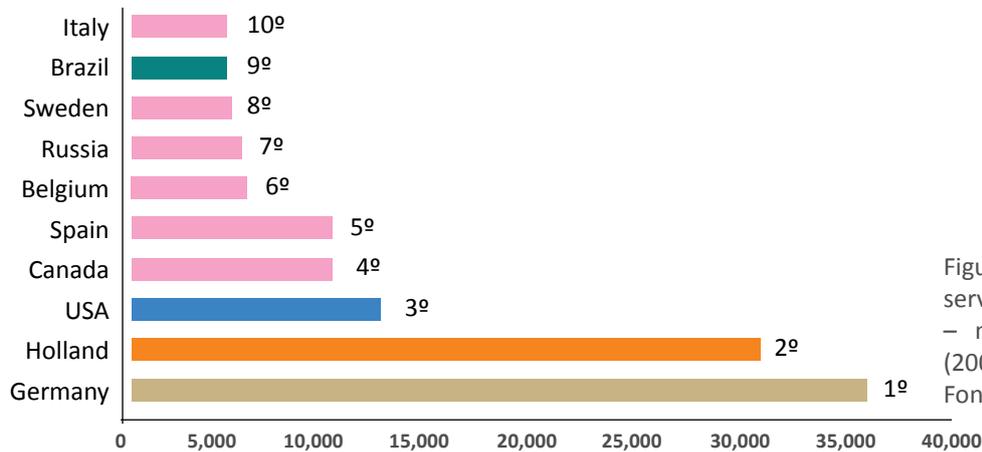


Figure 4: Ranking of creative services of exporting countries – market participation in % (2008)
Fonte: UNCTAD (2010)

Among the major markets of creative industries, media and entertainment has excelled. In the United States, these are considered strategic markets and have received substantial investments over the past decades.

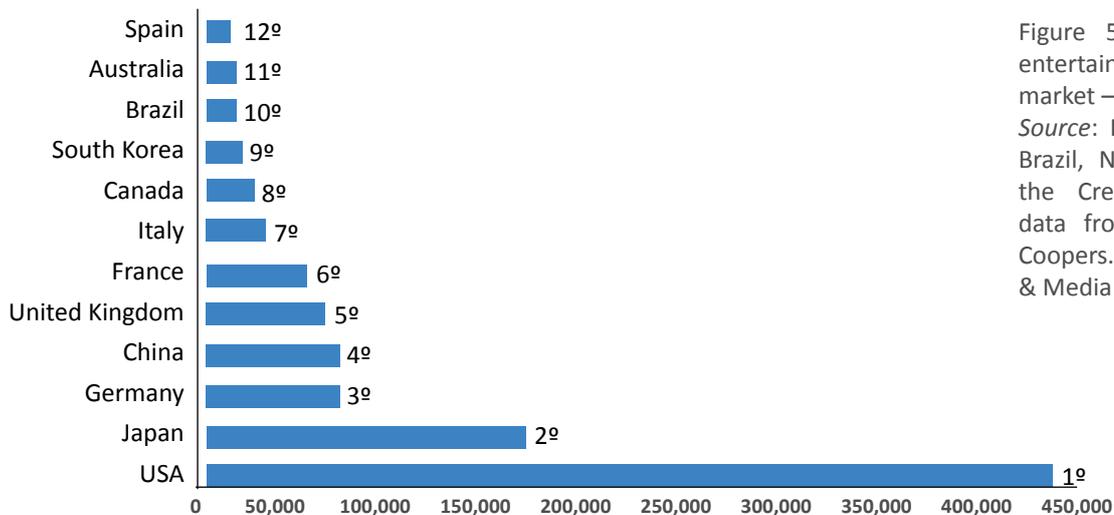


Figure 5: Ranking of major entertainment and media market – 2010 (in US\$ millions)
Source: Ministry of Culture of Brazil, National Secretariat of the Creative Economy with data from Price WaterHouse Coopers. Global Entertainment & Media Outlook: 2012 – 2016.

Statistical projections about total revenue, by segment, indicate that the Brazilian market will grow between 2012 and 2016, more than the overall market in all segments of media and entertainment, with the exception of Internet media. See the table below with comparative projections between the Brazilian market and the global market.

Among the major markets of creative industries, media and entertainment sectors revenues have been outstanding; precisely these sectors linked to

the cultural industries and communication sectors. In the United States, for example, these are considered strategic markets and have received substantial investments over the past decades. Therefore, for the United States of America, copyright is particularly important, unlike the countries where production of goods can be community-based (especially those referred to traditional cultures, such as handicrafts, or even digital literacy through access to free software and Creative Commons licenses).

In 2010, UNCTAD sought to expand its scope of research from the creative industries to the creative economy. With the second and third edition of the Report, the concept of creative economy, still under construction, begins to widen. There is still an absence of indicators as the report becomes more qualitative but it presents successful cases in creative sectors in different countries. The report in its three editions (2008, 2010 and 2013) makes the following statements (UNCTAD, 2010, p.10):

- The creative economy is an evolving concept based on creative assets which potentially generate economic growth and development;
- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development;
- It embraces economic, cultural and social aspects interacting with technological goals, intellectual property and tourism;
- It is a set of economic activities based on knowledge, with a development dimension and cross-linked to the general economy in micro and macro levels;
- It is a choice of viable development that demands answers for innovative and multidisciplinary policies, besides ministerial action;

Furthermore, as it has been said, despite the efforts undertaken by UNCTAD in recent years to compile data on the global creative economy, it is noted that many countries included in the Report show an underestimated profile, due to the lack of effective national information systems responsible for data surveys from these sectors. This is a real fragility for the creative economy in these countries. Despite the potential in the African continent, with all its multicultural richness, its tradition and its natural and cultural heritage, there is an extremely limited market for goods and services from these economies. The lack of infrastructure, the presence of informality and lack of support institutions impede the promotion and development of creative talents and businesses. These factors encourage the emigration of artists and creative professionals to other countries. As shown in the UNCTAD reports, the music industry is among the most dynamic sectors of Cabo Verdean creative economy. The question that threads this report together is: Will Cabo Verde only develop its music industry, despite all vocations existing in their territory? Cesaria Evora' music have transcended borders and have put Cabo Verde music in the international scene.

2. The creative economy and the challenge of sustainable growth

2.1. Creative Economy: a concept under construction

If the concept of creative industries dates back to two decades, the meaning of creative economy for inclusive and sustainable development still lacks depth and shape. The creative economy is based on abundance and not scarcity of resources in the economy, because its main ingredient is creativity and human knowledge, which are infinite. At the same time, the collaborative nature of this economy promotes interaction among individuals, communities, institutions, companies, governments and collective networks. The creative economy favors the “burning of stages” in production processes, in that it reconciles national strategies with international global processes.

This understanding is fundamental in the definition of a concept for developing countries, especially to the Community of Portuguese Language Speaking Countries. It is worth highlighting the creation of the Secretariat of the Creative Economy (SEC) at the Ministry of Culture of Brazil, in 2012. Prior to this institutionalization, there was an important debate on the difference between “creative industry” and “creative economy” as well as of the leading role of Brazil, within the Community of Portuguese Language Countries in building an inclusive and sustainable concept. One of the great motivations in building the theoretical framework for a creative economy at that

time was to offer the world the conceptual foundations for an economy that “speaks Portuguese”, ie, to assume their potential for production, distribution and consumption of goods and services from the perspective of common and single cultural affinities.

As a concept, the creative economy in Brazil was referred to as: “the resultant economy of cultural, social and economic dynamics built from the cycle of creation, production, distribution / circulation / diffusion and consumption / enjoyment of goods and services from the creative sectors, characterized by the prevalence

of its symbolic dimension.”

It is noteworthy that the concept of the creative economy of SEC is not defined from the essential features present in the Anglo-Saxon model of the so-called “creative industries”, especially with regard to intellectual property. This decision, conceptual in nature, and, above all, of a political nature, was central to Brazil. Therefore, countries can advance on new concepts and principles for the development of a creative economy that plays a strategic role in national development plans.

2.2. Creative sectors

The creative economy involves sectors that go beyond those typically considered as cultural expressions and related artistic and cultural events. It includes sectors that involve digital content industries, design (fashion, artifacts, graphic etc.) architecture and urbanism, and even cultural tourism.

For Brazil, the creative sectors are those whose productive activities have as primary processes a creative act of generating a product, good or service whose symbolic dimension is determining its value, resulting in the production of cultural, economic and social wealth. (PLAN SEC, 2011)



Figure 6: Creative sectors/
Cultural Sectors
Source: SEC, 2011

Thus, the value of a book is determined more by its content, resulting from the creative process of the writer, than the paper and the editorial and production process. Not that the latter is not important, but the story, the creative content is what adds more value to the book. The same occurs with other sectors. In fashion, for example, the design is the main factor for determining the price, the design is based on the construction of excellent brands, recognized as a

differentiation element. Each of the creative sectors is subject to economic cycles that comply with steps ranging from the creation, production, distribution / dissemination / circulation and consumption / enjoyment of creative goods and services. It is noteworthy that the absence of public policies for the creative economy occurs mainly in the stages of production and distribution, weaving a virtuous economic dynamic thereof.

Below is an illustration of the economic cycles of the creative sectors.

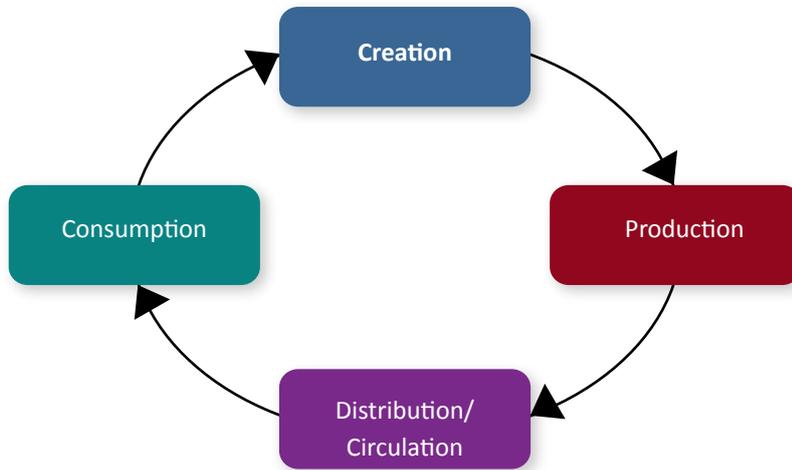


Figure 7: Economic Cycle of the Creative Sectors

According to UNESCO, as can be seen in FIG. 2 below, the creative industries can be classified into three categories:

- Cultural Heritage: Corresponding to Cultural and natural heritage, including products and services of museums, archaeological and historical sites and cultural landscapes
- Creativity and Media: Performing arts and festivals (shows, festivals and music); Audiovisual and interactive media (films, radio and television and video games); Visual arts and crafts (painting, sculpture, photography, crafts); and Book and press (books, newspapers and periodicals, physical and digital libraries and book fairs).
- Functional Creations: Design and creative services (fashion, interior decoration, landscaping, architecture, advertising).

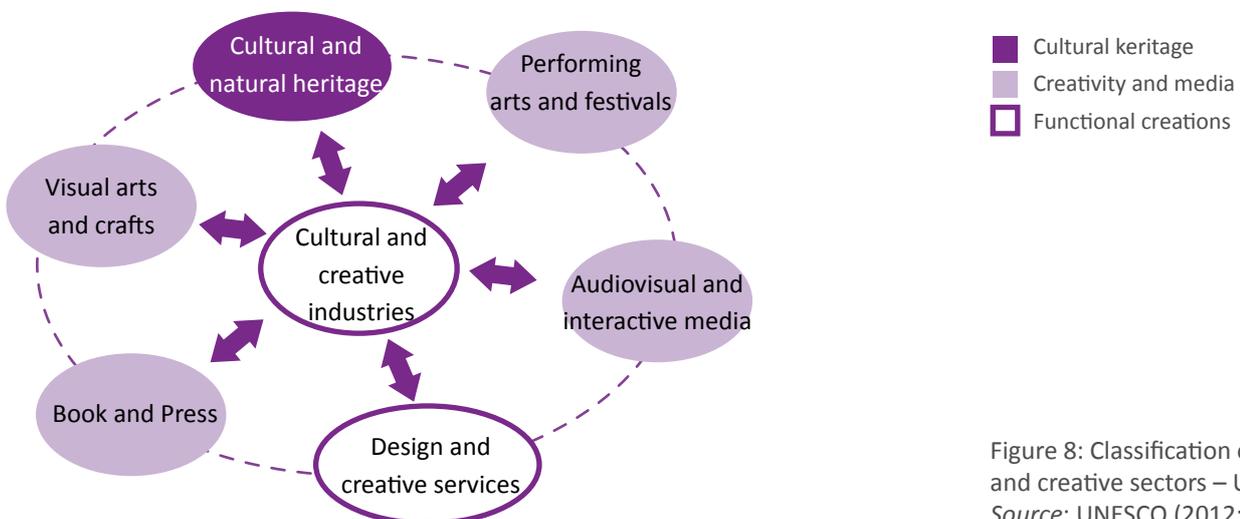


Figure 8: Classification of cultural and creative sectors – UNESCO
Source: UNESCO (2012; pg. 18)

Creative industries can be better understood from a territorial perspective. After all, entrepreneurs and their ventures take place in the community, neighborhoods and cities. Creative sectors operate within production systems consisting of arrays of professionals, companies, institutions and governments. These are called local clusters or clusters.

Clusters, cadeias e complexos produtivos

The cluster corresponds to a set of actors needed for the development of a particular sector, considering all stages from creation to consumption in a given territory.

For example, take the cluster of music, shown in FIG. 3 below. It exemplifies the diverse actors involved directly or related to some stages of the value chain of the music industry.

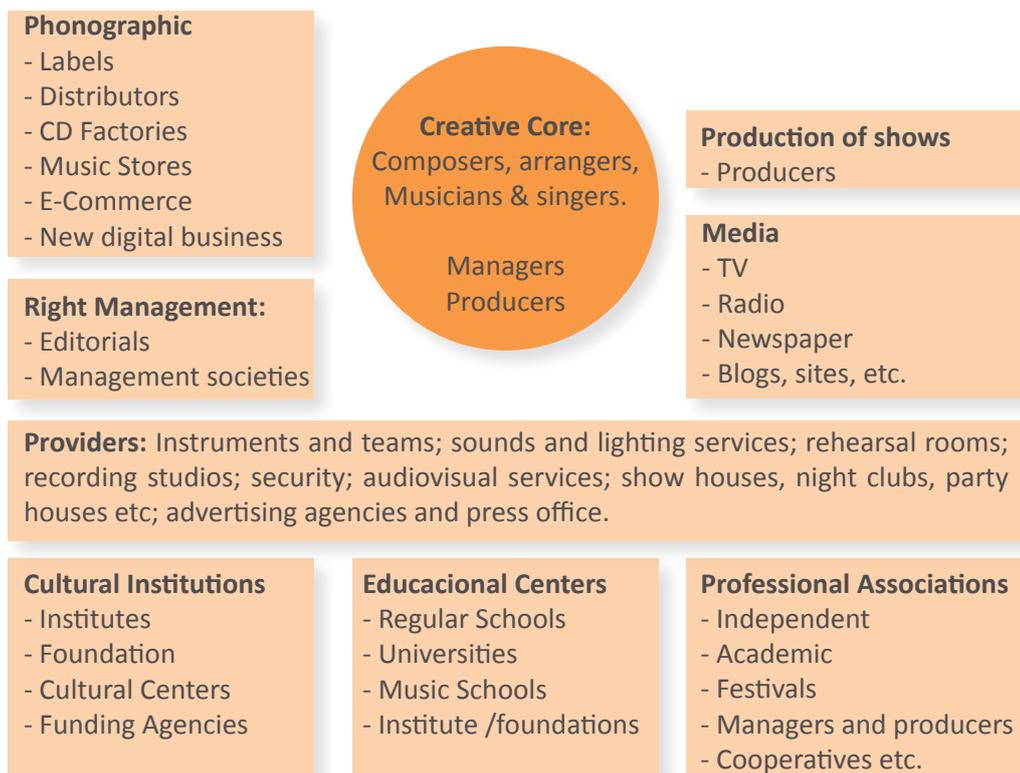


Figure 9: Music Cluster
Source: Plano SEC (2011)

The value chain is a set of consecutive stages through which the various inputs, tangible or intangible, circulate and are processed and transferred for the production of a good or service.

Next, in FIG. 10, one can see the music value chain from the stage of pre-production, through production, distribution, marketing and consumption.

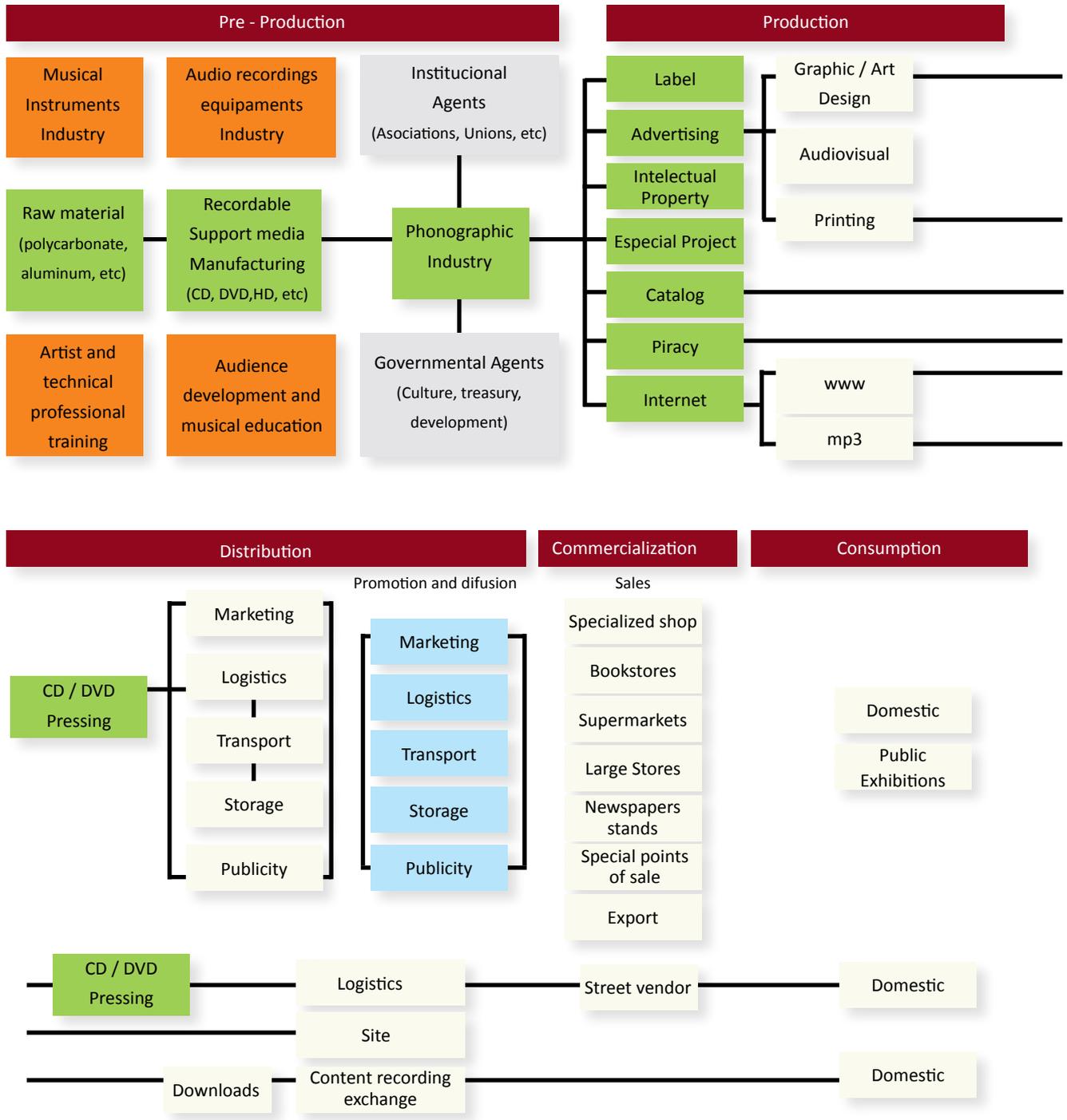


Figure 10: Value Chain of the Musical Industry adapted by author

Source: PRESTES FILHO, Luiz Carlos (coord.). Production Chain of the Music Economy. São Paulo: Itaú Cultural. 2005. P.30 e 31.

As noted earlier, value chains in a given industry are related to other value chains of creative or traditional sectors, which are fundamental to its operation. The music value chain often includes, the audiovisual, design, the digital content industry, and commerce among others. The relationship and integration between creative sectors is very common and it enhances development.

The value chain concept is now being revised and expanded to indicate productive processes (tasks), which demonstrates the intersectionality and transversality of economic dynamics of the sectors that make up the creative economy.

2.3. The values of diversity, inclusion and sustainability

The creative economy shall include principles that will guide through its values and the economic dynamics of the creative industries. Those values will advocate for a fair redistribution of income, better quality of life, access and citizenship for the inhabitants, etc.

- **Cultural Diversity** – To value, protect and promote the diversity of national cultural expressions in order to ensure their originality, their strength and their growth potential.
- **Social Inclusion** – To achieve full inclusion of segments of the population who are in a situation

of social vulnerability through training and professional qualification and generation of job opportunities, income, and creative endeavors.

- **Sustainability** – To promote the development of the territory and its inhabitants ensuring environmental, social, cultural and economic sustainability.
- **Innovation** – To foster innovation practices in all creative sectors, especially those whose products are the result of the integration of new technologies and cultural contents.

2.4. The challenges ahead

To implement an effective creative economy plan, the government should address the challenges presented below. These challenges will guide the recommendations that are described throughout this report.

Problems	Challenge
Lack of information , data and analysis produced and systematized.	To collect, organize and monitor information and data on the Creative Economy for the formulation of public policies.
Precarious and inadequate business models; low availability and / or inadequacy of credit lines to finance the activities of creative industries.	To promote the sustainability of creative endeavors: to strengthen its competitiveness, employment generation and income.
Low training opportunities at all levels (technical, vocational and higher) for the creative industries.	To train managers and professionals in the creative sectors for certified enterprises, goods and services.
Weak institutionality of the Creative Economy in Municipal Plans and State Development, which limits the business dynamics of the creative industries.	To increase the institutionalization of the Creative Economy in the territories aimed at local and regional development
Absence, failure and outdated statutory and regulatory frameworks for the development of creative industries.	To create and adapt legal frameworks for the strengthening the creative industries.

Recommendation 1: Establishment of an African Observatory for the Creative Economy in Cabo Verde

GOAL

- To define and develop a framework for a creative economy in developing countries, going beyond the framework produced by UNCTAD and UNESCO for the creative industries, by creating a common methodological basis for conducting comparative studies between African countries.
- To quantify the contribution of the creative economy to the Gross Domestic Product, expanding the classification of creative activities;
- To produce qualitative analysis that demonstrate the multidimensional aspects of the creative economy (trade data according to UNCTAD, cultural and social data according to UNESCO, etc.)

PART II

Cabo Verde in the formulation and implementation of policies for the creative economy and its influence in the Community of Portuguese Speaking Countries – CPLP

3. Socioeconomic aspects of Cabo Verde

Besides agriculture and agribusiness, fisheries and maritime economy and tourism, the creative economy is being recognized as a strategic priority sector for growth and poverty reduction⁴ along with development policies and Cabo Verde's trade⁵ integration.

A series of administrative state reforms are being implemented to improve its business environment to generate macroeconomic stability. From the post-independence period until the first decade of this century, much has been done. According to the Strategic Document for Growth and Reduction of Poverty (DECRP III). Since its independence in 1975 until the present year, growth has been due to: "Consistent investment in human capital, good governance and management of the state and the economy, political

and social stability, generosity of the international community and the strong ties with the global diaspora of Cabo Verde".

The Cabo Verdean GDP in 2002 was approximately USD\$ 620,974,807 which increased to USD 1,648,093,063 in 2010. Average growth is around 5 per cent per year. The service sector has been the fastest growing sector in the last 10 years, and tourism is the main engine of growth, accounting for 20 per cent of the country's GDP, and about 60 per cent of total exports.

When it comes to cultural exports, Cabo Verde has established the following strategies: cultural tourism circuits based on trade shows, celebrations and festivals, tours associated with the tangible and intangible heritage, marketing of cultural goods on

⁴ Strategic Document for Growth and Reduction of Poverty (2012-2016) - DECRP III

⁵ Update of Diagnostic Study of trade integration 2013 - DTIS 2013

hotels, ports and airports; support and promotion of artists and cultural goods in shows, concerts, festivals, fairs, galleries etc.

The contribution of the creative economy to GDP is still negligible, but its potential for development as an added value to tourism is noted. Potential sectors such as music, crafts, festivities and popular celebrations and production of creative digital content should be emphasized as the connections with Information and Communication Technologies (ICTs). Many challenges remain:

- Weakness or absence of infrastructures for the efficient economic dynamics in the production, distribution and consumption of creative goods and services;
- Public policies lacking information on the creative economy and transversality able to promote the development and employability of people;
- Lack or inadequacy of laws and regulations that create a favorable environment for the development of the creative economy;
- Low financing opportunities and investment capacity, both public and private;
- High informality of active enterprises in the creative sectors;
- Limited training opportunities in entrepreneurship, management and technical areas necessary for the development of productive value chains in the creative sectors.

Population below the poverty line, went from a reduction of 49 per cent in 1980 to 25 per cent in 2011. Between the years 2002-2011, the government strongly invested in basic infrastructure by building schools, extending the primary health care network, expanding access to electricity, clean water and sanitation. Despite these efforts, much remains to be done. The inclusion of youth in the productive sectors of the economy, especially the younger population, is necessary. In order for this to happen training and professional development programs are needed, combined with fostering business initiatives.

The Inter-Sectoral Strategic Plan for Culture – PLEI of Culture, in synergy with the DECRP III Report and Update Study Diagnostic Trade Integration 2013 (EDIC 2013) ratifies the importance of investment in the creative economy of Cabo Verde, repositioning culture and creativity as a strategic driver of development. As the DTIS 2013, PLEI presents a series of actions and statements of key projects with a view to address the challenges in the development of a creative economy in Cabo Verde. However, this document does not specify the criteria for prioritization of actions/projects, an implementing schedule at short, medium and long term and does not identify the key players and partnerships needed to reach the effectiveness of what is proposed.

Recommendation 2: Systematization of PLEI information in order to achieve a clear organic flow actions, producing connections and transversalities, related to the creative economy.

Cabo Verde has the potential to build and consolidate a country brand associated with its creative goods and services, from leveraging on the economies of music, crafts, land products (food and beverages - pastries, cheeses, spices, coffee, and wines, among others),

fashion, festivities, celebrations, festivals and cultural tourism.

Cabo Verde has recently been the subject of studies and analysis for development and growth strategies for poverty reduction.

Recommendation 3: To conciliate state priorities with creative economy, identify operational capacity, business agents and civil society involved. Tactical operational plans in line with established objectives are needed.

4. The vocation of Cabo Verde for a Creative Economy and its export potential

As stated earlier, the services sector is the fastest growing sector of the last decade, in particular the services associated with tourism. However, considering the creative potential and cultural diversity of the country, much remains to be done to strengthen creative industries. Large national creative vocations are weakened by the absence of horizontal public policies that promote business creation and development which strengthen an entrepreneurial culture in Cabo Verde.

Several studies conducted by the Agency for Enterprise Development and Innovation (ADEI) about business opportunities in the primary, industrial or manufacturing and service sectors, show a wide spectrum of investment opportunities for the development of a creative economy. The identification of creative sectors in specific areas of business can generate social and productive inclusion, employment and income.

Recommendation 4: The economic dynamics of creative industries need to be developed from a production system established between professionals and enterprises, which comply with activities ranging from the creation, production, distribution / marketing and enjoyment / consumption of creative goods and services. Investment should be made in the upgrade of technical and managerial skills for professionals and creative entrepreneurs, to promote (technical and financial) the development of productive activities and to ensure the development of good quality products or services. Only then, the country can achieve levels of global competitiveness.

⁶ The lesser the value of IBN, the greater the business opportunity/flow.

In FIG. 6, several business-related areas are linked to the creative economy, as identified by ADEI, for investment opportunities for local and international entrepreneurs, according to their location, strategic zones and Business Opportunity index (IBN⁶).

	Business Area	Location	Strategic Zone	IBN*
Services to support tourism and leisure	Business organization and promotion of events	Urban Centers	Praia and Mindelo, Sal and Boa Vista	40,6%
	Arts and crafts businesses	National	Santiago, Fogo, Santo Antão	35,3%
Education and related services	Center specializing in professional training courses	Urban Centers	National	44,4%
	Companies specializing in band edition and trade magazines	Urban Centers	Praia and Mindelo, Sal and Boa Vista	44,0%
	Information Technology School	Urban Centers	National	43,1%
	Training center in music and the arts	Urban Centers	National	41,4%
	Book and notebook editors, etc	Urban Centers	Praia and Mindelo	40,8%
	Gastronomy school	Urban Centers	National	38,6%
	Especialized Booksellers	Urban Centers	National	38,0%
	Dance school	Urban Centers	National	36,0%
Financial and related services	Financial consultancy enterprises	Urban Centers	Praia and Mindelo, Sal and Boa Vista	51,7%
	Microcredit Agents for small businesses	Urban Centers	All	49,7%
	Financial advisory, tax and audit business	Urban Centers	Praia and Mindelo, Sal and Boa Vista	49,6%
Commerce and other services	Company exporting products made in Cabo Verde	Urban Centers	Praia and Mindelo, Sal and Boa Vista, Santa Catarina, São Filipe	44,3%
	Booksellers	Urban Centers	National	39,0%
	Shoe shops	Urban Centers	National	34,6%
	Shop for children's and youth clothing	Urban Centers	National	34,1%
	Jewelry shops	Urban Centers	National	31,8%

Figure 12: Business opportunities for creative services in Cabo Verde
Source: ADEI - Agency for Development and Innovation

From the analysis of the investment opportunities listed in the previous examples, it is noticed how much Cabo Verde's creative industries need support and encouragement. Integrated support frameworks

from the government are necessary for the production of high-quality creative goods and services, enabling the country to position itself in international markets.

4.1. High-quality creative goods and services for domestic and external markets

The quality of a product does not correspond to a single measure, but to the perception of a set of dimensions of subjective nature (symbolic and aesthetic), functional, technical or even monetary.

In the creative economy, the products have the symbolic dimension as a quality determinant, although is not sufficient, if one analyzes the different levels of demand and sophistication of the consumer and the level of competitiveness in global markets.

For example, it is not enough just to compose high-quality music, you need good singers and instrumentalists, fine musical instruments, access to recording studios or digital technologies to your registry, circulation spaces for performances, sound engineers and competent illumination. Investment in creative industries need to consider all stages and actors in the economic cycles.

Recommendation 5: Training of artists, technicians and administrators is a basic condition for a differentiated quality product. Training and qualification of professionals from the creative industries need to go beyond the teaching of specific techniques, educational processes and training must be expanded into a multidisciplinary perspective and context related to the social, cultural and economic dynamics in which professionals will be inserted. The leadership and entrepreneurial culture should form the core of a creative and innovative professional.

Recommendation 6: Investment in broadcast, circulation and distribution channels, with infrastructure logistics for access that allows the consumption of these products. Thus, they become strategic ICT - information and communication technologies - coupled with the existence of points of sales (physical and virtual), the logistics distribution systems of goods and equipment / diffusion and circulation spaces.

Considering the recommendations listed above and comparing them with the main constraints to development identified by the Global Competitiveness Report, listed in the "Transformation Agenda and State Reform" of Cabo Verde, which hamper the business environment, can be included: great difficulty in accessing credit lines, the low level of qualification of the workforce in the country, high tax rates, government bureaucracy, inadequate infrastructure and other logistics.

Although the country is facing these difficulties, there is already a clear perception, described in the State of Cabo Verde's Transformation and Reform Agenda, for the search of "new realities" from the "passage of aid management to the creation and use of new opportunities, a solid vision, innovative policies and strategies and a strategic approach to managing sustainable development."

4.2. The export potential of Cabo Verde in the Community of Portuguese Speaking Countries - CPLP and Africa

The Community of Portuguese Speaking Countries - CPLP is the premier multilateral forum for deepening cooperation between its members and its general objectives are:

- The political and diplomatic consultation between its member states, in particular to strengthen its presence in the international arena;
- The cooperation in all areas, including education, health, science and technology, defense, agriculture, public administration, communications, justice, public safety, culture, sports and media;
- The implementation of projects for the promotion and dissemination of the Portuguese language.

In the act of creation of the CPLP, some governance aspects were established and the following bodies were created:

- The Conference of Heads of State and Government
- The Council of Ministers
- The Permanent Committee for Consultation
- The Executive Secretariat

Since its creation, the CPLP promoted the effective participation of Cabo Verde, Brazil and Portugal. The Community of Portuguese Language Countries should capitalize on its political and articulation power. This will greatly facilitate a development project based on cultural and creative goods and services, wealth of the Community of these countries. However, over the past few years the “Lusophone Nation” has realized, shyly and in an unsatisfactory manner, that “the same sea that separates is the same sea that unites ...”. Thus, the crisis that hit Portugal / Europe has proved that the world is constantly changing and the Americas and Africa are playing a new economic role, especially in the context of the production of symbolic goods. John Cantor refers to the economic opportunities for Cabo Verde within the CPLP:

“It is now common to see in the lower Pombalian

Lisbon, a transformed and authentic cultural precinct of the CPLP, stores taken by Angolans and Brazilians, who, in the rhythm of Samba, and to the sound of Kuduro, the Morna and Coladeira, buy whatever good the shops can offer. In the Benfica area in Colombo, it is common to find many Cabo Verdeans to buy all the land and offers that cannot be transported by the bird. Is consumerism to draw people to the capital of the brothers ‘metropolis’ ... Fortunately the Portuguese have quickly realized that this time the brothers of the black continent will not have come as immigrants seeking to improve their lives, but as tourists and business men. “

Regarding opportunities for development and new markets among CPLP states, Chantre also notes that:

“It is time for a paradigm shift in order to find credible solutions [...] So it is natural that the center of gravity is on the other side of the Atlantic . I think there is no way to get around this, we must recognize the role of Brazil and the North Atlantic of this great Nation’s regrouping process, the Lusophone family. Today, Brazil is part of the BRICs (Brazil, Russia, India and China) an emerging markets group. It is considered the sixth economy in the world and the second economy in the American continent after the U.S.. And according to IMF forecasts, by 2050, Brazil will be the world’s fourth largest economy. With an estimated 190 million [sic] population , it has a nominal measured GDP of U.S. 2:48 trillion and a GDP per capita estimated at \$ 12,789 . Only the metropolitan region of São Paulo has the same number of inhabitants as Portugal , 11 million [sic] and it is considered the richest state in Brazil ... Then came the turn of Brazil to take command of a “ Great Nation “ united around the CPLP which has everything going for it and can be one of the most dynamic economic zones of the planet . “

He highlights the potential of the other countries of Lusophone nation as is the case of Angola:

“In Southern part of the black continent is the People’s

Republic of Angola. With an estimated 18 million inhabitants, its nominal GDP of around U.S. 69,710 billion and a GDP per capita estimated at U.S. 6,000. This is a country of the future. “

And about the potential markets of the Lusophone Nation, he cites the potential of CPLP countries and its international partnerships.

“Strategically all countries that make up the large

‘Lusophone nation’ are framed in protocols / regional agreements and giving access to a vast market. If you do not see: Brazil in Mercosur, the EU Portugal, Angola and Mozambique in SADEC, Cabo Verde and Guinea-Bissau in ECOWAS and if we want, Macau in China and ASEAN, and Timor briefly with ASEAN “.

The strength of the Cabo Verdean cultural diversity can be the driver of this project and the creative economy can be the strategic vector to conquer these markets.

Recommendation 7: Articulation with the Portuguese and Brazilian governments for partnerships through cooperation agreements and other legal mechanisms that ensure the integration of markets and leverage Cabo Verde’s export potential to the Community of Portuguese Speaking Countries - CPLP. A first seminar on the creative economy at the CPLP would be beneficial in order to map the cooperation programs and projects between these countries, to identify possibilities of exchanges, the creation of a regulatory framework that enhances the economic dynamics of creative goods and services, besides the creation of a Fund for the Creative Economy in the CPLP.

5. State reform and the Creative Economy as a vector of development

Main Structural and state reform processes in Cabo Verde, are noted. The first period corresponds to the country’s independence in 1975 until the year 1989, focusing on themes associated to institutionalization, food, health and education. During the second period, between 1990 and 2000, priority

was given to political democratization and liberalization of markets. During the third period between 2000 and 2011, institutional reform based on the strengthening of citizenship, modernization, transparency and competitiveness prevailed. It is this perspective of change and transformation that the Government

of Cabo Verde, still in the State Transformation and Reform Agenda defines the following view:

“We want a country open to the world, with a strong and dynamic production system based on the valuation of its human capital, training and technological culture. We want a supportive society, where there is peace and social justice, democratic values, openness and tolerance.”

Thus, the Cabo Verdean creative economy plays a strategic role as a vector of development in the country in order to generate qualitative and quantitative leaps, and integrate ancestral wealth with contemporary technological advances.

Therefore, the Ministry of Culture (MC) and the Telecommunications company (TLC) signed on May 31, 2013, a partnership for a Cabo Verdean Digital Culture. This partnership seeks to materialize and formalize the actions recommended by the MC in the promotion of culture, through free access to the Internet and other digital platforms.

“We have just signed a partnership with the TLC that brings Wimax technology and will mount antennas for wireless internet transmission, and this will allow all districts of the country to integrate a new era called digital culture. It is as if we were all literate again. This is a great program of digital inclusion and implies the ability to use the mobile phone, computer, or any terminal youths may have access to anywhere in the country for film-making and advertising and uploading content from Cabo Verde to the internet. “Mario Lucio, Minister Culture of Cabo Verde”.

In support of this reform, Cabo Verde’s government confirms its role as a facilitator, for the private sector, in the formulation, implementation and monitoring of policies, programs and actions aimed at the development of a creative economy, while developing the necessary transversality among other sectors within the government to strengthen the creative sectors. About its task as a facilitator, the State understands that it cannot bring itself to perform all actions to promote the economic dynamics of the cultural and creative sectors.

Recommendation 8: To expand and establish partnerships within the cultural field, nonprofit organizations, business owners and entrepreneurs, so that their industries can thrive.

With regards to transversality, the State is committed to act across all areas from the formulation, implementation and monitoring / evaluation of public policies for a creative economy by consulting among ministries, agencies and other public organizations. Thus, the state saves resources, leverages its policies, and creates new synergies, producing more efficient and effective policy impacts in the territories and populations.

The State Reform contributes to public policy transversality in the creative economy, for example, through clusters of traditional industries such as agriculture (coffee), livestock (milk) and sea (tuna), transforming these products into new economic assets, ultimately adding value through a “country brand” for Cabo Verde.

Moreover, the vocation for celebrations in the islands (Mardi Gras, St. John), festivals (Music, Theatre, Dining) encourages integration of ministerial policies as well as it extends the synergy within the supply chains of the primary sectors (agriculture), secondary (industry) and tertiary (trade in goods and services). It is also noteworthy that the mainstreaming of public management will have positive impacts for an agreement between the State and Civil Society in Cabo Verde, especially stimulating entrepreneurship in their practices and contributing to the creation of a favorable environment for creativity and innovation in products and services. Besides its reform, the state shall permanently contribute to increase the quality and competitiveness of Cabo Verde’s products and services, therefore increasing its export capacity.

6. The Ministry of Culture and PLEI - Inter-Sectoral Strategic Plan for Culture

The Ministry of Culture has taken on the task of leading change within public policy grounded in culture and creativity as a strategic development pillar for the country. To this end, it undertakes the formulation, implementation and evaluation / monitoring of policies and programs for a creative economy in Cabo Verde. In describing the vocations of the country, highlighting its insular character, the Minister of Culture emphasizes the cultural diversity of the islands, the expressive Cabo Verdean diaspora, which leverages a large consumer market of Cabo Verde's products (the "Nostalgic market") the strategic situation of the country between Africa, Europe and South America, the rich imagery of an archipelago where "in each part the whole can be found" and where the cultural heritage produced by its inhabitants reflects this "ethics of fragmentation."

Cabo Verde has the potential to be sui generis object of a new development project due to its physical and human geography. The Minister is aware that the richness of Cabo Verde is less dependent on the nature of its natural resources but more on its own cultural resources.

Indeed, Cabo Verde is a perfect example of a country whose main input is its cultural heritage, and, therefore, it may turn into a case of growth based on the diversity of its cultural expressions. This policy decision bets on an alternative sustainable development and non-exploitation of natural and human resources model. An economy of social inclusion, focused on entrepreneurship and willingness to work with special niches for cultural production in its territory, ie: it is not the typical development plan of an industrial society, geared to mass production, but on the contrary, a project of valuing production on a smaller scale, with high value added. From this perspective, basic programs have been created focusing on the cultural and creative sector in the Cabo Verdean territory, in other words, a local development from the cultural diversity of the islands that make up the archipelago. The Minister also outlined some challenges that need to be addressed:

- To position the Ministry of Culture as a strategic ministry within the sustainable development project set by the government;
- To consolidate, from the formulation, implementation and monitoring of policies for the creative economy, a culture of transversality between ministries and public institutions;
- To approach the main actors and make them protagonists of the construction of this new development project;
- To qualify cultural goods and services and creative Cabo Verdeans to become competitive within and outside the country;
- To build and strengthen a plan for local development for the creation of territories and creative neighborhoods, recognizing and supporting the economic dynamics of the local cultural and creative sectors;
- To strengthen public policy for the recovery of the memory of Cabo Verdean cultural expressions, emphasizing the strength of their intangible heritage, even as an economic asset for the country;
- To democratize the field of cultural and creative Cabo Verde through access to financing of entrepreneurial initiatives, expanding and qualifying the entrepreneurial culture in the country, providing easy access to microcredit and expanding the presence of the "Bank of Culture" in the islands of the archipelago;
- To expand partnerships among the Ministry and funding agencies who understand the peculiarities of the creative industries and, therefore, review and extend credit analysis, and assessment withing given conditionalities etc;
- To consolidate the programs that define the pillars for the development of a creative economy in Cabo Verde: Autonomous Support Fund for Culture (FAAC) / Bank of Culture, National Artscrafts Distribution Network (INCOME), the Creative Neighbourhoods, the Museums Network and Cultural Export Program.

A diagnosis of PLEI - Inter-Sectoral Strategic Plan for Culture

It is important to recognize the strategic and historical importance of the creation of PLEI Culture for Cabo Verde. It clearly shows comprehensive discussions on strategies and actions necessary for the development of the country. The diversity of the topics addressed is wide, as it goes from a multitude of established thematic actions to the relevance of culture as a development pillar for the country.

An analysis of the internal document of the Ministry of Culture for the construction of PLEI highlights some points that are considered relevant:

- The document of PLEI Culture provides a spreadsheet with actions listed by topics, with the identification of persons responsible for them and a criterion for prioritizing from 0-5, where 0 means immediate, 1 = 2011, 2 = 2012 and so successively. There is no explicit indication in the publications but it seems that PLEI Culture was established in 2010.
- Considering the delays associated with each action, this document indicates the prediction of achieved performance for more than 90% of the actions, which apparently expired in 2013. It is not clear to what extent this target has been met, because a system for monitoring / annual monitoring of actions compliance has not been submitted. This same document lacks a set of indicators that could assist in this monitoring.
- The outline of PLEI Culture, defined as sectors, is incorrect in its systematization, because it confuses specific sectors (such as arts and crafts) with cross-sectional areas (such as education and training, funding, legislation and regulations etc.), with the possibility of continental partnerships (Africa, America and Europe). Besides, it treats as sectors its territory (municipalities). Furthermore, it considers as sectors cultural traits of the country (such as creolization), as well as treating cultural organizations as sectors (library, archive, national booking agency) and other misconceptions

concerning the structuring of PLEI Culture. The creative economy represents a broad field of economic dynamics transversal to all cultural and creative sectors in Cabo Verde, including crafts, broadcasting activities and media, the arts, literature (cited in PLEI) among others. Despite the wealth of information and understanding that the PLEI of Culture provides, it is urgent to produce a categorization able to distinguish Cabo Verde's policies and actions especially with regard to the dynamics of cultural and creative industries and local development. Therefore, the construction of a suitable framework is needed for a creative economy in Cabo Verde, highlighting priority sectors such as music, crafts, earth products, events, festivals and celebrations, cultural tourism and events).

- PLEI Culture is a Strategic Plan and not an Operational Plan. Although the Plan of Activities 2012 - Creative Economy plan defines some actions, it is a document where indicators or targets are not established. Many of the actions listed correspond to projects that need to be detailed. For example, in the case of Craftsmen's Training, the plan of activities does not offer the profile of the target audience, the number of skilled craftsmen to be trained, how the training process would occur, the period of training (criteria for prioritization). Furthermore, the plan does not indicate how the partners will engage with this activity, the budget and ultimately the institution who will lead this process. It is worth emphasizing that the Plan of Activities reproduces the same misguided structure of PLEI Culture, by treating the creative economy as a specific sector.

Despite great challenges, The Minister of Culture, Mario Lucio Souza highlights the vocation of Cabo Verde, to become a sort of "laboratory" in the formulation, implementation and monitoring of public policies for the creative economy. This "pilot project" can later be replicated in other African countries. The minister also said: "After 35 years of Independence, it is the first time that conceptual documents on cultural management and the creative economy, are produced

in Cabo Verde. However, to advance in the construction of tactical and operational plans it needs human and material resources. “

The country has the political will, innovative ideas and proposals and alternatives for its population, especially for the youth, but effective and continuous partnership for the development of programs are necessary. In this regard, the Minister Mario Lucio points out: “The AME-Atlantic Cabo Verde Music Expo as a successful example due to its international partnerships. The creative economy is not sufficiently present or

prioritized in international institutions as an alternative to create jobs for youth, women and others. “

A critical analysis, follows the recommendations by the Ministry of Culture, cited above, is shown in FIG. 13. These programs are examples and results of the efforts undertaken by the Ministry of Culture in order to generate a real transformation in Cabo Verde from concrete actions, which only occur with investment and financing to ensure their efficiency⁷, efficacy⁸ and effectiveness⁹.

Program	Description	Diagnosis
INCOME - National Artscrafts Distribution Network	Created with the main purpose to promote, distribute and market the Cabo Verde craft, through the promotion of National Craft forum - FONARTES (annual); supporting training (in partnership with ADEI) and lending to young artisans (100), the creation of licenses to points of sales (ports, airports and hotels), fairs associated with the festivities of the municipality (annual calendar) and the restructuring of the Sal Artscrafts Market (national).	The INCOME is a fundamental step to leverage the marketing of Cabo Verde craft, although some gaps are evident: action recognition and quality assessment (cultural and iconographic) of artscrafts produced; distribution logistics and infrastructure (physical and virtual); strategies and mechanisms for local and international dissemination of Cabo Verde artscrafts, identifying channels and outlets; stimulating the formalization and development of grassroots organizations of artisans.

Recommendation 9:

On the issue of product quality:

- 1) to map the craftsmen and master artisans who are recognized as references in their communities and are holders of traditional knowledge;
- 2) To establish a certificate of cultural and professional recognition of these masters;
- 3) To hold joint meetings and exchanges between these master craftsmen and designers and others who may contribute to aspects associated to the end product and brand development and packaging;
- 4) To conduct a survey of iconographic symbols and elements of Cabo Verdean culture that can serve as a template for the development of new products;
- 5) To create the “ Creative Cabo Verde “ seal, to be issued to original and representative handicraft products of the archipelago, within a strategy to promote and build a country brand.

On the issue associated to logistics, infrastructure and distribution:

- 1) To develop and make available on the web a digital platform for electronic promotion and marketing of handicrafts;
- 2) To enter into partnership with logistical companies to ensure the delivery of artisanal products both in associated retail outlets (stores and kiosks in cities, airports, ports and hotels) and to buyers who purchase products via ecommerce.

⁷ Efficiency: A measure of the relationship between resources effectively used for the realization of a project, activity or program goal against established standards.

⁸ Efficacy: A measure of the degree of achievement of goals for a particular program, project or initiative.

⁹ Effectiveness: A measure of the degree of achievement of the intended goals by the target audience of the defined programs, projects and actions.

With regard to the formalization and development of grassroots organizations of artisans:

- 1) To stimulate the structure of membership organizations (associations, cooperatives etc.) of artisans through incubation (partnership with ADEI) of creative endeavors of Cabo Verde's arts and crafts;
- 2) To create a microcredit program (in partnership with a financial institution) to promote micro and small entrepreneurs and enterprises in the arts and crafts sector.

Program	Description	Diagnosis
FAAC ¹⁰ / Bank of culture	Created with the aim of "contributing to the preservation, protection and enhancement of the Cabo Verde's cultural heritage" by refundable and non-refundable financing, cultural projects aimed at income generation through culture, for education and cultural training, to conduct studies and research of cultural character and the creation, production and dissemination of cultural products across the country, favoring artists, cultural operators and small entrepreneurs.	Unsatisfactory resources for the demand of financing / credit by the cultural and creative sectors; incipient dialogue with financial institutions and development agencies; difficulty of access from professionals and entrepreneurs to the resources of the Bank of Culture because of bureaucratic hurdles and poor capillary action of the Bank in the islands. Currently there are branches of the Bank of Culture in all the islands except on the Isle of May. And there are branches in all municipalities, with the exception of the interior of Santiago, which will be installed next month. This is a successful protocol with the House of the Citizen.

Recommendation 10:

With regard to the strengthening and expansion of FAAC / Bank of Culture:

- 1) To develop a mechanism to increase FAAC resources by creating contributions / fees to be charged from associated tourism services, telecommunications, cable television and the internet.
- 2) To integrate resources from contributions / fees previously mentioned, with the operations of the Bank of Culture in partnership with a financial institution (as defined by the Ministry of Culture) to strengthen cultural developments (action developed in conjunction with the Agency for Development enterprise and Innovation - ADEI¹¹) from the supply of credit and oriented microfinancing.
- 3) To establish a committee composed of bank financial staff, artist representative, representative from the Ministry of Culture to assess together the viability of providing credit lines to the creative entrepreneur.
- 4) To allocate resources of the strengthened FAAC for the management of the cultural facilities of the Cabo Verde network, including the National Museum Network, libraries network, cultural centers, halls and other cultural facilities.

Program	Description	Diagnosis
Creative Neighbourhoods	Project developed by installing cultural centers in vulnerable or poor communities, and designed in order to promote changes in attitudes and behaviors of citizens through actions of culture, citizenship and productive inclusion.	Due to the expectation that the name generates, the project is still far from constituting itself as a concerted action of territorial development of a neighborhood from its creative potential. The Creative Neighborhood design, although its impact is on changing behavior and attitudes and appreciation of citizenship, it has a lot going in the perspective of development and productive community involvement.

¹⁰ Fund created pursuant to Resolution 38/2002, of 23 October, regulated by Decree-Law 4/2002 under term 1, Article 6 of the Law 96/V/99 of 22 March.

¹¹ ADEI's purpose is to promote the competitiveness and development of micro, small and medium enterprises (MSMEs) through training, access to markets and encourage of entrepreneurship (www.adei.cv). The ADEI is also responsible for the National Network of Incubators - RENI (www.adei.com).

Recommendation 11: To empower the creative neighbourhoods development, it is necessary to:

- 1) Mapp local creative vocations;
- 2) Stimulate clusters within the neighbourhood through Productive Development Plans (PDPs) in order to strenghten sustainability.
- 3) Train the creative actors in entrepreneurial leadership and management.
- 4) Link and facilitate the access to microcredit and financial institutions.
- 5) Design and propose a legal framework for tax exemption for creative industries headquartered in the neighborhood, promoting business growth, employment and productive activities in the territory.
- 6) Create a government seal for creative territories (neighborhoods, cities, municipal consortia and islands) to increase tourist, cultural and economic visibility.
- 7) Establish a membership programme (free-of charge) that gives local creators a responsibility in the center to make it more appealing to youth and rich in content.

Program	Description	Dlagnosis
Culture for Export - Program for Export of Creative Goods and Services	Cultural tourism (focus: crafts, fashion, visual, tangible and intangible heritage) and tourism events.	The Export Program of Culture of Cabo Verde presents important lines yet isolated and insipient. Although the concept of country brand is quoted in its strategic documents , there is still a lot to build in order to design a policy of soft power that strengthens the image of the country associating it with their creative economy, identifying emblematic and representative product range of Cabo Verdean culture . The music industry stands out as having had the greatest investment and international visibility but is still very fragile and bound to hit a few names , such as Cesaria Evora and Tito Paris. It is also worth noting the absence of a marketing strategy towards the population of the Cabo Verdean diaspora, which could act as a catalyst and promoter of the country-brand associated with their products. Also noteworthy is the fact that the proportion of Cabo Verdeans outside the country compared with the residents is three to one, 1.5 million living in different continents against 500,000 in the archipelago .
	Live and abroad - Promotion of professional artists and / cultural weeks in the communities.	
	World market for professionals in Cabo Verde (focus: music) – Music Cabo Verde Fair 2013 (International / 3 days / partnership Womex, Babel Med, Porto Musical and IOMA)	
	AME-Atlantic Music Expo Cabo Verde: created with the purpose of promoting Cabo Verdean music internationally and strengthening its economy.	
	Free Zone (Cabo Verde as South-South countries' business Hub) for cultural goods (CDs, books, fashion, film, support equipment for shows).	
	Export Bureau CV (without the need to create structures, this coordinating body conceives and executes the export of Cabo Verde as a trademark possibility of integrating the following entities:. MIREX, MTIE, MDC, CM, CI, TACV, private investors.	

Recommendation 12:

With regard to tourism:

- 1) To conduct a mapping of events, parties, celebrations and festivals, historic sites, cultural venues, trendy shops and Cabo Verde's arts and crafts, restaurants, bars, concert halls, hotels, hostels and other types of accommodation for the writing of a tourist and cultural guide. This will showcase Cabo Verde creative itineraries, tours and events calendar, and trivia about the Cabo Verdean culture. This guide should have printed versions to be distributed / sold in ports, airports, hotels and tourist information centers, as well as being made available in digital formats to be accessed via the Internet on computers, tablets, digital and mobile totems.
- 2) To grant the "Cabo Verde creative" seal for products that comply with the concept "created in" Cabo Verde, as unique and representative of its country brand. The same will serve as a gateway for entrepreneurs and enterprises to be promoted and incorporated into the Cultural Guide.
- 3) To create a network of outlets (kiosks, shops and ecommerce platform) products with the label "Cabo Verde creative" in ports, airports, tourist centers, museums, hotels and creative neighborhoods.
- 3) To offer extensive training in entrepreneurship and management facing managers of cultural and creative businesses, including entertainment.

The internationalization of Cabo Verde's creative goods and services:

Signing a Cooperation Agreement between the Ministry of Culture, Cabo Verde Investment and Export Bureau CV focusing on:

- 1) investment in market research, with emphasis on the CPLP member countries, especially Brazil;
- 2) investment in promotion of "Creative Cabo Verde" within international events (international fairs, trade missions, business roundtables, visits with importers and journalists etc.) with potential business for entrepreneurs and creative brand endeavors;
- 3) empower entrepreneurs and professionals (including from Cabo Verdean Diaspora) of the creative sectors to strengthen and expand its operations in foreign trade;
- 4) encourage and support the creation of industry associations (music, fashion, visual etc.) to strengthen integrated actions for the promotion of Cabo Verde creative economy;
- 5) Conduct a Cabo Verde Itinerant AME around CPLP member countries.

Program	Description	Diagnosis
National Museum Network – "a museum for each municipality"	The purpose of the Network is to preserve and promote the memory and the cultural traditions of the country, in addition to empowering a qualified cultural tourism, generating employment and income.	There is still much to advance in the realization of a Museum Network in Cabo Verde. Today the country only has 6 museums.

Figure 13: Diagnosis and recommendations on the programs defined in PLEI - Intersectoral Plan of Culture, Ministry of Culture of Cabo Verde.

Source: PLEI (2013) and Documents of the Ministry of Culture of Cabo Verde.

Recommendation 13:

- 1) To conduct a diagnosis about the physical structures of cultural facilities that house museums, museum projects, the quality of the collections of cultural programs, the volume of visitors and potential generation of services and business activity associated with the museum for municipalities.
- 2) To expand the Network of Museums covering other municipalities that do not have such equipment.
- 3) To equip the museums with spaces dedicated to display and market Cabo Verdeans creative products (books, CDs, DVDs, tour guides, craft etc.);
- 4) To develop a line of thematic souvenirs related to the museums and islands where they are located in;
- 5) To create museums / centers of reference (crafts, fashion, music, parties, etc.) that promote dissemination and development of training initiatives for priority sectors.

7. The transversality of the creative economy

It is the nature of the creative economy to seek a concerted action between ministries, government institutions and civil society. In this sense, Cabo Verde has gone beyond the programs associated with the PLEI Culture, as diagnosed above, by creating the Interministerial Committee for Creative Economy (Annex 4), whose responsibility is the articulation and coordination with the Ministry of Culture.

Below is a list of Ministries that form the Committee:

- Ministry of Foreign Affairs
- Ministry of Finance and Planning

- Ministry of Social Development and Family
- Ministry of Youth, Employment and Human Resources Development
- Ministry of Tourism, Industry and Energy
- Ministry of Education and Sports
- Ministry of Internal Affairs
- Ministry of Higher Education, Science and Innovation
- Ministry of Communities
- Ministry of Culture

The following information was obtained from meetings held with the Ministries in Cabo Verde.

7.1. The Ministry of Higher Education, Science and Innovation

The Ministry of Higher Education, Science and Technology understands the strategic role of the creative economy for sustainable development in Cabo Verde and the role of education for the development of the cultural and creative sectors.

A key challenge is to provide high-quality education, using new technological assets, which can widen the access to more information and networking.

The Minister considers necessary to conduct a seminar aimed specifically at training professionals from the creative sectors. This will allow the mapping of specific training needs of each sector, identifying professional profiles, required skills and training routes. This

will feed into a specific plan to be developed by the Ministry for the cultural field and Creative Cabo Verde. It should be emphasized that the Minister recognizes the importance of technical training, but also of the technological training and graduate education to develop the necessary expertise in each sector, with emphasis on the management of creative enterprises in the country. The minister also pointed out that this task should be undertaken by all schools in the country, involving the University of Cabo Verde, as well as private universities and trade schools. Another important point is the need to expand educational partnerships with other countries that already demonstrated successful experiences with educational institutions.

Recommendation 14:

Creation of a National Training Seminar on Culture, Science and Technology for the development of the Cabo Verdean creative economy (in partnership with the Ministry of Education of Brazil).

GOAL

- To map the specific training needs of each sector from the identification of professional profiles, required skills and training routes;
- To create a Network of Education, Science, Technology, Innovation and Culture covering technical, technological, undergraduate and graduate educational institutions, aimed at the cultural and creative Cabo Verdean sectors, focused on the generation of knowledge and exchange of educational and methodological experiences;
- To seek partnerships between the University of Cabo Verde, and the University of International African-Brazilian Lusophone Integration for cooperation and exchange of knowledge for the development of the creative economy in both countries.

Recommendation 15:

Creation of a network of vocational schools (including schools of arts and crafts) focused on the development of local creative vocations associated with the municipalities (partnership with the Agency for Development and Innovation - ADEI).

GOAL

To strengthen creative clusters associated with local vocations through training of professionals and entrepreneurs in technical areas and business management.

Recommendation 16:

Creation of the National Program for Creative Education at the Ministry of Higher Education, Science and Technology of Cabo Verde.

GOAL

To offer a program of higher education for the development of the Cabo Verdean creative economy by supporting the following educational actions:

1. At the undergraduate level:

- Stimulate the creation of elective courses in creative economy, managing creative enterprises and management for the development of creative territories in undergraduate courses in the areas related to (arts, communications, administration, economics, law, accounting, computer science, geography etc);
- Support courses in technology management and management of creative enterprises for the development of creative territories.

2. At the graduate level:

- Support master's degree programmes in management and management of creative enterprises for the development of creative territories;
- Stimulate research on creative economy issues;
- Ensure teacher's availability to digital multimedia platforms with content designed for the training of professionals and entrepreneurs in the cultural and creative sectors, and

Implementation strategy:

Launch a National Education Call for “Creative Cabo Verde” with financial support to conduct research in graduate programs.

3. At university :

- Prospect and map demands for market opportunities (source of information);
- Introduce the creative economy among the work areas of the Ministry of Higher Education, Science and Technology in order to expand the training opportunities in the field of creative industries (National Extension Plan);
- Offer scholarship for teachers working in university extension (courses);
- Supply services aimed at assisting professionals and creative entrepreneurs;
- Support the creation and consolidation of incubators focused on creative endeavors. (in partnership with the Ministry of Tourism, Industry and Energy and the Ministry of Labour and Employment);
- Institutionalize programs and outreach activities;

Implementation strategy:

Launch of a National Education Call “Creative Cabo Verde” to mobilize financial support for scholarships and training for teachers responsible for student practice.

7.2. The Ministry of Tourism, Industry and Energy

Tourism in Cabo Verde is one of the most important economic sectors in terms of total exports of the country. However the development model for this activity is far below the local potential. The formula called “holidays all inclusive” is dominant, focusing on the traditional “packages” offered by large companies, in partnership with the resorts (especially deployed in the Islands of Sal and Boa Vista), which offer products that are generally not from national origin.

These resorts are a sort of “non-places”, in other words, globalized spaces, and, therefore, standardized, isolated from the territories and communities in which they were implanted. These enclaves would need to be rethought as privileged spaces for the dissemination of Cabo Verde’s cultural and creative goods and services. At the same time, they represent a strategic opportunity for the consumption of products of small producers, from the fishing production to arts and crafts,

from wine to CDs.

The Ministry of Tourism expressed interest in creating more effective connections between their policies with those of cultural and economic development, in order to contribute to the creative economy in Cabo Verde. After all, programs and actions can facilitate the survival of small entrepreneurs from the economic dynamics of large enterprises. For example, it is urgent to include in the tourism supply chain the so called “cultural tourism” and develop policies for Cabo Verde. The “cultural tourism”, unlike the “all inclusive holidays”, needs to absorb the cultural and creative arts and crafts, the small-scale production, the product “created in Cabo Verde.” This integration between industries and arts and crafts in tourism is challenging and is the “Gordian knot”, or rather, the key to success of a sustainable model for Cabo Verde’s creative economy.

Recommendation 17:

Organization of a National Training Seminar on Culture, Science and Technology for the development of the Cabo Verdean creative economy (in partnership with the Ministry of Education of Brazil).

GOAL

To train professionals and entrepreneurs in technical areas and management of cultural enterprises, leisure and entertainment;
To create and promote cultural tourism circuits.

Recommendation 18:

Creation of the “Creative Cabo Verde” seal in partnership with Cabo Verde Investimentos.

GOAL

To promote and strengthen the country brand;
To identify goods and Cabo Verde’s creative services of excellence and with potential for international competitiveness;
To expand the consumption of goods and Cabo Verde’s creative services, generating employment and income.

Recommendation 19:

Creation of a network of retail outlets (stores and kiosks) of Cabo Verde certified creative products with the Creative Cabo Verde seal, located in airports, ports, tourist resorts and hotels.

GOAL

To expand the distribution and marketing network of Cabo Verde’s creative products promoting access to visiting tourists in the country.
To support the commercialization of creative goods and services;

Recommendation 20:

Creation of a prepaid trip card “Creative Cabo Verde “ to be purchased by tourists in order to consume Cabo Verde’s creative goods and services in the network of outlets (shops, restaurants, kiosks etc) of products with the “Creative Cabo Verde” seal. This card must be purchased at outlets in airports, ports, tourist resorts, hotels etc. (through a partnership with the Agency for Development and Innovation - ADEI).

GOAL

To strengthen creative clusters, associated with local vocations, by extending training to professionals and entrepreneurs in technical areas and business management.

Recommendation 21:

Investing in communication campaigns to build the country brand “Creative Cabo Verde” in partnership with Cabo Verde Investimentos.

GOAL

To build and strengthen the country’s image from its natural resources, its cultural diversity and its creative potential displayed through the supply of creative goods and services of excellence associated with their local vocations (music, arts and crafts, food, parties, celebrations and festivals).

Recommendation 22:

Creation of a logistics program to support the trade of Cabo Verde’s creative products.

GOAL

To leverage the distribution and marketing of Cabo Verde’s creative goods and services in domestic and foreign markets.

Cabo Verde, as an insular country, has an interesting and fundamental geographic diversity that supports the creative economy. As a country which is at the same time cosmopolitan (historically being a passage territory, a trading post) and marked by the wealth of their ancestral cultural expressions, Cabo Verde has a deep connection with agriculture, with the planting and harvesting, with gastronomical traditions derived from the “terroir “. However, these gastronomic practices and its products had not developed to become an added value that contributes to a “country brand.” From coffee to ripened cheese, from wine to typical Cabo Verdean dishes, agriculture

7.3. The Ministry of Rural Development

has not yet been integrated to the creative economy. Therefore, the “agribusiness cluster” (like the “sea cluster “) needs to connect with a new cluster (still lacking in Cabo Verde) of the Creative Economy, able to metamorphose into products of symbolic goods of the “terroir “. Wine of the island of Fogo (Chã) to Cabo Verde’s coffee, it is necessary to build a “Creative Cabo Verde” seal to ensure certification of these products’ origins. The Ministry of Agriculture has an essential task in this process. Moreover, these products need to be consumed in the resorts with greater touristic potential on the islands.

Recommendation 23:

Creation of the “Creative Cabo Verde” seal in partnership with Cabo Verde Investments for certification of origin of products of the land (wine, coffee, cheese etc).

GOAL

To promote a country brand supported by the unique products of the island;
To improve the international competitiveness of creative goods;

7.4. The Ministry of Youth, Employment and Human Resources Development

The great challenge of the Ministry is to contribute effectively to the insertion of the youth into the labor market. In accordance with the African Youth Charter, the Ministry is dedicated to the segment of the population between 15 and 35 years, working to support the youth to reach socio-economic sustainability. To move in this direction, the Ministry understands that public policies for youth are, by nature, interdisciplinary.

The Ministry also recognizes the great affinity between the younger population and the creative industries.

New professions and jobs derived from the creative economy have great appeal to the youth, as they open up new opportunities to combine their cultural heritage to today's technological advances. These activities encourage the creation of new ventures and new high value-added products for the country. The broad and inclusive nature of the creative industries' supply chain, gives opportunities to young people to participate in simple or more sophisticated activities. This is one of the most important characteristics of the value chains of the creative industries.

7.4.1. IEFP

The IEFP is a branch of the Ministry of Labour and Employment responsible for ten centers of employment and training based on the islands. For this institution, the creative economy shows great potential but suffers from lack of proper training, either in traditional occupations (such as craft, causing the gradual disappearance of the expressions of intangible heritage of tapestry, such as the "earth cloth", among others products) or the new occupations of the creative industries. In the IEFP training modules, hours

of training for entrepreneurship and small business management are offered (between 30 and 50 pm). The Qualifications System in Cabo Verde (the average basic education to higher education), the vocational education is the responsibility of IEFP. This level of training is essential for a creative economy. However, among the 245 qualifications new "branches" such as graphic arts, audio -visual, visual arts, performing arts, music, crafts only recently begin to appear.

7.4.2. National Qualifications System

The expansion of professional qualifications recognizes now the potential of the creative economy in Cabo Verde. However it is necessary to build a system that recognizes and validates new skills.

Therefore, it is urgent that new legal frameworks allow the certification of new competencies in the creative sectors and support the new qualifications in the creative economy.

Recommendation 24:

Regulation of professionals linked to the supply chains of the creative industries in Cabo Verde.

GOAL

To officially recognize the professions associated with the value chains of the creative sectors setting rights and duties for professionals who may be qualified by the National Qualifications System.

Recommendation 25:

Organization of the National Technical Training Program for creative industries value chains.

GOAL

To qualify Cabo Verde's youth and facilitate their insertion through the development of technical skills related to local vocations.

The National Statistics Office of Cabo Verde is responsible for the production of socio-economic data of the country. While recognizing the emergence of the creative industries, it admits not having indicators to quantify and qualify the impact of these

7.5. The National Statistics Institute - INE

sectors to the Gross Domestic Product of the country. To this end, they need to expand partnerships and deepen discussions of conceptual and methodological nature to build the Satellite Account of Culture of Cabo Verde.

Recommendation 26:

Strengthening and expanding international partnerships with the Brazilian Institute of Geography and Statistics, Brazil - IBGE to share the methodology for measuring the cultural satellite account and the development of indicators sets for measuring and monitoring the creative sectors of Cabo Verde.

GOAL

To quantify and qualify the participation of the creative economy in the Gross Domestic Product (GDP) of Cabo Verde.

Recommendation 27:

Creation of the Cabo Verde Centre for creative economy

GOAL

To stimulate the production of studies and research about the creative economy in Cabo Verde.

7.6. Cabo Verde Investments

Cabo Verde Investments is the public arm of the promotion and export of goods and services of the country. It acknowledges that Cabo Verde does not yet have a marketing policy whose main objective is to build a “national brand”.

Recommendation 28:

Formulation of a national and international policy for the circulation and export of Creative Cabo Verde products based on the “Creative Cabo Verde “ brand.

GOAL

To develop and strengthen the soft power of the country from its creative products characterized by their unique and distinct identity matrix.

Implementation strategy:

- Create the “ Creative Cabo Verde “ seal for products of Cabo Verde’s creative sectors;
- Articulate and establish distribution channels (Points of Sale) of creative products carrying the seal in airports, ports, hotels and other cultural and tourist centers channels.
- Train Cabo Verde embassies for the marketing and export of the country’s creative products;
- Promote information campaigns of “Creative Cabo Verde “ brand;
- Create a calendar for the participation of creative entrepreneurs in major international fairs for creative businesses;
- Create of an integrated agenda of Cabo Verdean embassies for the periodic circulation of national creative products;
- Provide support to Cabo Verdeans creative entrepreneurs, who live and work in strategic countries, so they can prospect markets, contributing to the achievement of business roundtables, cultural and creative residencies, becoming partners in policy circulation and export of national creative products;
- Organize fairs for Cabo Verde’s creative products in strategic countries for the creative economy of Cabo Verde;
- Expand the legal framework for the export of Cabo Verde creative products.

7.7. ADEI-Agency for Development and Innovation

The Agency for Enterprise Development and Innovation (ADEI), established in 2009, is a strategic pillar for the consolidation of an effective policy for a creative economy in Cabo Verde. The priority is to develop the creative industries from the perspective of its micro and small entrepreneurs (the economy of Cabo Verde consists 85% of micro and small enterprises). ADEI has developed programs that promote entrepreneurial training, tailored to small entrepreneurs, contributing to an enhanced participation in the value chains of strategic sectors for the country. This is to professionalize supply chains, from the aspect of quality management and business competitiveness.

ADEI recognizes the importance of the creative economy for Cabo Verde, be it by fostering startups or coping with the current economic informality in the country, or the creation of incubators, or in entrepreneurial training. ADEI has been gathering partners (universities, trade associations) to expand its operations throughout the country. ADEI recognizes specific vocations in the archipelago and supports incubators and offices for specific demands, such is the case for a future incubator for tourist services in Sal).

ADEI also sees economic potential in other sectors

such as luthiers, music, craft and design. In the case of handicrafts, for example, it emphasizes the need to expand the online platform for marketing, the legal framework of the sector (such as the Statute of the Craftsman has not yet been approved neither has the legislation creating the Special Scheme for Micro and Small Enterprise), the creation of indicators for research on the impact of artisanal activity in the territories, management training, access to credit, among other challenges. ADEI recognizes the need to move quickly and consistently in the provision of services that build

The National Network of incubators is a nonprofit association, whose mission is primarily to support entrepreneurs and their affiliated companies.

In the first phase, the Network receives entrepreneurs for a period of pre-incubation, where they receive advice and business guidance. It is noteworthy that Cabo Verde has a Young Entrepreneurs Association (AJEC) that also supports the network.

In the second stage, business plans are elaborated. The third step concerns the formal or legal-administrative structure of the company. Finally, in the fourth step, the new organization presents its candidacy for incubation. At all stages the entrepreneur will have access to training (in partnership with ADEI) to enable the development of the necessary business management skills.

The Network allows two types of incubation: the resident and the virtual. Both are subject to two years of incubation and therefore will have management support and monitoring (from an activity plan /

a mindset and, therefore, an entrepreneurial attitude in the country. It notes that the shy entrepreneurial activity of Cabo Verdeans allows Chinese a compelling presence in many economic sectors, including those most identified with the Cabo Verdean culture (the Chinese, for example, today sell to the Cabo Verdean diaspora Cabo Verde's beans!). On the other hand, ADEI acknowledges that Cabo Verde has the potential to add value to their products, and develop new sectors such as the economy of the festivities (especially that of carnival).

7.7.1. National Network of Incubators

budget which is produced for the company). This plan is evaluated, ratified or modified monthly, with the support of consultants.

The Network provides a great networking opportunity for the incubators for expanding its stakeholders base, improving prospects for markets and business opportunities. The network also provides opportunities for the promotion of goods and services from incubators.

In 2014, incubators will be created for new areas: Renewable Energy, Information Technology, Multiservice, Agribusiness. Although there is already a company dedicated to designing and communication (working with the corporate image of companies) there is no incubator dedicated especially to the creative economy. What is noticed is that there are dispersed entrepreneurship initiatives aimed at cultural and creative sectors (such as application "On Stage", for producers of events, or the Project "From Luxury to waste", for the female entrepreneurship for recycling and handicraft production).

Recommendation 29:

Strengthening Academy Programs MSME, Market Access, Create, Innovate and Renew (ADEI) through support to Startups in partnership with public and private universities.

GOAL

- To encourage the establishment of incubators focused on development of the creative industries.
- To promote the development of creative businesses.

Recommendation 30:

Establishing a focal point within the ADEI, for the promotion of creative business services - artists, cultural producers and managers, freelancers, NGOs and other participants in the creative sectors value chain including potential distributors of products and service providers in these sectors.

GOAL

- To Provide information on the creative economy to equip creative professionals with data on business opportunities and fundraising;
- To Promote the exchange of experiences, solutions and technologies implemented by creative endeavors;
- To train and qualify professionals for the development of essential skills in project management (planning and budgeting, administrative and financial tasks, marketing, costs, products etc);
- To conduct workshops and courses for regional vocations;
- To provide consulting and advisory services focused on preparation of plans and projects (strategic, business, marketing, etc.), for product development, legal issues and copyright, process of formalization of enterprises, non and for-profit enterprises, and, finally, on distribution and export processes for creative goods and services.
- To promote and facilitate access to scapital (grants and loans) to creative professional from financial institutions and funding programmes.
- To encourage and promote networking through collective work, formal and informal, and the articulation with creative territories (communities, neighborhoods, etc), improving the dialogue between creative industries and supporting institutions.

7.8. With Business Associations

7.8.1. Business Association of Sotavento

The Business Association of Sotavento showed great interest to participate and contribute to the construction and implementation of a plan for the creative economy in Cabo Verde. The Association conducts continuous training but recognizes the lack of training for productive creative industries value chains. While acting in the areas of commerce, agriculture, services, the association realizes that there are major deficiencies in training for the creative sectors. The Association operates in the Sotavento

Islands, identifying touristic potential (such as Sal and Boa Vista), but with regards to other islands (like Santiago, Santo Antao, Fogo) it advocates for a more differentiated touristic destinations system such as the “all inclusive” tourism allowing the creation of new alternatives for a more diversified tourism niches (cultural tourism, eco-tourism), from the vocations of their territory and its people. The natural and cultural diversity of the islands are essential and should be prioritized areas for investment.

7.8.2. Business Association Barlavento

The Barlavento Business Association also questions the tourism systems developed in the islands. “All inclusive” tourism does not prioritize products “created in Cabo Verde” and consequently it does not support local economic dynamics of production, distribution and consumption of local creative goods and services.

8. Overview of the Creative Economy in Cabo Verde

For undertaking the situation of the Cabo Verdean creative sectors, there is a need to consider and analyze the business cycles of these sectors. These include the stages of creation, production, circulation / distribution and enjoyment / consumption, as well as challenges for the development of the creative economy in the country.

Despite the specificities of each sector, it can be clearly noticed that the more critical stage in the business cycle, is the circulation/distribution of creative goods and services. This is a consequence of either weak logistics infrastructure or due to the absence of

communication and distribution channels.

Also bottlenecks (critical points) are to be worked out: the need for information and knowledge about the sectors; promotion of the creative endeavors; investment in training and entrepreneurship, the creation and adaptation of legal frameworks, and the institutionalization of the creative economy in the country itself.

Suggestions related to the sectors of music, crafts, earth products, parties, celebrations and festivals, besides cultural tourism events are presented below.

8.1. Music

Recommendation 31:

Mapping and registration of professionals involved in the value chain including the production of music festivals, fairs, festivals and national and international exhibitions industry.

GOAL

- To identify weaknesses in the music value chain and identify opportunities of cooperation

Recommendation 32:

Financial support through grants to private spaces that house musical performances, either in fostering artistic programming or improving the infrastructure of these spaces.

GOAL

- To broaden and qualify the supply of artistic and cultural spaces, creating job opportunities and movement of artists and technicians.

Recommendation 33:

To expand the internationalization of Cabo Verdean music by investing in market research, training and promotion at international events, in addition to investing in the development of a digital platform to promote, disseminate and electronic marketing.

GOAL

- to strengthen the role of creative entrepreneurs in international trade
- to promote the commercialization of music from Cabo Verde through fairs and international festivals;
- to expand and consume music from digital platforms, promote electronic commerce among the CPLP.

8.2. Arts and Crafts

Recommendation 34:

Encouraging the production, marketing and distribution of cultural craft tradition through the Ministry of Culture of Cabo Verde's INCOME Program (see Recommendation 7)

GOAL

- to contribute to the economic recovery of the Cabo Verde craft as a market differentiator.
- to generate employment and income opportunities for the Cabo Verdean craftsmen.

8.3. Earth Products (food and beverage, sweets and cheeses, coffee, among others)

Recommendation 35:

Creation of the Seal "Creative Cabo Verde" a partnership between the Cabo Verde Investment and the Ministry of Rural Development for certification of origin of products of the land (wine, coffee, cheese etc.).

GOAL

- to promote and strengthen the country brand;
- to identify and classify Cabo Verde's creative products of excellence and with potential for international competitiveness;
- to increase the consumption of Cabo Verde's creative products, generating employment and income.

Recommendation 36:

Marketing of local products with certification of origin (see Recommendation 21) in retail outlets (stores and kiosks) of Cabo Verdean creative products with the Green Seal Cape Creative, located in airports, ports, tourist centers and network hotels.

GOAL

- to expand the distribution and marketing network of Cabo Verde's creative products promoting access to visiting tourists in the country.

8.4. Parties, Celebrations and Festivals

Recommendation 37:

to develop a new touristic offer, based on the establishment of an annual calendar of holidays, celebrations and festivals in order to consolidate Cabo Verde as a tourist and cultural destination differentiated through a massive marketing campaign in partnership with airlines (TAP, TACV, TAM and TAAG), travel agencies and other tourism operators, including the mobilization of the Cabo Verdean diaspora.

GOAL

- to map clusters of holidays, celebrations and festivals in the country's islands;
- to foster regional / territorial holiday circuits, celebrations and festivals through:
 - a) the classification of agents that are part of the value chain and identify their relationship with the market;
 - b) the inclusion of holidays, celebrations and festivals in the tourism tours of the islands, municipalities and tourism companies;
 - c) the identification and promotion of food and other products of festival identity.
 - e) the promotion of home-hosting, management of urban solid waste (management plans); etc.

8.5. Cultural Tourism and Events

Recommendation 38:

Strengthening of cultural tourism and events in Cabo Verde from the integration of programs, projects and intersectoral actions of the Ministries (CM, MESCI, MTIE, MJEDRH, MDR etc.) and institutions such as Cabo Verde Investment and Development Agency and innovation - ADEI.

GOAL

- to consolidate the country brand "Creative Cabo Verde" as a way to associate it with its production of creative goods and services.
- to strengthen and develop cultural tourism in Cabo Verde in order to strengthen the country brand, built from the music, the crafts, the products of the land, Cabo Verdean festivities celebrations and festivals, relating its creative products to cultural circuits and routes.
- to transform Cabo Verde as a touristic destination for international events increasing foreign exchange earnings and stimulating the consumption of creative goods and services in the country.

CONCLUSION

Cabo Verde carries in its name its destiny. This report and its findings support the potential of Cabo Verde to leverage culture and creativity for sustainable development.

The development and mainstreaming of public policies for the creative economy, represented by the creation and implementation of an “Integrated Plan for the Development of a Creative Economy in Cabo Verde” can produce extremely positive impacts on the quality of life of Cabo Verdeans in the short, medium and long term. **This** relates to the creative industries, their economic dynamics and its structural challenges (information, training, promotion and legal frameworks).

At a practical level, a successful policy framework should be constantly following the conceptual debate, interacting with stakeholders, adapting to this rapidly changing environment. An action plan targeting priority creative industries sectors where Cabo Verde has a distinctive advantage, is essential for targeted public and private investment.

By following the recommendations proposed in this study, Cabo Verde can draw a sketch of a “Steering Plan” where, in addition to the diagnosis and their respective challenges, alternative solutions have also been presented.

Critical to this process, is the upgrade of skills linked with the use of new information and communication technologies that will leverage on the existing creativity and talents abundant in the country. Capital access, ICT capabilities, education and training, marketing and distribution channels are remaining constraints for the growth and development of the creative economy.

Public and private partnerships, through public policy finance and business strategies, are vital to nourish creative capacities and competitive development.

Similarly, targeted national campaigns to support the local economic dynamics of production, distribution and consumption of creative goods and services are essential to build local markets.

Few countries in the world have the unique position of Cabo Verde, to build from the soulful tones that have already put Cabo Verde in the center of the music world map. We believe that a creative economy around this potential is possible, that it can grow and inspire the youth, women, children and the elder to become an essential platform for development. The country brand “Creative Cabo Verde” associated with its creative goods and services, can well become a pillar of economic and social development.

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ANNEX 2: List of information gatherings meetings for the research

- **Antonio dos Reis Duarte** - Chairman, National Institute of Statistics of Cabo Verde
- **Ruy Levy** – National Coordinator in Cabo Verde of United Nations Organization for Industrial Development
- **Manuel Lopes Roberto** – Advisor to the Minister, Ministry of Higher Education, Science and Innovation
- **Nuno Miguel Martins** – Executive Administrator of Cabo Verde Investments
- **Eva Verona Ortet** – Minister of Rural Development
- **Helena Curado Tolentino** – Consultant of Human Resources of the Solavento Commercial Association
- **Ulrika Richardson-Golinski** – Resident Coordinator, Authorised agent and Representative of UNICEF in Cabo Verde
- **Diogo Moeda** - Incubator manager BIC of ADEI – Agency for Business Development and Innovation
- **Vargas Melo** – Executive Administrator of the Employment and Professional Training Institute– IEPF
- **Antonio Leão de Aguiar C. Correia e Silva** – Minister, Ministry of Higher Education, Science and Innovation
- **Arlinda Fortes** – Head of Cabinet, Ministry of Higher Education, Science and Innovation
- **Francisco Lima Fortes** – Executive Administrator of ADEI – Agency for Business Development and Innovation
- **Frantz Tavares** – President of ADEI – Agency for Business Development and Innovation
- **Leonilda Semedo Mendes** – Administrator of ADEI – Agency for Business Development and Innovation
- **Manuel Pinheiro** – Coordinator of CPE, Head of the Cabinet of the Prime Minister
- **Wumi oluwadare** - Art & Design
- **Edna Mascarenhas** – Administrator of FAAC / Bank of Culture, Ministry of Culture
- **Charles Akibodé** – Cultural Cooperation Advisor of the Republic of Cabo Verde Cabinet of the Minister of culture
- **Georgina Benros de Mello** - Coordinator of the Integrated Reinforced Framework Program Cabo Verde Ministry & Tourism, Industry and Energy

ANNEX 3 – Synthesis of Recommendation Framework

Executive Summary

General Recommendation: Formulation of a Comprehensive Plan for the Development of a Creative Economy in Cabo Verde.

Despite the formulation of an Intersectoral Plan of Culture - PLEI being a major breakthrough of the Ministry of Culture of Cabo Verde, in synergy with the “Strategy for Growth and Reduction of Poverty III” (DECRP III) document and the “ Updated Report on the Diagnostic Study for Trade Integration (DTIS 2013) in relation to investment in the creative economy, the plan lacks tactical and operational plans.

For this, the formulation and implementation of a “Development Plan of Creative Economy in Cabo Verde - PLADEC” is needed to integrate ministerial and inter-institutional actions coordinated by the Government and the Interministerial Committee for Creative Economy, created by Resolution (Annex 4). A governance model to track, monitor and evaluate programs, projects and actions is also necessary.

The PLADEC shall consist of the PLEI of Culture in addition to programs and projects of other Ministries that make up the Interministerial Committee for a Creative Economy. This relates to the creative industries, their economic dynamics and its structural challenges (information, training, promotion and legal frameworks). For the implementation of this Plan, human and financial resources need to be allocated in all these ministries.

In addition to these resources, **the Enhanced Integrated Framework Secretariat could financially support the PLADEC**, considering that it can become a “pilot project” for the development of a creative economy in other Portuguese Speaking Countries and African countries.

Part I - Creative Economy versus Creative Industries: the dilemma between development models

Recommendation 1: Establishment of an African Observatory for the Creative Economy in Cabo Verde

Goal:

- To define and develop a framework for the creative economy for developing countries, going beyond the framework produced by UNCTAD and UNESCO for the creative industries, by creating a common methodological basis for conducting comparative studies between African countries.
- To quantify the contribution of the creative economy, both in terms of Gross Domestic Product and trade, expanding the classification of creative activities ;
- To produce qualitative analyzes that demonstrate the multidimensional aspects of the creative economy.

Part II - Cabo Verde in the formulation and implementation of policies for the creative economy and its influence in the Community of Portuguese Speaking Countries – CPLP

3. Socioeconomic Aspects of Cabo Verde

Recommendation 2: Systematization of PLEI information in order to achieve greater organic flow of listed actions, producing connections and transversalities, fitting to the theme of the creative economy.

Recommendation 3: It is critical to define the operational capacity of the State and to identify the business and civil society priorities. It is recommended to translate the strategic into tactical operational plans.

4. The vocation of Cabo Verde for a Creative Economy and its export potential

Recommendation 4 & 5: The economic dynamics of creative industries need to develop from a production system established between professionals and enterprises, which comply with activities ranging from the creation, production, distribution / marketing and enjoyment / consumption of creative goods and services. Substantive investments must be geared towards technical and managerial professionals and creative entrepreneurs, both (technical and financial) for the development of productive capacities. The aim is to achieve high-quality products and services able to meet levels of global competitiveness.

Leadership and entrepreneurialship in the formation of creative and innovative professionals is essential.

Recommendation 6: Investment in broadcast, circulation and distribution channels, with infrastructure that allows the consumption of these products. Invest in ICTs - coupled with the existence of sale points (physical and virtual), and diffusion and circulation spaces.

Recommendation 7: Articulation with the Portuguese and Brazilian governments for partnerships that ensure the integration of markets and leverage Cabo Verde's export potential by the Community of Portuguese Speaking Countries - CPLP. Organize a first Seminar on creative economy at the CPLP in order to map the cooperation programs and projects between these countries to identify exchange opportunities, discuss favorable regulatory frameworks that enhance the economic dynamics of the sector. Lastly, explore the creation of a Fund for the Creative Economy in the CPLP.

5.State reform and the Creative Economy as a vector of development

Recommendation 8: To facilitate and expand partnerships within the cultural field, among nonprofit organizations, business owners and creative entrepreneurs.

6. The Ministry of Culture and PLEI - Inter-Sectoral Strategic Plan for Culture

Program	Description	Diagnosis
INCOME - National Artscrafts Distribution Network	Created with the main purpose to promote, distribute and market the Cabo Verde craft, through the promotion of National Craft forum - FONARTES (annual); supporting training (in partnership with ADEI) and lending to young artisans (100), issuing licenses for sales points (ports, airports and hotels), fairs associated with the festivities of the municipality (annual calendar) and the restructuring of the Sal Artscrafts Market (national).	The INCOME is a fundamental step to leverage the marketing of Cabo Verde craft, although some gaps are evident: action recognition and quality assessment (cultural and iconographic) of artscrafts produced; distribution logistics and infrastructure (physical and virtual); strategies and mechanisms for local and international dissemination of Cabo Verde artscrafts, identifying channels and outlets; stimulating the formalization and development of grassroots organizations of artisans.

Recommendation 9:

On the issue of product quality:

- 1) to map craftsmen and master artisans who are recognized as references in their communities and are holders of traditional knowledge;
- 2) to establish a certificate for the recognition of cultural and professionals masters;
- 3) to support joint meetings and exchanges among the master craftsmen and designers and others who may contribute to aspects associated to the end product and brand development and packaging;
- 4) to conduct a survey of iconographic symbols and elements of Cabo Verdean culture that can serve as a template for the development of new products;
- 5) to create the “ creative Cabo Verde “ seal, to be issued for original and representative handicraft products of the archipelago, within a strategy to promote and build a country brand.

Issues related to infrastructure and distribution:

- 1) to develop a web-based digital platform for electronic promotion and marketing of handicrafts;
- 2) to enter into partnership with logistics companies to ensure the delivery of artisanal products both in associated retail outlets (stores and kiosks in cities, airports, ports and hotels) and to buyers who purchase products via ecommerce.

Issues related to the formalization and development of artisans grassroots organizations:

- 1) to stimulate the structuring and development of membership organizations (associations, cooperatives etc.) of artisans through incubation (partnership with ADEI) of creative endeavors of Cabo Verde’s artscrafts;
- 2) To create a microcredit program (in partnership with a financial institution) to promote micro and small entrepreneurs and enterprises in the artscraft sector.

Program	Description	Diagnosis
FAAC ¹² / Bank of culture	Created with the aim of “contributing to the preservation, protection and enhancement of the Cabo Verde’s cultural heritage” by refundable and non-refundable financing, cultural projects aimed at income generation through culture, for education and cultural training, to conduct studies and investigations of cultural character and the creation, production and dissemination of cultural products across the country, favoring artists, cultural operators and small entrepreneurs.	Unsatisfactory resources for the demand of financing / credit of the cultural and creative sectors; incipient dialogue with financial institutions and development agencies; difficulty of access of professionals and entrepreneurs to the resources of the Bank of Culture because of bureaucratic hurdles and poor capillary action of the Bank in the islands. Currently there are branches of the Bank of Culture in all the islands except on the Isle of May. And there are branches in all municipalities, with the exception of the interior of Santiago, which will be installed next month. This is a successful protocol with the House of the Citizen.

Recommendation 10:

With regard to the strengthening and expansion of FAAC / Bank of Culture:

- 1) to develop a mechanism for leveraging FAAC resources by creating contributions / fees to be charged from associated tourism services, telecommunications, cable television and the internet to develop the creative economy.
- 2) to integrate resources from contributions / fees previously mentioned, with the operations of the Bank of Culture in partnership with a financial institution (as defined by the Ministry of Culture) to strengthen cultural developments (action developed in conjunction with the Agency for Development enterprise and Innovation - ADEI¹³) from the supply of credit and microfinancing.
- 3) to allocate resources for the management of the cultural facilities of the Cabo Verde network, including the National Museum Network, libraries network, cultural centers, halls and other cultural facilities.

¹² Fund created pursuant to Resolution 38/2002, of 23 October, regulated by Decree-Law 4/2002 under term 1, Article 6 of the Law 96/V/99 of 22 March.

¹³ ADEI’s purpose is to promote the competitiveness and development of micro, small and medium enterprises (MSMEs) through training, access to markets and encourage of entrepreneurship (www.adei.cv). The ADEI is also responsible for the National Network of Incubators - RENI (www.adei.com).

Program	Description	Diagnosis
Creative Neighbourhoods	Project developed by installing cultural centers in communities of social risk, and designed in order to promote changes in attitudes and behaviors of citizens through actions of culture, citizenship and productive inclusion.	Due to the expectation that the name generates, the project is still far from constituting itself as a concerted action of territorial development of a neighborhood from its creative potential. The Creative Neighborhood initiative, which aims to change behaviors and attitudes and to entertain the public, is a positive way to stimulate productive community involvement.

Recommendation 11:

- 1) to map local creative vocations;
- 2) to prepare and agree on Productive Development Plans (PDPs) in order to increase competitiveness and strengthen the sustainability of clusters.
- 3) to train entrepreneurial, management and leadership skills
- 4) to mobilize microcredit towards micro and small creative enterprises
- 5) to create legal frameworks for corporate tax exemptions headquartered in the neighborhood, to promote business and productive activities in the territory.
- 6) to create a government seal for creative territories (neighborhoods, cities, municipal consortia and islands) in order to recognize and generate tourist, cultural and economic visibility.

Program	Description	Diagnosis
Culture for Export - Program for Export of Creative Goods and Services	Cultural tourism (focus: crafts, fashion, visual, tangible and intangible heritage) and tourism events.	The Export Program of Culture of Cabo Verde presents important lines yet isolated and insipient. Although the concept of country brand is quoted in its strategic documents, there is still a lot to build in order to design a policy that strengthens the image of the country associating it with their creative economy. The music industry stands out as having benefited from investment and international visibility but it remains fragile and limited to a few names, such as Cesaria Evora and Tito Paris. It is also worth noting the absence of a marketing strategy towards the Cabo Verdean diaspora, which could act as a catalyst and promoter of the country-brand associated with their products. Also noteworthy is the fact that the proportion of Cabo Verdeans outside the country compared to the residents is three to one, 1.5 million living in different continents compared to the 500,000 in the archipelago.
	Live and abroad - Promotion of professional artists and / cultural weeks in the communities.	
	World market for professionals in Cabo Verde (focus: music) – Music Cabo Verde Fair 2013 (International / 3 days / partnership Womex, Babel Med, Porto Musical and IOMA)	
	AME-Atlantic Music Expo Cabo Verde: created with the purpose of promoting Cabo Verdean music internationally and strengthening its economy.	
	Free Zone (Cabo Verde as South-South countries' business Hub) for cultural goods (CDs, books, fashion, film, support equipment for shows).	
Export Bureau CV (without the need to create structures, this coordinating body conceives and executes the export of Cabo Verde as a trademark possibility of integrating the following entities: MIREX, MTIE, MDC, CM, CI, TACV, private investors.		

Recommendation 12:

In relation to tourism:

- 1) to conduct a mapping of events, parties, celebrations and festivals, historic sites, cultural venues, trendy shops and Cabo Verde's arts and crafts, restaurants, bars, concert halls, hotels, hostels and other types of accommodation for the writing of a tourist and cultural guide. This will show Cabo Verde creative itineraries, tours and events calendar, and trivia about the Cabo Verdean culture. This guide should have printed versions to be distributed / sold in ports, airports, hotels and tourist information centers, as well as being made available in digital formats to be accessed via the Internet on computers, tablets, digital and mobile totems.
- 2) to grant the "Cabo Verde creative" seal for products that comply with the concept "created in" Cabo Verde, as unique and representative of its country brand. The same will serve as a gateway for entrepreneurs and enterprises to be promoted and incorporated into the Cultural Guide.
- 3) to create a network of outlets (kiosks, shops and e-commerce platform) products with the label "Cabo Verde creative" in ports, airports, tourist centers, museums, hotels and creative neighborhoods.
- 4) to offer extensive training in entrepreneurship and management of cultural and creative businesses, including entertainment.

In relation to the internationalization of Cabo Verde's creative goods and services:

Signing the Cooperation Agreement between the Ministry of Culture, Cabo Verde Investment and Export Bureau CV focusing on:

- 1) investment in market research, with emphasis on the CPLP member countries, especially Brazil;
- 2) investment in promotion of "Creative Cabo Verde" within international reference events (international fairs, trade missions, business roundtables, visits with importers and journalists etc.) with potential business for entrepreneurs and creative brand endeavors;
- 3) empowering entrepreneurs and professionals (including from Cabo Verdean Diaspora) in the creative sectors to strengthen and expand its operations in foreign trade;
- 4) encouraging and supporting the creation of industry associations (music, fashion, visual etc.) to strengthen integrated actions for the promotion of the Cabo Verde creative economy
- 5) conducting a Cabo Verde Itinerant AME around CPLP member countries.

Program	Description	Diagnosis
National Museum Network – "a museum for each municipality"	The purpose of the Network is to preserve and promote the memory and the cultural traditions of the country, in addition to promote cultural tourism, generating employment and income.	There is still much to advance in the realization of a Museum Network in Cabo Verde. Today the country only has 6 museums.

Figure 13: Diagnosis and recommendations on the programs defined in PLEI - Intersectoral Plan of Culture, Ministry of Culture of Cabo Verde.

Source: PLEI (2013) and Documents of the Ministry of Culture of Cabo Verde.

Recommendation 13:

- 6) to rethink the physical structures of cultural facilities that house museums, museum projects, the quality of the collections of cultural programs, the volume of visitors and potential generation of services and business activity in association with the Municipalities;
- 7) to expand the Network of Museums covering other municipalities that do not have such equipment.
- 8) to equip the museums with spaces dedicated to case displays and marketing of Cabo Verdeans creative products (books, CDs, DVDs, tour guides, craft etc.);
- 9) to develop a line of thematic souvenirs related to the museums and islands;
- 10) to establish within the museums centers of reference (crafts, fashion, music, parties, etc.) that promote dissemination and training initiatives for priority sectors.

7. The transversality of the creative economy

7.1. The Ministry of Higher Education, Science and Innovation

Recommendation 14: Creation of a National Training Seminar on Culture, Science and Technology for the development of the Cabo Verdean creative economy (in partnership with the Ministry of Education of Brazil).

Goal:

- to map the specific training needs of each sector from the identification of professional profiles, required skills and training routes;
- to create a Network of Education, Science, Technology, Innovation and Culture covering technical, technological, undergraduate and graduate educational institutions, aimed at the cultural and creative Cabo Verdean sectors, focused on the generation of knowledge and exchange of educational and methodological experiences;
- to seek partnerships between the University of Cabo Verde, and the University of International African-Brazilian Lusophone Integration for cooperation and exchange of knowledge for the development of a creative economy in both countries.

Recommendation 15: Creation of a network of vocational schools (including schools of arts and crafts) focused on the development of local creative vocations associated with creative sectors of the municipalities (partnership with the Agency for Development and Innovation - ADEI).

Goal:

To strengthen creative clusters associated with local vocations through training of professionals and entrepreneurs in technical areas and business management.

Recommendation 16: Creation of the National Program for Creative Education at the Ministry of Higher Education, Science and Technology of Cabo Verde.

Goal:

To offer a program of higher education for the development of the Cabo Verdean creative economy from the support to the following educational itinerary process:

1. At the undergraduate level:

- Creation of elective courses in creative economy, managing creative enterprises and management for the development of creative territories in undergraduate courses in the areas related to theme (arts, communications, administration, economics, law, accounting, computer science, geography etc);
- Support the delivery of courses in technology management and management of creative enterprises for the development of creative territories.

2. At the graduate level:

- to support the delivery of specialized courses and professional master's degree in management and management of creative enterprises for the development of creative territories;
- to support teaching residency programmes for graduate students;
- to ensure teacher's access to digital platforms with multimedia content designed for the training of professionals and entrepreneurs in the cultural and creative sectors

Implementation strategy:

Launch of National Education Call for "Creative Cabo Verde" with the allocation of financial resources to carry out research in graduate programs.

3. At university extension:

- to prospect and map demands of market opportunities (source of information / training);
- to Introduce the theme of the creative economy among the themes supported by the Ministry of Higher Education, Science and Technology in order to expand the supply of training in the field of creative industries (National Extension Plan);
- to support the creation and consolidation of incubators focused on creative endeavors. (in partnership with the Ministry of Tourism, Industry and Energy and the Ministry of Labour and Employment);
- to institutionalize programs and outreach activities;

7.2. The Ministry of Tourism, Industry and Energy

Recommendation 17: Development and strengthening of tourism clusters, combining the traditional tourist services with cultural and creative enterprises (partnership with the Agency for Development and Innovation - ADEI).

Goal:

- to offer training for professionals and entrepreneurs in technical areas and management of cultural enterprises, leisure and entertainment;
- to create and promote cultural tourism routes and circuits.

Recommendation 18: Creation of the "Creative Cabo Verde" seal in partnership with Cabo Verde Investimentos.

Goal:

- to promote and strengthen the country brand;
- to recognize and describe goods and Cabo Verde's creative services of excellence and with potential for international competitiveness;
- to expand the consumption of goods and Cabo Verde's creative services, generating employment and income.

Recommendation 19: Creation of a network of retail outlets (stores and kiosks) of Cabo Verde certified creative products with the Creative Cabo Verde seal, located in airports, ports, tourist resorts and hotels.

Goal:

To expand the distribution and marketing network for Cabo Verde's creative products promoting access to visiting tourists in the country.

Recommendation 20: Creation of a prepaid trip card “Creative Cabo Verde “ to be purchased by tourists in order to consume Cabo Verde’s creative goods and services in the network of outlets (shops, restaurants, kiosks etc) of products with the “Creative Cabo Verde” seal. This card must be purchased at outlets in airports, ports, tourist resorts, hotels etc. (through a partnership with the Agency for Development and Innovation - ADEI).

Goal:

To strengthen creative clusters, associated with local vocations, by extending training to professionals and entrepreneurs in technical areas and business management.

Recommendation 21: Investment and development of communication campaigns to build the country brand “Creative Cabo Verde “ in partnership with Cabo Verde Investimentos.

Goal:

To build and strengthen the country’s image from its natural resources, its cultural diversity and its creative potential displayed through the supply of creative goods and services of excellence associated with their local vocations (music, arts and crafts, food, parties, celebrations and festivals).

Recommendation 22: Creation of a logistics program to support the trade of Cabo Verde’s creative products.

Goal:

To leverage the distribution and marketing of Cabo Verde’s creative goods and services in domestic and foreign markets.

7.3. The Ministry of Rural Development

Recommendation 23: Creation of the “Creative Cabo Verde” seal in partnership with Cabo Verde Investments for certification of origin of products of the land (wine, coffee, cheese etc).

Goal:

- to promote and strengthen the country brand;
- to recognize and describe Cabo Verde’s creative products of excellence and with potential for international competitiveness;
- to expand the consumption of Cabo Verde’s creative products, generating employment and income.
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7.4. The Ministry of Youth, Employment and Human Resources Development

Recommendation 24: Regulation of professions linked to the creative industries value chains .

Goal:

To officially recognize the professions associated to production chains of the creative sectors of Cabo Verde, creating rights and duties of professionals who may be qualified by the National Qualifications System.

Recommendation 25: Creation of the National Technical Training Program for creative industries and value chain stakeholders.

Goal:

To qualify Cabo Verde’s youth by promoting productive inclusion through the development of technical skills related to local vocations.

7.5. The National Statistics Institute - INE

Recommendation 26: Strengthening and expanding international partnership with the Brazilian Institute of Geography and Statistics, Brazil - IBGE to share the methodology for cultural satellite accounts and development of indicators for measuring and monitoring the creative sectors in Cabo Verde.

Goal:

To quantify the contribution of the creative economy to the Gross Domestic Product (GDP) of Cabo Verde.

Recommendation 27: Creation of the Creative Economy Centre in Cabo Verde

Goal:

To stimulate the production of studies and research to generate knowledge about the theme of creative economy in Cabo Verde.

7.6. Cabo Verde Investments

Recommendation 28: Formulation of a national and international policy for the circulation and export of Creative Cabo Verde products based on the “Creative Cabo Verde “ brand.

Goal:

To develop and strengthen the soft power of the country from its creative products characterized by their unique and distinct identity matrix.

Implementation strategy:

- to develop the “ Creative Cabo Verde “ seal for products of Cabo Verde’s creative sectors;
- to articulate and establish distribution channels (Points of Sale) of creative products carrying the seal in airports, ports, hotels and other cultural and tourist centers channels.
- to train technicians in Cabo Verde embassies to promote the marketing and export of the country’s creative products;
- to promote information campaigns of “Creative Cabo Verde “ brand;
- to set up a calendar for the participation of Cabo Verdean creative entrepreneurs in major international fairs for creative businesses;
- to provide support for Cabo Verdeans creative entrepreneurs, who live and work in strategic countries for the, so they can prospect markets, contribute to the achievement of business roundtables, cultural and creative residencies, becoming partners in policy circulation and export of national creative products;
- to organize fairs of Cabo Verde’s creative products in strategic countries for the creative economy of Cabo Verde;
- to expand the legal framework for the export of Cabo Verde creative products.

7.7. ADEI-Agency for Development and Innovation

7.7.1. National Network of Incubators

Recommendation 29: Strengthening Academy Programs MSME, Market Access, Create, Innovate and Renew (ADEI) through support and encouragement to Startups and the formalization of micro and small creative businesses in partnership with public and private universities.

Goal:

- to encourage the establishment of incubators focused on developments of the creative industries.
- to promote the development of creative businesses.

Recommendation 30: Creation of a creative economy desk within the ADEI, promotion of creative business services for entrepreneurs - artists, cultural producers and managers, freelancers, employees of companies of various chains that constitute the creative economy, NGOs and entities of class acting or purporting to act in the creative sectors and potential distributors of products and service providers of these sectors.

Goal:

- to provide information on the creative economy of the country, in order to equip professionals and creative entrepreneurs with data on business opportunities and fundraising;
- to promote the exchange of experiences, solutions and technologies implemented by creative endeavors;
- to train and qualify professionals for the development of essential skills for managing projects (planning and budgeting, administrative and financial people, marketing, costs, products etc);
- to promote the professional development of creatives from training aimed for career management;
- to conduct workshops and courses for regional vocations;
- to provide consulting and advisory services focused on preparation of plans and projects (strategic, business, marketing, etc.), for product development, on legal issues and copyright, for processes of formalization of enterprises, non and for-profit enterprises, and, finally, for processes of distribution and export of creative goods and services.
- to promote and facilitate access to sources of financial support (grants and credit) to professional and creative endeavors from financial institutions and funding.
- to encourage and promote networking through collective work, formal and informal, and articulation with creative territories (communities, neighborhoods, etc), improving the dialogue between creative industries and supporting institutions.

7.8. With Business Associations

Recommendation 31: Expand the partnership between Trade Associations of Sotavento and Barlavento Academy Programs with MSME, Market Access, Create, Innovate and Renew (ADEI), to strengthen the micro and small creative businesses associated with Cabo Verde's cultural tourism and events.

Goal:

- to encourage and promote the creation and development of creative enterprises.
- to support training in entrepreneurship, management and technical professionals working in the creative industries value chains.

8. Overview of the Creative Economy in Cabo Verde

8.1. Music

Recommendation 32: Mapping and registration of professionals involved in the value chain including the production of music festivals, fairs, festivals and national and international exhibitions industry.

Goal:

To identify the weaknesses and needs in the music value chains in order to invest in the training of professionals and the necessary infrastructure.

Recommendation 33: Financial support through grants to private spaces that house musical performances, either in fostering artistic programming or improving the infrastructure of these spaces.

Goal:

To broaden and qualify the supply of artistic and cultural spaces, creating job opportunities and movement of artists and technicians, and improve linkages with cultural tourism.

Recommendation 34: Expansion of the international market of Cabo Verdean music by investing in market research, training and promotion at international events, in addition to investing in the development of a digital platform to promote, market and disseminate music.

Goal:

- strengthen the role of creative entrepreneurs in foreign trade;
- commercial promotion of music, through international fairs and festivals;

8.2. Arts and Crafts

Recommendation 35: Encouraging the production, marketing and distribution of cultural craft tradition through the Ministry of Culture of Cabo Verde's INCOME Program (see Recommendation 7)

Goal:

- to contribute to the economic recovery of the Cabo Verde craft as a market differentiator.
- to generate employment and income for the Cabo Verdean craftsmen.

8.3. Earth Products (food and beverage, sweets and cheeses, coffee, among others)

Recommendation 36: Creation of the Seal "Creative Cabo Verde" a partnership between the Cabo Verde Investment and the Ministry of Rural Development for certification of origin of products of the land (wine, coffee, cheese etc.).

Goal:

- to promote and strengthen the country brand;
- to recognize and classify Cabo Verde's creative products of excellence and with potential for international competitiveness;
- to increase the consumption of Cabo Verde's creative products, generating employment and income.

Recommendation 37: Marketing of local products with certification of origin (see Recommendation 21) in retail outlets (stores and kiosks) of Cabo Verdean creative products with the Green Seal Cape Creative, located in airports, ports, tourist centers and network hotels.

Goal:

To expand the network of distribution and marketing of Cabo Verde's creative products promoting access to visiting tourists in the country.

8.4. Parties, Celebrations and Festivals

Recommendation 38: Create new touristic offers based on the establishment of an annual calendar of holidays, celebrations and festivals in order to consolidate Cabo Verde as a tourist and cultural destination through a massive marketing campaign in partnership with airlines (TAP, TACV, TAM and TAAG), travel agencies and other tourism operators, including the mobilization of the Cabo Verdean diaspora.

Goal:

- to map and diagnose clusters of holidays, celebrations and festivals in the country's islands;
- to foster regional / territorial holiday circuits, celebrations and festivals by:
- encouraging the provision of home-hosting, management of urban solid waste (management plans); etc..-

8.5. Cultural Tourism and Events

Recommendation 39: Strengthening cultural tourism events in Cabo Verde from the integration of programs, projects and intersectoral actions of the Ministries (CM, MESCI, MTIE, MJEDRH, MDR etc.) and institutions such as Cabo Verde Investment and Development Agency and innovation - ADEI.

Goal:

- to consolidate the country brand "Creative Cabo Verde" as a way to associate its production of creative goods and services.
- to strengthen and develop cultural tourism in Cabo Verde in order to strengthen the country brand, built from the music, the crafts, the products of the land, Cabo Verdean parties, celebrations and festivals, relating its creative products to circuits and cultural touristic routes.
- to transform Cabo Verde as touristic destination for international events increasing the foreign exchange earnings in the consumption of creative goods and services in the country.

ANNEX 4 – Resolution

Creation of the Interministerial Committee for the Creative Economy

The Government Program of the VIII Legislature chose culture as a pillar of economic development, giving the Creative Economy a strong role. The document also discusses the cross-cutting nature of the sector. Thus, culture is exerted through diplomacy, administration, decentralization and access, the introduction of arts education in the National Education System, it also means the training of teachers and Innovation. Cultural actors are mostly within the youth section of the population, which implies a concerted policy for this target group. The maximization of available resources, centralization of incentives, heritage and existing infrastructures on one hand, and the judicious application of state funds, and fundraising, wealth generation, requires a strategy and a clear financial plan. Combating welfare and state dependency for cultural agents and creators requires the implementation of a new policy of social responsibility, initiative and autonomy.

Social entrepreneurship is presented as the most appropriate route. Also, taking into account the concept and policy of the Global Nation, the extent of the cultural Diaspora actions is imperative. A close relationship between tourism and the production of artsraft, to create a single schedule of cultural events and the implementation of a sightseeing tour by heritage and sites, among others, is essential to the country's competitiveness in these areas.

In these terms, a joint strategy for various sectors becomes crucial, an uniform criteria relating to cultural matters and shared management of the common good. The creation of an Interministerial Committee for the Creative Economy, as a permanent body of articulation and policies among ministries branching into in culture, meets this need.

Thus,

Pursuant to the authority conferred by paragraph 2 of Article 265 of the Constitution, the Government adopted the following resolution:

Article 1 **Creation**

A working group named Inter-Ministerial Committee for the Creative Economy (CIMEC) is created.

Article 2 **Scope**

The CIMEC is an organ of coordination between the Ministry of Culture with other areas of governance, for the following matters:

- a) Cultural Diplomacy;
- b) Culture in the Diaspora;
- c) Social inclusion and employment of youth through cultural policies;
- d) Strategies for employment and vocational training for young people;
- e) Brands and products related to cultural tourism;
- f) Cultural Industries;
- g) Grants and incentives;
- h) Higher education policy and arts education;

- i) Public funds to support culture;
- j) Provision of sponsorship;
- k) Democratization and access to culture;
- l) Corporatization of cultural agents, and
- m) Equity Policies and preservation of the environment
- n) Combating juvenile delinquency

Article 3

Composition

1. The CIMEC is composed of the following members of the Government
 - a) The Minister of Foreign Affairs
 - b) The Minister of Finance and Planning
 - c) The Minister of Social Development and Family
 - d) The Minister of Youth, Employment and Human Resources Development
 - e) The Minister of Tourism, Industry and Energy
 - f) The Minister of Education and Sports
 - g) The Minister of Internal Affairs
 - h) The Minister of Higher Education, Science and Innovation
 - i) The Minister of Communities
 - j) The Minister of Culture
2. Also integrates the CIMEC the Secretary of State for Public Administration,
3. In his absence the ministers are replaced observing the rule of substitution approved by Order No 12/2011 of the Prime Minister.
4. The CIMEC is chaired by the Minister responsible for culture and in his absence by the Minister of Foreign Affairs.

Article 4

Meetings

1. Technical representatives and personalities of the represented ministries and others may be invited to meetings of the CIMEC.
2. The Advisor of the Minister of Culture for the area of Creative Economy will be the secretary of the meetings.
3. The CIMEC ordinarily meets every month and extraordinarily whenever deemed necessary, convened by the Cabinet member responsible for culture, which sends the agenda and the Order of the Day within at least seven days.
4. The remaining members of CIMEC may request the introduction of other points on the agenda, provided it falls within the functions of CIMEC.
5. In the final part of the agenda there is a single item entitled Articulation, which refers to matters within the jurisdiction of other ministries, which are also discussed in the meeting, provided there is more than one link between the ministries.
6. In consideration to the previous point, only prior registration of the members of the Committee is needed.
7. The report of the meeting is sent to the Minister responsible for the Presidency of the Council of Ministers within seven days, who may extract a summary for the Council of Ministers or the Prime - Minister, if deemed necessary.

Article 5
Competence

Committee competencies:

- a) Articulate policies and define joint strategies of social intervention
- b) Make proposals for legislation on cross materials
- c) Propose sectoral projects for competitive grants of Cultural Patronage
- d) To propose projects for funding Autonomous Support Fund for Culture.
- e) To certify sectoral funds for Autonomous Support Fund for Culture
- f) To advise on Creative Economy issues

Article 6
Entry into force

This Resolution shall enter into force on the date of its adoption by the Council of Ministers

