



International
Labour
Office

▶ Promoting decent work in the African cultural and creative economy



▶ **Promoting decent work in
the African cultural and
creative economy**

May 2022

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First published 2023



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ISBN 9789220392485 (Print)
9789220392454 (Web PDF)

Also available in French: *Promouvoir le travail décent dans l'économie culturelle et créative africaine*, ISBN 9789220392478 (Print) + 9789220392461 (Web PDF)

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Design by the International Training Centre of the ILO, Turin – Italy

Printed in Geneva

Foreword

This study is a call to action for an African cultural and creative economy that is thriving, sustainable and resilient. It provides direct support for achieving the objectives of the African Union (AU) Year of the Arts, Culture and Heritage (2021) under the theme “Arts, Culture and Heritage: Levers for Building the Africa We Want”.

The main objectives of the study were threefold: to identify the challenges and opportunities underpinning decent work in the culture and arts sector in Africa; to provide an outline of trends shaping the nature of work in the African cultural and creative economy, such as technology, globalization, demographics and the COVID-19 pandemic; and to conduct an analysis of the decent work challenges in the different countries and subsectors. In pursuing these objectives, the study has clarified the status, scope and existing dynamics of the value chain in this economy. This detailed evidence will be crucial for policy interventions going forward.

The study reports vital findings. First, that work in the African cultural and creative economy does not exhibit standard employment relationships. Rather, informality, the absence of standards and norms, the over-representation of microenterprises, insecure forms of employment, precarity and uncertainty characterize the work relationships. Indeed, employment in the cultural and creative economy is often temporary or part-time and is most often undertaken by freelancers through project-based work. Second, the COVID-19 pandemic has had a negative effect on the African cultural and creative economy and exacerbated many of the pre-existing decent work deficits in this sector. This has rekindled the urgent need for measures that provide social protection coverage, appropriate working conditions, respect for labour laws and gender equality. Third, the digital environment has dramatically affected this economy, leading to changes across the value chain as regards business models, stakeholder relationships, audience development, remuneration and intellectual property management. Indeed, African countries experience the effects of new digital technologies both positively, through new opportunities for “audience reach, innovation and growth”, and negatively, due to inadequate intellectual property protection leading to unfair remuneration of content creators.

Some key recommendations have come to light. First, the need for further investigation regarding, for instance, the conditions of migrant workers; conditions pertaining to child labour; and the range of workers’ and employers’ organizations not necessarily in the cultural and creative economy but which would provide an entry point for representation and organization, such as tourism bodies and general service organizations.

Second, the study recommends integrating decent work into the Revised AU Plan of Action on Cultural and Creative Industries (2022). This will support the inclusion of decent work principles in national cultural policies and labour laws.

Explicit linkages to cultural development and the promotion of decent work in such frameworks as the Charter for African Cultural Renaissance are urgently needed. Similarly, in relation to the Statute of the African Audio-Visual and Cinema Commission, the study proposes the need for the Commission to provide guidelines for addressing the decent work deficits for the audio-visual and cinema sector in Africa. In relation to human-centred recovery from the COVID-19 pandemic, the study suggests that the ILO should adopt an inclusive approach for the African cultural and creative economy through its enterprise development or informal economy programmes.

Finally, the study recommends the establishment of a programme to promote decent work in the African cultural and creative economy. This important programme would address labour relations, labour rights, entrepreneurship, skills development and employment prospects, social dialogue and representation, and social protection in the cultural and creative economy based on International Labour Standards.

Given the importance of this work, I would ask our readers to reflect on the key findings so that together we can make progress in improving decent work in the cultural and creative economy. This is therefore a call to join forces to pursue the recommendations of this study, including the development and implementation of a programme to promote decent work in the African cultural and creative economy, to which our three institutions are committed.

Furthermore, the ILO commits to promoting access to social protection, enhancing the transition from the informal to the formal economy and inculcating Occupational Safety and Health principles in the cultural and creative economy.

Ms. Cynthia Samuel-Olonjuwon

*ILO Assistant Director-General and
Regional Director for Africa*

Statement from UNESCO

In societies that are undergoing deep transformations, culture matters more than ever in strengthening social cohesion and mutual understanding and contributing to sustainable development and economic resilience. Its strength relies on its dual nature. On the one hand, culture is a powerful force for economic growth, income generation and job creation. On the other, culture is far more than a mere commodity. It carries our collective values and identities forward, strengthening our sense of belonging. The duality of culture offers many benefits for the sustainable development of our societies. Although the creative economy remains largely untapped, it is one of the fastest-growing sectors in the world. It accounts for 3.1 per cent of global gross domestic product, and the export of cultural goods and services reached US\$389.1 billion in 2019.

Too often, the impact of culture is underestimated and not connected to the social and economic issues of our time. Recently, the pandemic has demonstrated this all too well by exacerbating the vulnerabilities of the cultural sector. UNESCO estimates that the gross added value of the cultural and creative industries shrank by US\$750 billion in 2020. Behind these figures, the first people to be hit economically were cultural and creative professionals. In Africa, the cultural and creative sectors account for 8.2 per cent of the continent's workers. Many African artists and cultural professionals carry the burden of precarious contracts, low incomes and a lack of professional status. Yet the African creative economy is characterized by its vitality, employing young people and nurturing innovation.

Creative industries are indeed powerful drivers of more equitable, sustainable and inclusive growth strategies for African economies. This is because the creative industries contribute significantly to youth employment. Entrepreneurship is at the core of the continent's cultural and creative industries – performing arts, audiovisual, publishing, visual arts and more – which generate a broad range of employment opportunities. UNESCO endeavours to unleash the power of culture for the achievement of sustainable development, supported by a strong normative framework of conventions to safeguard and promote African cultural heritage and harness the economic potential of culture in the creative economy. This was recently demonstrated during the MONDIACULT 2022 World Conference in Mexico, in September 2022, which called for the full integration of culture as a global public good in the post-2030 Agenda for inclusive and sustainable development. Furthermore, specific to Africa, a Flagship Programme – “Promoting Cultural Heritage and Capacity Building” – has been developed within the framework of UNESCO's Priority Africa 2022–2029 Operational Strategy, contributing to Agenda 2063 and Agenda 2030.

In 2021, the African Union called for action with its theme of “Arts, Culture and Heritage: Levers for Building the Africa We Want”. This coincided with the entry into application of the Charter of the African Cultural Renaissance, which identifies culture as a key factor for peace and sustainable development in Africa.

UNESCO and the International Labour Organization (ILO) combined their mandates and expertise to stand beside the African Union in developing an ambitious programme to advance decent work and so harness the full potential of an inclusive, resilient and sustainable culture and creative economy in Africa. Together, we should strive to support cultural professionals in acquiring the economic and social rights enjoyed by other workers. We should continue to support them in accessing social protection, developing new dialogue mechanisms and gaining new skills. Together, we will be able to seize the opportunities afforded by innovative technologies and the new digital environment. Together, we will be able to act in favour of gender equality and ensure equal treatment for all workers.

I hope that this study – the result of an inclusive and participatory consultation process – will be useful in providing an overview of the challenges and opportunities for promoting decent work in the African cultural and creative economy. It reminds us of the various situations and forms of employment that prevail across the continent. As a first step, it will suggest guidelines for developing a continental programme. Rather than providing a standardized response, it will reflect the real needs of individual countries. Moving ahead, UNESCO is looking forward to working hand in hand with the ILO and the African Union Commission to explore new ways of leveraging opportunities, developing innovative approaches to promoting decent work in the cultural and creative economy, and unleashing the creative potential of the continent while fostering digital creativity.

Mr. Firmin Edouard Matoko

*Assistant Director-General, Sector for Priority Africa and
External Relations, UNESCO*

Statement from the African Union

The African Union vision for the development and promotion of the cultural and creative industries (CCIs) and the cultural and creative economy (CCE) is enshrined in the AU Agenda 2063: The Africa We Want. Aspiration 2 is for an integrated continent, politically united and based on the ideals of pan-Africanism and an African Renaissance. In addition, Aspiration 5 envisions an Africa with a strong cultural identity, common heritage, shared values and ethics.

The concept of cultural and creative industries was first coined in 1992 in the Dakar Plan of Action on Cultural Industries, developed in response to UNESCO's call for a World Decade for Cultural Development (1988–1997). The Dakar Plan of Action led in 2008 to the development of the AU Plan of Action on Cultural and Creative Industries and the current revised AU Plan of Action on Cultural and Creative Industries (2022).

The review of the Plan of Action was carried out to ensure that current trends in the African creative economy were included in the revised African Union Plan of Action and to provide a focus on potential areas for the development of the creative sector on the continent. The revised document also links the African Continental Free Trade Area (AfCFTA) to supporting the creative economy of the African continent.

While for over three decades we have seen many opportunities for the growth of the cultural and creative industries, the CCIs have also faced many challenges related to the working environment of their practitioners and the issue of remuneration commensurate with the human resources invested. While supportive policy instruments exist, these challenges needed further analysis. This study on Promoting Decent Work in the African Cultural and Creative Economy has therefore been conducted at an opportune time and has provided us with a situational analysis, detailing the challenges and opportunities for the growth and sustainability of the CCIs.

We appreciate the role played by all who have made this study a reality. The ILO, its Regional Office for Africa and UNESCO have played a key role in the conceptualization, development and finalization of the study. We thank the research and support teams which took part in the whole process of data collection, analysis and finalization of the study, as well as the respondents who provided data for the study. Our gratitude also goes to the Member States' experts who participated in the validation of the study and provided valuable inputs.

Given our youthful population, with about 60 per cent under the age of 25 and a generation consisting of over 51 per cent women, we call for more investment in the CCIs so we can reduce the number of unemployed young people and bridge the inequality gap. We are guided by this study to recognize the role of youth and women in contributing to building nations' economies through the cultural and creative industries.

In our quest to promote the development of the CCIs in Africa, we will endeavour to ensure that all relevant AU policy frameworks are aligned to support the growth of the CCIs and the cultural and creative economy on the continent.

H.E. Ambassador Minata Samate Cessouma

*Commissioner for Health, Humanitarian Affairs and
Social Development, African Union Commission*

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Acknowledgments

This report was prepared under the leadership of Cynthia Samuel-Olonjuwon, Assistant Director-General and ILO Regional Director for Africa, who enthusiastically embraced the project from the beginning and provided vital support throughout the process. Peter van Rooij, Deputy Regional Director for Africa, Alexio Musindo, Director, CO-Addis-Ababa, and Dramane Haidara, Director, DWT/CO-Dakar, made significant contributions to the report.

Avril Joffe and Ayeta Wangusa, supported by a team of researchers composed of Florence Mukanga-Majachani, Marie-Laure Soukaina Edom, Ojoma Ochai, Pedro Affonso Ivo Franco and Tojo Rakotomalala Yharimanana, were the main authors of the report. The technical work on this publication was coordinated by Joseph Momo, Chief of the Regional Programming Unit of the ILO Regional Office for Africa, Margherita Licata, Specialist, Private Services Sectors, ILO Sectoral Policies Department, Ken Chamuva Shawa, Senior Economist at the ILO Regional Office for Africa and Baizebbe Na Pahimi, Programme Analyst at the ILO Regional Office for Africa. The ILO Regional Office for Africa wishes to acknowledge the helpful comments and suggestions on the draft provided by ILO colleagues in Africa, namely Annamarie Kiaga, Coen Kompier, Dramane Batchabi, Eric Oechslin, Hopolang Phororo, Jealous Chirove, Jens Dyring Christensen, Joni Musabayana, Julie Kazagui, Ricardo Irra, Samuel Asfaha, Siska Dubbert, Vanessa Phala, Wellington Chibebe and Yacouba Diallo.

The ILO Regional Office for Africa also sincerely appreciates the assistance of the Culture Unit Team of the UNESCO Regional Office for West Africa-Sahel and the Diversity of Cultural Expressions Entity at UNESCO headquarters in reviewing the paper. Further, the Regional Office for Africa expresses its sincere gratitude to the African Union Commission for its support. The study benefited from comments by African Union Member States during the workshop consultation on the draft common African position (CAP) on restitution of heritage resources and the draft study on promoting decent work in the African cultural and creative economy held in Dakar in August 2022. Elizabeth Coleman and the ITCILO edited the report. Marie Christine Moulod provided administrative support throughout the process.

Executive summary

1. Objectives of the study

The study was undertaken between 21 September 2021 and 21 February 2022. It identified the challenges and opportunities for promoting decent work in the culture and arts sector in Africa. The context for this analysis includes the ILO Centenary Declaration for the Future of Work, 2019, the Abidjan Declaration (2019), the ILO's Global call to Action (ILO 2021a), the AU Social Protection Plan for the Informal Economy and Rural Workers (SPIREWORK) (AU 2011), the Revised AU Plan of Action on Cultural and Creative Industries (2008), and the Statute of the African Audio Visual and Cinema Commission (2019).

The starting point for the study is the status and scope of the African cultural and creative economy (CCE), including cultural workers and employers who occupy the respective cultural value chains and their associations and organizations. The study chose five sectors of the CCE to investigate more thoroughly, each located in one of the five subregions of Africa: cultural heritage in Egypt, dance in the DRC, fashion in the United Republic of Tanzania, film and TV in Nigeria, and live music in South Africa.

The study selected dance in the DRC because it is part of the performing arts domain and for the global reputation of Congolese rumba and its “queen dancers”, which in December 2021 was inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity.. Dance is typically organized by arts and culture organizations which rely on funding support (national or international) for their viability.

Cultural Heritage is a complex sector: tangible heritage is typically organized by governments, with formal types of employment, while intangible heritage is typically community-driven. The cultural heritage study was conducted in Egypt in order to assess the decent work scenario in a formal setting.

The Nigerian film industry, known by many as Nollywood, is a significant sector on the continent. Producing approximately 50 movies per week, it exemplifies the diversity and vast number of cultural occupations required to produce this content for cinema, TV and digital. This inspired the researchers to explore whether and/or how decent work principles are applied in the sector.

Live music and fashion, on the other hand, are more commercial cultural expressions that rely on private infrastructure (studios, equipment, venues, factories), global markets and a paying audience for their viability. However, the dominant forms of organization are microenterprises and informality. In the case of live music, South Africa's laws governing decent work are more progressive due to trade-union activity, with the Trade Union of Musicians of South Africa (TUMSA) recently lobbying for the amended labour laws to cater for freelance musicians as workers.

For the fashion sector, we chose the United Republic of Tanzania as a case study, because it hosts the largest annual event in East and Central Africa: Swahili Fashion Week. This event gives fashion and accessory designers from Swahili-speaking countries a platform for networking, marketing and showcasing their work (VoyagesAfriq 2019, Ramadhani 2021).

This research has uncovered gaps that ought to be part of future studies. There is a need to scope the extent and impact of migrant and child labour, and of cooperatives, in the various sectors in order to provide a more holistic understanding of decent work in the African CCE.

2. The African cultural and creative economy (CCE)

The African CCE refers to activities, goods and services whose inspiration is derived from tradition, rituals, heritage, artistic and creative expressions, as well as technology, with the aims of economic growth, social inclusion and human development. A robust, well-functioning CCE is bolstered by both basic and tertiary education and formal and informal adult training, business support services, a conducive legislative and policy environment, and a set of institutional arrangements underpinning the CCE's respective value chains (finance, legal, worker bodies, trade unions, employer organizations, sectoral bodies). Many of these are absent on the African continent or are inappropriate for the effective functioning of national CCEs.

According to the African Union (AU), 60 per cent of Africa's population is under 25 years of age, which puts the continent in the top ten of the world's youngest populations. More than half the population (51 per cent) are women (AU 2021). Given the creativity and innovative character of the CCE, the African Union (AU) argues that it is important to empower young people to participate meaningfully in the economy so as to enhance growth, contribute to innovation and exports of competitive goods and services, and create employment opportunities for Africa's youthful population.

Exploiting the value chain in Africa's CCE would improve young Africans' livelihoods and engender sustainable development. However, Africa's CCE is currently poorly organized and is characterized by informality. This impacts all the sectors covered in this research, whether cultural heritage, dance, fashion, film and television or live music. Their ability to lobby and advocate for their needs, and to be represented vis-à-vis government, is hampered by a lack of representative bodies, for both cultural workers (labour) and for employers. Those that exist (actors' guilds in Nigeria, fashion associations in Tanzania, music promoters and trade unions in South Africa) are important entities to work with and strengthen going forward.

While cultural employment in Africa has been defined to mean **cultural occupation** and **work in the cultural sector**, relevant data is not routinely collected by national statistical systems. In addition, work in the African CCE is often not defined as a standard employment relationship and is often characterized by the non-application of standards and norms, informality and insecure forms of employment, precarity and uncertainty.

The bulk of the activity of the various countries' CCEs takes place in the informal economy. There is a dominance of micro and small enterprises with precarious labour conditions, unsupported by social protection. CCE activity, being largely informal, is therefore unregulated, often untaxed and difficult to measure, with workers (artists, freelancers and others) mostly unregistered. This also means, as Joffe and Motholo (2021) have shown, that hardly any African governments understand how the sector is organized, appreciate its contribution, or recognize who its key participants are.

Research shows that there is substantial flux in employment types, such that cultural workers are able to move effortlessly between the formal and informal economies depending on prevailing economic conditions. In South Africa alone, statistics reveal the dominance of informality within cultural jobs, with 43 per cent informal and many people (32 per cent) working as freelancers or contractors. The corresponding figure for non-cultural jobs is 8.3 per cent (SACO 2017).

The Covid-19 pandemic revealed the importance of having social structures at community level to overcome the vulnerabilities and lack of social protection of informal cultural workers. These are crucial areas of focus that could be supported by the interventions we recommend below.

3. Key messages

Work in the African CCE cannot be said to be typical or standard in terms of employment relationships, given the lack of standards and norms, informality, prevalence of microenterprises and insecure forms of employment, precarity and uncertainty that characterize these relationships. "Employment" is often insecure (temporary, part-time) or consists of income-earning opportunities undertaken by freelancers, such as project-based work, short-term contracts or own-account work.

A necessary intervention will be to develop mechanisms to ensure that freelancers, microenterprises and informal workers have labour and social protections similar to other workers, and to enable, for some at least, a gradual transition from the informal to the formal economy as prioritized in the ILO Addis Ababa Declaration (2015a:3). Advocacy and lobbying, as well as the strengthening of social dialogue structures and workers' and employers' organizations, will be crucial for ensuring that the principles of decent work are applied to sector actors (cultural workers, freelancers, small/microenterprises), as well as getting governments (departments of labour and culture) to recognize the importance of sustaining the CCE.

There is a need to establish programmes to increase decent jobs for youth and women in this sector. This will mean developing appropriate legislation and economic policies, financial incentives, relevant education and training (including skills accreditation) and, very importantly, advancing labour rights and social protection for youth and women. A key starting point is to ensure the adoption of legislation by individual governments that extends social protection to cultural workers, freelancers and cultural professionals.

The Covid-19 pandemic has negatively affected the African CCE and exacerbated many of the pre-existing decent work deficits in this sector.

There is a need for government measures (guided by the AU Plan of Action on Cultural and Creative Industries) that provide social protection coverage, appropriate working conditions, respect for labour laws and gender equality. These are necessary conditions of a framework to ensure the African CCE contributes to human development, economic growth and social inclusion.

The digital environment has dramatically affected the CCE, leading to changes across the value chain, as Snowball, Tarentaal and Sapsed (2021) argue, and this has affected business models, stakeholder relationships, audience development, remuneration and intellectual property management. African countries experience the effects of new digital technologies both positively, through new opportunities for “audience reach, innovation and growth”, and negatively, given inadequate intellectual property protection and issues around unfair remuneration for content creators. This indicates a need for intermediaries, such as hubs, aggregators, incubators and accelerators, to bridge the gap between the CCE and the digital economy, as well as for strong workers’ and employers’ organizations to ensure a level-playing field for negotiating fair remuneration models. A further study is therefore needed to investigate the concept of decent work in the digital space for cultural and creative workers.

4. Decent work deficits

i. Employment opportunities, a key aspect of decent work, are measured, according to the ILO manual on Decent Work, by “indicators that provide insights regarding the quantity of labour demand and supply in an economy” (ILO 2013). However, the CCE is not characterized by standard employment relationships and is considered precarious and uncertain. In addition, the demand for and supply of labour in sectors such as live music in South Africa, dance in the DRC and fashion in the United Republic of Tanzania are characterized by informality. An exception in our study is the cultural heritage sector in Egypt, where the culture and media sector alone employed 13,034 people in cultural venues in 2018; and more specifically 1,968 employees in the public sector and public affairs, according to the Central Agency for Public Mobilisation and Statistics (CAPMAS). The Bibliotheca Alexandrina, for instance, has more than 2,440 employees. The archaeology professionals interviewed for this study put the number of archaeologists at around 1,000. Nevertheless, most jobs in the cultural heritage sector are considered informal, making it difficult to protect them. The development of Egypt’s heritage wealth also generates indirect employment through the tourism sector. As an illustration of cultural and non-cultural jobs created in the tourism and aviation sectors, CAPMAS statistics show that 45,746 were employed in the public sector in 2019.

ii. To be consistent with the concept of decent work, according to the ILO (2013) work must be “**productive and provide workers with adequate earnings**”. Although, a minimum wage system is established in many African countries in line with ILO Conventions,¹ none of the CCE sectors in the countries studied have minimum wages.

¹ These include the ILO Convention C131 (1970) – Minimum Wage Fixing; ILO Convention C095 (1949) – Protection of Wages; and ILO Convention C117 (1962) – Social Policy (Basic Aims and Standards).

In the United Republic of Tanzania, for instance, the Employment and Labour Relations Act, No. 6 of 2004 sets minimum wages for sectors such as health, agriculture and hospitality, but the CCE sectors are not included. Monthly salaries range from US\$128 to US\$227, with part-time workers paid piece rates of between US\$9 and US\$21. In contrast, in the formalized cultural heritage sector in Egypt, the minimum wage starts from US\$127.55 per month (2020), according to the Ministry in charge of Labour.

In South Africa, live music income is substantial and growing. Excluding income from informal settings such as clubs, restaurants, bars, churches and family gatherings, the fee for 30 minutes of live music is between US\$3,200 and US\$5,100 excluding VAT; a trio gig earns between US\$3,969 and US\$5,622, and a full band between US\$9,922 and US\$13,230. Pandemic-period fees were far lower, with solo artists earning US\$3,309 rather than US\$5,933 and a trio earning between US\$3,699 and US\$5,622 rather than between US\$7,938 and US\$8,599.

In the DRC, average salaries of employees in the dance sector are as low as US\$55 per month. It was noted that low salaries were not peculiar to the CCE but a widespread phenomenon. In Nigeria, most jobs in the film industry are freelance and the industry is dominated by gig workers, who may earn significant pay for individual gigs, but with the pipeline weak. This often means few gigs per year and so poor pay overall, even for the highest-paid professionals. As an example, a top-rate A-list actor would typically earn about US\$12,500 at official rates for one film and shoot five to six films a year, earning a total of just over US\$74,000 a year. He or she would also earn around US\$25,000 per brand endorsement, with about three a year totalling around US\$75,000. Total remuneration is therefore less than US\$150,000 annually.

iii. Adequate working-time arrangements are an essential aspect of decent work. Given that the CCE sectors are dominated by informality, with few formal enterprises or organizations, and that the nature of work in each sector and across each of their cultural value chains differs so widely, it is not possible to speak of a trend. For the fashion industry in the United Republic of Tanzania, working time differs between the public and private sectors. For instance, for the Vocational Education and Training Authority (VETA), which is a public institution, fashion tutors work for eight hours per day, from 7.30 a.m. to 3.30 p.m., with an hour for lunch break. In the private sector, working time is flexible and can be up to 10 hours, depending on the target to be met. In some cases overtime is paid, e.g. for a fashion show or wedding. Where fashion outlets are concerned, working hours are from 8.30 a.m. to 6.00 p.m. and outlets are open six days a week. Full-time workers are entitled to rest, public holidays and paid annual leave. In Zanzibar, which is predominantly a Muslim community, Friday is considered a day of rest.

For the cultural heritage sector in Egypt, which is positioned largely in the formal sector, employees work eight hours per day, six days per week, with a maximum of 48 hours per week and a minimum rest period of 24 consecutive hours per week. The retirement age is 60. For the film and TV sector in Nigeria, there is a pressure on producers to do more in shorter timescales, requiring cast and crew to work 12 to 18-hour days to maximize access to rehearsal and shooting venues. However, formal commissioners of content, such as streamers and broadcasters, typically have contractual clauses relating to decent working practices, including time spent working and safety standards, but this is mainly to limit the streamers' and broadcasters' liability and in practice is rarely adhered to.

In the DRC, decent working time applies to workers in formal organizations and institutions which are well structured, such as arts centres, NGOs and organizations like the Kin Art Studio and Studio Kabako. In these settings, dance professionals will have contracts stating working conditions. For the live music industry in South Africa, working time arrangements differ widely. While there are pockets of good practice, even “excellence”, in other areas there is no consistency, such as whether there is a signed contract for the gig, whether the price and working conditions are negotiated with the band leader, the length of sets, the number of sets played, rest times between sets, occupational health and safety obligations, and so on.

iv. Combining work, family and personal life relates to standards and rights at work and social protection. Several factors affect the work/life balance. It can be facilitated by reducing working hours or arranging for flexible working time, or hindered if long hours or erratic schedules are imposed. Another factor is the different forms of paid leave, for example “paid annual leave”, “paid sick leave”, “paid maternity/paternity/family leave”, or “paid parental leave” (ILO, n.d.a). The unemployment rate in the DRC stood at 10.27 per cent in 2020 and just getting a job in the dance sector was a greater priority than having decent work or a good work/life balance. There are no formal mechanisms for ensuring a decent work/life balance and any provisions offered are at the discretion of film project leads. In the live music sector in South Africa, the nature of this occupation (performing at night, being on the road, going on tour) means that, for many, family life is severely compromised. Currently there are no regulations to reconcile work and family life; rather, choosing livelihood over family or vice versa is a personal choice (and often experienced as a necessity by women musicians in particular). In the fashion sector in the United Republic of Tanzania, some tailors are allowed to work from home, so they are close to their young children. In one unique setting, women are allowed to come to work with their children.

v. The effective abolition of child labour and the elimination of all forms of forced or compulsory labour are fundamental principles and rights at work enshrined in the ILO’s fundamental Conventions and required by the ILO Declaration on Fundamental Principles and Rights at Work. The informality of the CCE sector and its lack of regulation means that many harmful and undesirable employment practices pass under the radar. In the fashion sector in the United Republic of Tanzania for instance, children are sometimes engaged in unpaid employment in the home setting. The research into dance in the DRC, which is also relevant to other CCE sectors, reveals a need to abolish employment that is risky for the life, safety and wellbeing of the dancers; employment for long hours with no rest; unpaid employment with harsh travelling conditions; employment without a contract or with a dubious contract; and, employment in unsafe conditions, such as poor flooring, exposed cables or cluttered stages.

vi. Stability and security of work is an important indicator of the degree of permanence of a worker’s job. The project-based nature of work in the CCE, combined in some sectors with its seasonality, its links to tourism, and the informality of the sector, means that there is little stability or security of work. There are outliers, such as curators in Egypt employed in state/ government-owned facilities, dancers in the DRC performing in established creative enterprises funded by international agencies (Goethe Institute, Alliance Française, hospitality sector), or people working in established film companies in Nigeria. However, in the fashion sector in the United Republic of Tanzania, there are few firms that offer full-term employment and job contracts. Rather, casual

workers earn their income on a piece-rate basis, which is intended to motivate them to work harder. Many workers are in precarious employment, sometimes even resuming work without a contract after its expiry. In the dance sector in the DRC, stability comes only when a person builds a reputation outside the DRC. The informal economy is prevalent in Egypt, affecting all sectors of activity and accounting for 63 per cent of total employment (including 45 per cent in the agricultural sector, 31 per cent in services and 25 per cent in industry). Working conditions have remained precarious in Egypt for the past twenty years, due in part to the inequitable distribution of wealth, socio-economic imbalances, job structures and a lack of respect for labour laws. In 2020, because of the Covid-19 pandemic, the number of precarious workers increased by 2.1 million, from 5.3 to 7.4 million, which includes those in cultural heritage linked to the tourism sector. In the film and TV sector in Nigeria, most workers are freelancers, so there is no job security. Additionally, the labour laws do not cover non-manual / clerical staff, so workers have no legal protections as the entirety of the employer's obligations are set out in their contracts of employment. In South Africa, although live musicians have multiple ways of earning income through fees, branding, merchandising, royalties and sync deals, respondents reported that it is impossible to make a living from music alone and musicians are obliged to find additional sources of income.

vii. Promoting equal opportunities and treatment in employment is also part of the decent work agenda. Gender equality and non-discrimination ought to be considered transversal issues (ILO 2008). Findings across the CCE sectors indicate that equal opportunities for men and women and for people living with disability, as well as for other groups and minorities, have not been achieved, with some exceptions for women in live music (South Africa), women in cultural heritage (Egypt) and women and disabled cultural workers in the United Republic of Tanzania. In the fashion sector in Tanzania, women are accorded equal opportunities. In some settings, however, women still suffer abuse from their husbands, specifically if they earn a higher income. In the DRC, the dance sector is male-dominated and not inclusive of people with disabilities, even as support staff. In fact, women must work harder than their male counterparts to be accepted and respected in the dance sector. In the cultural heritage sector in Egypt, however, women and young people are able to access jobs. While the cultural organizations interviewed affirm that there is greater feminization of jobs, reaching a rate of 80 to 90 per cent, CAPMAS statistics are very explicit: men predominate in public-sector jobs in the culture and media sector (17 per cent women as against 83 per cent men, out of a total of 1,901 employees). In Nigeria, women are over-represented in areas such as casting, styling, and welfare, but under-represented in technical jobs in production and post-production. In addition, Inkblot Women in Film reports that men and women are not paid equally and, in some cases, lead female actors are paid less than male supporting actors. In South Africa, the live music industry remains heavily male-dominated. Moreover, the technical side of the sector has been predominantly white-male dominated, although there is some evidence of change in the post-apartheid era. While disabled musicians are few and poorly represented amongst those with some employment, they are vocal and organized.

viii. Occupational safety and health at work are central aspects of decent work. In the United Republic of Tanzania, numerous occupational health and safety (OSH) acts (No 5, 2003; Notification of Occupational Diseases, Injuries and Dangerous Occurrence, 2016; First Aid and Welfare Facilities, 2015) apply to the factories and workshops of fashion brands and garment-making MSMEs. However, most of the fashion brands are not compliant with these acts, nor

have they insured their assets, and their employees are most vulnerable since they do not have medical cover. Most of the workers operate as freelancers or contractors, are self-employed or in the informal economy, and cannot claim for employment injury benefits, because they are not recognized by the law. In the DRC, there is a lack of adequate and safe physical space for dancers to create and practice. While there are various performance platforms throughout the country, there are few theatres, and norms and standards for safety and health at work are not considered. In South Africa, on the other hand, municipal authorities have health and safety standards and are generally able to ensure enforcement. In the cultural heritage sector in Egypt some occupations present health risks, in particular those involving products used for restoration or the upkeep and maintenance of sites. However, the sector strives to create a healthy and productive environment in the workplace and provides personal protective equipment to workers. In the film and TV sector in Nigeria, safe working environments are at the discretion of the project lead and vary widely. There are no known safety standards that the industry adheres to outside of contractual requirements. In South Africa, however, basic safety and health standards and regulations are generally observed for big events and by formal establishments, while smaller and informal events get away with non-compliance. Key issues for live musicians include poorly constructed stage set-ups and a lack of dressing rooms, which is of particular concern to women musicians.

ix. Social security is a vital component of the decent work agenda, relating to all measures that provide benefits. These may be in cash or kind and are designed to secure protection for workers from “(a) lack of work-related income (or insufficient income) caused by sickness, disability, maternity, employment injury, unemployment, old age, or death of a family member; (b) lack of access or unaffordable access to health care; (c) insufficient family support, particularly for children and adult dependents; and (d) general poverty and social exclusion” (ILO 2013). Most workers and practitioners in the CCE are excluded from labour relations coverage and social protection, *de jure* or *de facto*, as they do not fulfil the definition of “employee” (ILO 2021c). They are paid mostly by results or on a project basis, rather than for time spent. In this respect, the work of cultural practitioners can be called atypical, non-standard, or even marginal, ranging (often simultaneously) from freelance to contract work, self-employment, own-account, fixed-term, or part-time work, including employment in the informal economy. Artists’ mobility, and how this impacts on social security contributions and benefits, is also an issue in the region.

Research shows that the dance sector in the DRC operates with no social security coverage. By contrast, the cultural heritage sector in Egypt is characterized by formal enterprises and cultural organizations, and sector workers are able to access the social security system under the Egyptian Labour Code and be affiliated to the national social security system. Nevertheless, even in this sector self-employed workers and those in informal jobs are excluded from this system or have to arrange their own health insurance and retirement benefits; many do not take this initiative. In the film and TV sector in Nigeria, insurance applies only to large-scale productions in response to contractual requirements set by the commissioning agent for streamers and broadcasters, and even then it is of the most basic level and only for specific gigs (rather than for the individual throughout the working year). Although the Actors’ Guild launched a health insurance scheme for members in 2020, the uptake is limited as many actors are not members of guilds and associations because the benefits seem to be limited and engagement is top down. In South Africa live music practitioners are paid mostly by results/projects rather

than for time spent working. However, The South African Law Reform Commission released a media statement (19th July 2021) arguing for two substantial changes to labour relations legislation that will be hugely beneficial to live-music industry practitioners (and others in the CCE), whether working formally or informally, when it comes to accessing social security. In the United Republic of Tanzania, where the law is clear about remitting social security contributions to the National Social Security Fund, this is often not complied with by fashion employers in the private sector.

x. Social dialogue consists of all forms of negotiation, consultation and exchange of information between representatives of governments, employers and workers on issues of common interest. In the African CCE there is an absence of, or only weak, representative bodies for cultural workers and few, if any, sector-specific trade unions, except as regards live music in South Africa and guilds and associations in Nigeria or sector-specific employer organizations. In the cultural heritage sector in Egypt, dance in the DRC, film and TV in Nigeria and the fashion sector in the United Republic of Tanzania, there are no platforms involved in employment negotiations, let alone focused on decent work. Most employer associations are more interested in organizing access to finance or markets. In South Africa, however, the key union for the music industry is TUMSA (Trade Union for Musicians of South Africa). TUMSA was founded in 2016 and formally registered in 2018. Although it is a relatively new organization, it currently boasts 2,112 members, who are all professional musicians. One major achievement has been TUMSA's ability to engage with the Government to reject the Copyright Bill, funded by big-tech companies such as Google, which favoured their own exploitative interests rather than those of the owners of musical works.

xi. Where support for an enabling environment for micro, small and medium-sized enterprises (MSMEs), is concerned, business and financial support is often received from non-governmental organizations (NGOs), international organizations and agencies (Africalia, ProHelvetia, among others) or the cultural programmes of diplomatic missions. Seldom are supply-side measures, business support services or financial instruments appropriate for the African CCE or, if they are appropriate, creative enterprises and cultural practitioners fail to access them (they do not always recognize themselves as industries, are not aware of these facilities or are too informal). State support in the form of supply-side measures to encourage the export/distribution of CCE goods and services, and the business and trade aspects of the sector, is very limited. In Egypt, the business environment seems to be increasingly favourable to the creation of cultural enterprises. Paradoxically however, the cultural sector does not systematically benefit from support mechanisms for business creation, while the tax system still limits promoters' capacity to enable the transition from the informal to the formal economy. In Nigeria, on the other hand, support mechanisms for MSMEs include programmes, innovation schemes and other supply-side measures such as training, but come with guidelines that are opaque and bureaucratic. Similarly, in South Africa, venue owners, creative enterprises and small business owners in the live music ecosystem all stated that support for their business operations was negligible at best and zero at worst. In addition, access to finance is still limited as the collateral requirements for financing are always a deterring factor. In the United Republic of Tanzania, capacity support for the fashion sector is driven by a development agenda that channels its support for MSMEs through intermediaries and is not consistent. In the DRC, the dance sector has no funding support from the Government.

xii. The Covid-19 pandemic has dealt a significant human, financial and economic blow to the CCE sectors in Africa. The existing precarity and vulnerabilities (inadequate social protection coverage, poor working conditions, non-respect for labour laws, gender inequality) have been exacerbated. In the DRC, the situation is dire. The working environment for the dance sector has worsened, with a huge loss of income, and cancellation of tours and performances, lectures and training in the studio, leading to stress and the risk of mental health issues. No measures were taken by the Government and most dance artists had to do other work to survive or supplement their precarious incomes. In Egypt, on the other hand, the Government put in place measures to mitigate the impacts of the pandemic, including financial support, increased pensions, monthly payments to female heads of households in rural areas, and the implementation of a minimum wage in the private sector of US\$146. However, the CCE sectors have not benefited from these measures, since most workers are unregistered and informal. In Nigeria, the impact of the Covid-19 pandemic was significant for physical distribution, but digital platforms provided alternatives and increased their revenues. Grants and projects were cancelled and, with rising inflation, the financial impact has been considerable. While there were few or no support measures from the public sector, private organizations such as NETFLIX and the Africa Technology and Creative Group offered some relief by making grants to freelancers. In South Africa, the take-up of digital technologies in the CCE was fast-tracked by the Covid-19 pandemic. Previously, the uptake of digital technologies in the African CCE generally had been steadily increasing but at a slow pace. In the United Republic of Tanzania, however, the impact was not so severe as no economic lockdowns were imposed, although the national economy was disrupted by the impact of the pandemic on the global economy. While there was a slow-down in entertainment events and weddings that would normally occasion the purchase of new clothes, some fashion brands continued to market their products online.

5. The way forward

This research consisted of a rapid review and therefore has not been able to fully scope all the factors that impact on decent work in the African CCE. Key areas that require further scoping include:

- ▶ the conditions of migrants and foreigners involved in the respective CCE value chains;
- ▶ the extent of child labour in the various CCE sectors, in particular in dance and fashion, but more broadly in all CCE sectors;
- ▶ the range of workers' and employers' organizations not necessarily directly involved in the CCE but which could provide an entry point for representation and organization (tourism bodies, general service organizations, and the like).
- ▶ the range of labour and social welfare provisions and legislation that could be extended to include cultural workers, freelancers and cultural professionals, as with the current campaign to include freelancers in the definition of "employee" in South Africa.
- ▶ the issue of fair remuneration in the context of a digitalized CCE, which needs to be better analysed and addressed in the region;
- ▶ existing ILO programmes, such as enterprise development or the informal economy and vulnerable workers, through which relevant CCE concerns could be addressed, and mechanisms extended;

- ▶ mechanisms and systems to promote the representation of workers (both informal and formal) across all sectors, which could be extended to include cultural labour.

A key aspect of the study is that it will enable the ILO, UNESCO, and the African Union Commission to better support the CCE. It will be important to ensure that these recommendations are aligned to relevant AU policy frameworks such as the Charter for African Cultural Renaissance, the Statute of the African Audio Visual and Cinema Commission, the AU Plan of Action on Cultural and Creative Industries, the Abidjan Declaration, and the Global Call to Action.

This study suggests that the AUC needs to integrate decent work into the Revised AU Plan of Action for the Culture and Creative Industries prior to its adoption by ministers of culture, so that these principles can be integrated into national cultural policies and labour laws. In addition, the AUC should highlight the linkages between cultural development and the promotion of decent work in the framework of the Charter for African Cultural Renaissance. Where the Statute of the African Audio Visual and Cinema Commission is concerned, the study proposes the need for the Commission to set guidelines for addressing decent work deficits in the audio-visual and cinema sector. As regards human-centred recovery from the Covid-19 pandemic, the study suggests that the ILO should adopt an inclusive approach to the African CCE through its enterprise-development and informal-economy programmes.

A key conclusion of the study is the recommendation for a programme to promote decent work in the African CCE that addresses labour relations, labour rights, entrepreneurship, skills development and employment prospects, social dialogue and representation, and adequate social protection based on International Labour Standards.

The concept note for such a programme addresses the decent work deficits in the CCE sectors in Africa in relation to both the ILO mandate and the AU Agenda 2063. This concept note proposes a phased programme to promote decent work in the African CCE, as highlighted below.

6. Programme to promote decent work in the African CCE

1. The programme should focus on the continental level (the AU and partner organizations), the regional level (through regional economic communities) and the national level (working with departments of labour/employment and arts and culture).
2. The programme is designed in three phases, with short-term actions (end 2022), medium-term actions (end 2026) and long-term actions (end 2035).
3. The target group includes workers and employers in the CCE sectors, national governments, workers' organizations, and employers' organizations.
 - i. The short-term actions will include awareness-raising events and the facilitation of decent work in the African CCE by establishing/strengthening representative structures to foster social dialogue (sector-based employers' organizations, associations and unions). The first step (Dimension 1) will be to acknowledge the existing situation, choose one or more local partners, and identify and define the target groups. It will include raising awareness of the CCE and decent work among ILO collaborators on the ground and potential beneficiaries

of the intervention, and developing tripartite online and offline events. The second step (Dimension 2: facilitating representative structures) will involve identifying relevant organizations and supporting their structuring, and facilitating the constitution of workers' and employers' organizations.

- ii. The medium-term actions will include consolidating representative structures to facilitate dialogue and the co-creation of regional sectoral strategies for decent work and fair remuneration. This phase has two further dimensions. Dimension 3 (consolidate representative structures) requires technical assistance to strengthen the capacity of workers' and employers' organizations in the different sectors of the CCE. Dimension 4 (co-creation of a regional sectoral strategy for the decent work agenda) will consist of an invitation to engage in co-creation of regional sectoral strategies for decent work and fair remuneration for the CCE, the setting up of a regional (inter-agency and multi-stakeholder) working group to advance the decent work and fair remuneration agenda, a regional website on decent work and fair remuneration for the CCE, and permanent facilitation of the monitoring and evaluation of these guidelines in each country.
- iii. The long-term actions will include a review of the programme and support for the transition to formalization of the different sectors of the CCE (where appropriate). Dimension 5 (development of an overall mid-term evaluation to review the programme and prepare for further actions) will require the issuing of a call for tenders to conduct the evaluation, while Dimension 6 (support the transition to formalization where appropriate) will require a full mapping of informality in the CCE based on R204 (ILO 2015b); support for an enabling policy and business environment for decent work (particularly for young people and women), the inclusion of CCE components in the ILO's current and upcoming projects (specifically for vulnerable and informal workers, social protection, skills development and youth employment), and working with business support programmes nationally, regionally and continentally to create awareness of the decent work agenda in the services they offer.

Acronyms and Abbreviations

AACC	African Audio Visual and Cinema Commission
AFDB	African Development Bank
AU	African Union
AUDA-NEPAD	African Union Development Agency – New Partnership for Africa’s Development
AfCFTA	African Continental Free Trade Area
AFREXIMBANK	African Export-Import Bank
BRELA	Business Regulatory Authority
CANEX	Creative African Nexus
CCE	Culture and Creative Economy
CCIs	Culture and Creative Industries
CAPMAS	Central Agency for Public Mobilization and Statistics
CCIFSA	Cultural and Creative Industry Federation of South Africa
COSOTA	Copyright Society of Tanzania
COVID-19	Coronavirus disease
DCMS	Department for Digital, Culture, Media & Sport
EGP	Egyptian Pound
FAT	Fashion Association of Tanzania
FSPA	Films and Stage Plays Act
GDP	Gross Domestic Product
HEIs	Higher Learning Institutions
ILO	International Labour Organization
IP	Intellectual Property
IPR	Intellectual Property Rights
MDAs	Medium-Term Development Plans
MSMEs	Micro, Small and Medium-sized Enterprises
NDP	National Development Plan
NECTA	National Examinations Council of Tanzania

NSSF	National Social Security Fund
SACO	South African Cultural Observatory
SAMRO	South African Music Rights Organisation
SAUCCIF	South African United Cultural and Creative Industries Federation
SCC	Supreme Council for Culture, Egypt
SPIREWORK	Social Protection Plan for the Informal Economy and Rural Workers
RECs	Regional Economic Communities
RPL	Recognition of Prior Learning
TADA	Theatre and Dance Alliance
TFDA	Tanzania Fashion Designers Association
TUMSA	Trade Union for Musicians of South Africa
TVET	Technical and Vocational Education and Training
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNCTAD	United Nations Conference on Trade and Development
USD	United States Dollar
VETA	Vocational Education and Training Authority
WB	World Bank
WIPO	World Intellectual Property Organization
ZSSF	Zanzibar Social Security Fund



▶ 1.0 Background

1.1. The context

This work comes during a critical period when the world is counting the costs of the Covid-19 pandemic which in turn has tested the resilience of the African cultural and creative economy (CCE). The pandemic has exposed inadequacies in social protection coverage, occupational safety and health (OSH) systems, and working conditions. The absence of associations or professional bodies supporting cultural workers has exacerbated the situation. This highlights the need for robust policies and strategies to support and strengthen the CCE.

The impact has been more severe than previously assumed. For instance, the recent report on [Reshaping Cultural Policies for Creativity](#) (UNESCO 2022) shows that “the cultural and creative sectors were among the hardest hit by the pandemic, with over 10 million jobs lost in 2020 alone”. The report also highlights the decline in public investment over the last decade, with creative professionals remaining vulnerable and unregulated. A study such as this will have enormous value in developing a sustainable approach to promoting and ensuring decent work in the African CCE.

As it stands, almost **60 per cent** of Africa's population is young (under 25 years of age), making the continent the youngest on the planet (Mo Ibrahim Foundation 2019). The **UN Department of Economic and Social affairs** notes the rapid growth of the number of youth in Africa. In 2015, 226 million youth aged 15-24 lived in Africa, accounting for 19 per cent of the global youth population. By 2030, it is projected that the number of youth in Africa will have increased by 42 per cent. Africa's youth population is expected to continue to grow throughout the remainder of the 21st century, more than doubling from current levels by 2055" (UN 2015). This means that introducing better policies and strategies generally, and for the cultural and creative economy in particular, will have a strong multiplier effect for generations to come.

The uptake of digital technologies, hugely accelerated by the Covid-19 pandemic, has also had a big impact on the CCE and on young people. Nevertheless, upskilling and reskilling also needs to accommodate older generations to enable their participation in the cultural value chains of the CCE. AUDA-NEPAD (2020) reports that growth in access to the internet increased from 21.8 per cent in 2013 to 41.9 per cent in 2019. However, it is also true that approximately 300 million Africans live far from any form of WIFI connection (fibre or cable) (AU-EU, n.d.a). The lack of access to high-speed internet remains a significant hurdle for Africa if it is to fully harness the potential of the digital transformation (World Bank 2021).

With a growing gender gap in Africa (**UN Women 2021**), there is the need for incubators, hubs and cooperative workplaces as business development support services for the CCE in the entrepreneurship ecosystem (enterprise development, business development service interventions, access to information, innovative solutions, scaling up of new business models). Our desk research has addressed the needs of micro, small and medium-sized enterprises (MSMEs), gaps in the enabling environment for enterprise development, and access to finance for innovation and the development of new business models as preconditions for enabling decent work in the African CCE.

UNESCO (2022, p. 44) notes that "culture and creativity account for 3.1 per cent of global Gross Domestic Product (GDP) and 6.2 per cent of all employment. Exports of cultural goods and services doubled in value between 2005 and 2019, reaching US\$389.1 billion in that year". UNCTAD research suggests that the CCE will reach a "global valuation of \$985 billion by 2023 and could represent 10 per cent of global GDP before 2030, according to think tank **G20 Insights**" (**UNCTAD 2021**).

The ILO (2018) reports that worldwide, more than 60 per cent of the total employed population, or two billion people, generate an income in the informal economy. Of these, women account for a little over 740 million. As the ILO (2018) explains, in low- and lower-middle-income countries, women are more likely to be engaged in informal employment, often in the most vulnerable situations. In Africa, 85.8 per cent of employment is informal (ILO 2018). Informal work in Africa offers multiple opportunities to those who are most vulnerable, such as the poor, women and youth (AFDB 2013; Joffe 2021).

A recent study (PEC and British Council 2021) entitled “The Relationship between the informal economy and the cultural economy of the Global South” provides evidence of the dominance of informality in the CCE of the Global South, meaning that practitioners do not benefit from intellectual property (IP) value capture in the form of royalties from copyright, data monetization, geographical indications, IP & Destination Branding and IP financing. This has revealed that the sector is exploitative and characterized by poor working conditions, abuse of women and children, a lack of social protection, unregulated safety conditions, lack of property rights and failure to appropriate value from innovative products (particularly for women), lack of representation and poor access to finance, business support or any form of social protection.

Accessing Covid-19 pandemic relief was particularly difficult given, *inter alia*, the non-registration of cultural workers and cancellation of contracts, all of which highlights the negative consequences of informality. The study suggests that while the informal economy provides opportunities, it also undermines informal cultural workers’ capacity to build viable businesses and enjoy decent working conditions.² The present study investigates how this level of informality impacts on the promotion of decent work in the African CCE.

1.2. Rationale

The rationale of this study was to enable the ILO, UNESCO and the African Union Commission to gain a better understanding of the extent of decent work deficits in the African CCE. The study aimed to examine the challenges and opportunities for promoting decent work in the CCE in Africa. The context for this analysis includes the ILO Centenary Declaration for the Future of Work (2019), the Abidjan Declaration (2019), the ILO’s Global Call to Action (2021), the AU Social Protection Plan for the Informal Economy and Rural Workers (SPIREWORK), the Revised AU Plan of Action on Cultural and Creative Industries (2008), and the Statute of the African Audio Visual and Cinema Commission (2019).

The starting point for the study is a holistic view of the CCE, including both workers and employers and their respective organizations. The study chose five sectors to investigate more thoroughly, each located in one of the five subregions of Africa: cultural heritage in Egypt, dance in the DRC, fashion in the United Republic of Tanzania, film and TV in Nigeria, and artistic activities (dance, theatre, live music) in South Africa.

² See ILO Recommendation 204.

1.3. Objective

The objective of the assignment was to identify decent work deficits and explore opportunities for promoting decent work in the African CCE. A key outcome of the investigation was to recommend a programme of interventions to improve labour relations, apply international labour standards and fundamental principles and rights at work, stimulate entrepreneurship, skills development and employment prospects, foster social dialogue and representation, and provide for adequate social protection and occupational safety and health in this sector.

1.4. Specific objectives

1. Provide an outline of trends shaping the nature of work in the African CCE (technology, globalization, demographics, Covid-19, etc.).
2. Conduct an analysis of the challenges for promoting decent work in the different countries/ subsectors.
3. Conduct an analysis of the opportunities for promoting decent work in the African CCE.
4. Provide policy options for exploiting the potential of the decent work agenda.
5. Identify the key elements of a programme of interventions to promote decent work in the African CCE.



▶ 2.0 Methodology

2.1. Scope

Given the scale of the CCE in Africa, the study was limited in scope to one of the CCE sectors in one country in each of the five African subregions. The study therefore comprises five country case studies, with the focus on the challenges, opportunities, and policy and regulation options. The five case studies were chosen from the six cultural domains covered by UNESCO's 2009 Framework of Statistics (see Figure 1); none was chosen from Domain C: "Visual Arts and Crafts" or from Domain D: "Books and Press". The selected five case studies are as follows:

- ▶ Egypt's cultural heritage sector, from Domain A: "Cultural and Natural Heritage",
- ▶ South Africa's live music and the DRC's dance sectors, from Domain B: "Performance and Celebration",
- ▶ Nigeria's film and TV sector, from Domain E: "Audiovisual and Interactive Media",
- ▶ The United Republic of Tanzania's fashion sector, from Domain F: "Design and Creative Services".

The reasons behind the selection of the sectors are:

- ▶ Dance in the DRC, because it is part of the performing arts sector and due to the global reputation of Congolese rumba and its “queen dancers”, which in December 2021 received UNESCO-protected status. The dance sector is typically organized by arts and culture organizations which rely on funding support (national or international) for their viability. The researchers felt that this value chain would provide a unique reading of decent work in the cultural domain of performance and celebration from a civil society perspective.
- ▶ Cultural Heritage is a complex sector: tangible heritage is typically organized by government, with formal forms of employment, while intangible heritage (such as storytelling, generational customs, traditions and rituals) is mostly community-driven. The study was conducted in Egypt to provide a decent work scenario for cultural heritage in the formal setting.
- ▶ The Nigerian film industry, commonly known as Nollywood, is prolific, producing more than 50 movies per week, and a vast number of diverse cultural occupations are required to produce this huge amount of content for cinema, TV and digital. This inspired the researchers to explore whether and/or how decent work principles are applied in the sector.
- ▶ Live music and fashion are more commercial cultural expressions that rely on private infrastructure (studios, equipment, venues, factories), global markets and a paying audience for their viability. However, the dominant form of organization is informal, usually involving microenterprises.
- ▶ In the case of live music, South Africa’s laws governing decent work are more progressive thanks to a trade union culture, with the Trade Union of Musicians of South Africa (TUMSA) recently lobbying for amendment of the labour laws to cater for freelance musicians as workers.
- ▶ For the fashion sector, the authors chose the United Republic of Tanzania as a case study because it hosts the largest annual fashion event in East and Central Africa, Swahili Fashion Week. This event provides a platform for networking, marketing and showcasing for fashion and accessory designers from Swahili-speaking countries and beyond, enabling them to showcase their talent, market their creativity and network with clients and the international fashion industry.

The study analysed decent work in the African CCE using the ILO’s framework of 10 decent work indicators. The ILO defines decent work as “opportunities for everyone to get work that is productive and delivers a fair income, security in the workplace and social protection for families, better prospects for personal development and social integration” (ILO, n.d.b). In addition, it prioritizes equal opportunities for women and men, which is a critical aspect of democratic societies. The ILO Decent Work Agenda, launched in 1998, rests on four pillars:

- ▶ rights at work;
- ▶ employment creation;
- ▶ social protection;
- ▶ social dialogue and tripartism.

The Decent Work Agenda is aligned to Goal 8 of the Sustainable Development Goals, “Decent work and economic growth”.

The study therefore analysed the decent work deficits in the African CCE using the following ILO indicators:³

1. Employment opportunities,
2. Adequate earnings and productive work,
3. Decent working hours,
4. Combining work, family and personal life,
5. Work that should be abolished,
6. Stability and security of work,
7. Equal opportunity and treatment in employment,
8. Safe work environment,
9. Social security,
10. Social dialogue, employers' and workers' representation.

2.2. Study design

This study was conducted from October to November 2021. The methods included the collation of both primary and secondary data; a review of available literature; and structured interviews with cultural workers, cultural practitioners and professionals, government officials and sector/industry representatives.

To understand the context, a list of respondents was developed in partnership with the ILO, from which 38 sector/country-based practitioners were interviewed. Following the literature review and interviews, the data were analysed and patterns found, enabling the researchers to find commonalities between and the particularities of each country context.

The findings form part of a global background and provide a point of departure for designing a programme of interventions to improve labour relations, labour rights, entrepreneurship, skills development and employment prospects, social dialogue and representation, occupational health and safety, and adequate social protection in the African CCE based on International Labour Standards.

2.3. Limitations and opportunities

The rapid nature of this research and the embryonic understanding of decent work in the African CCE has resulted in some significant limitations. These were exacerbated by the inability to carry out in-country field research due to the Covid-19 pandemic.

First, these sectors (cultural heritage, dance, fashion, film and television, and live music) are not representative of all other countries in the various subregions nor of the continent. Nor can it

³ While the framework consists of statistical and legal indicators, the former were not included in the study as there is a lack of statistical indicators in each of the cultural domains investigated. As far as possible, the legal frameworks are included in the study.

be argued that other sectors in the same subregion would present similar opportunities and challenges. Nevertheless, the research is significant in that it provides an opportunity to craft a set of interventions to promote decent work in the African CCE and pilot these interventions in the specific countries targeted in this study.

Second, the CCE is large and, even though the scope of the research was narrowed to specific sectors in specific countries, it was misaligned with the resources and time devoted to this study. The lack of existing qualitative reviews of the various CCE sectors, and the absence of employers' organizations and worker-based associations or trade unions, meant that the research relied on expert industry informants drawn from the value chains of the respective CCE sectors. The availability of information from primary and secondary sources explains why some case studies (Annex 4) are more elaborated than others. It is therefore important to note that this is not meant to be a comprehensive mapping of the specific CCE sectors in each focus country, but rather provides illustrative and informative insights into the topic of decent work.

Third, other common limitations encountered in the course of the research were as follows:

- ▶ Only one country, South Africa, has a cultural observatory collecting basic statistics. There is no common statistical framework for the measurement of the CCE in Africa. The starting point for this methodological work should be UNESCO's International Framework for Cultural Statistics, which is the one used by the South African Cultural Observatory (SACO).
- ▶ Paucity of work and employment opportunities, the poor policy and regulatory environment and the lowly status of cultural work in general were the key priority areas for our respondents. Given that in most CCE sectors regular work or full-time employment is a rarity, for those with more regular work / income opportunities the question of "decent work" had seldom arisen, although cultural workers might well articulate exploitative relations, poor earnings, lack of access to social protection and the like.
- ▶ Poor internet connectivity and the high cost of data transmission meant that some respondents postponed meetings, some indefinitely.
- ▶ Some respondents declined to be interviewed or were too busy during the window of this research.
- ▶ The absence of qualitative and quantitative data is a limitation. There are very few studies of the African CCE (South Africa is an exception). Even in South Africa, however, national institutes of statistics do not adequately cover the CCE. The lack of documentation and research concerning the sector meant that most of the data had to be drawn from respondents' experience or from grey literature (newspaper articles, blogs, webinars, unpublished reports). There was therefore little opportunity to triangulate the material.
- ▶ The absence of programmes to promote decent work in the CCE, which could have been a source of information. However, from their research, the authors have drawn inspiration for the development of a concept note for an initiative on decent work in the African CCE.

For privacy and ethical reasons, we have not named our respondents in the report itself. However, all the respondents are listed in Annex 3 and they are deeply thanked for their time and generosity in contributing to this study. Special thanks are due to the extended ILO team for their support and insightful comments on the research as it unfolded.



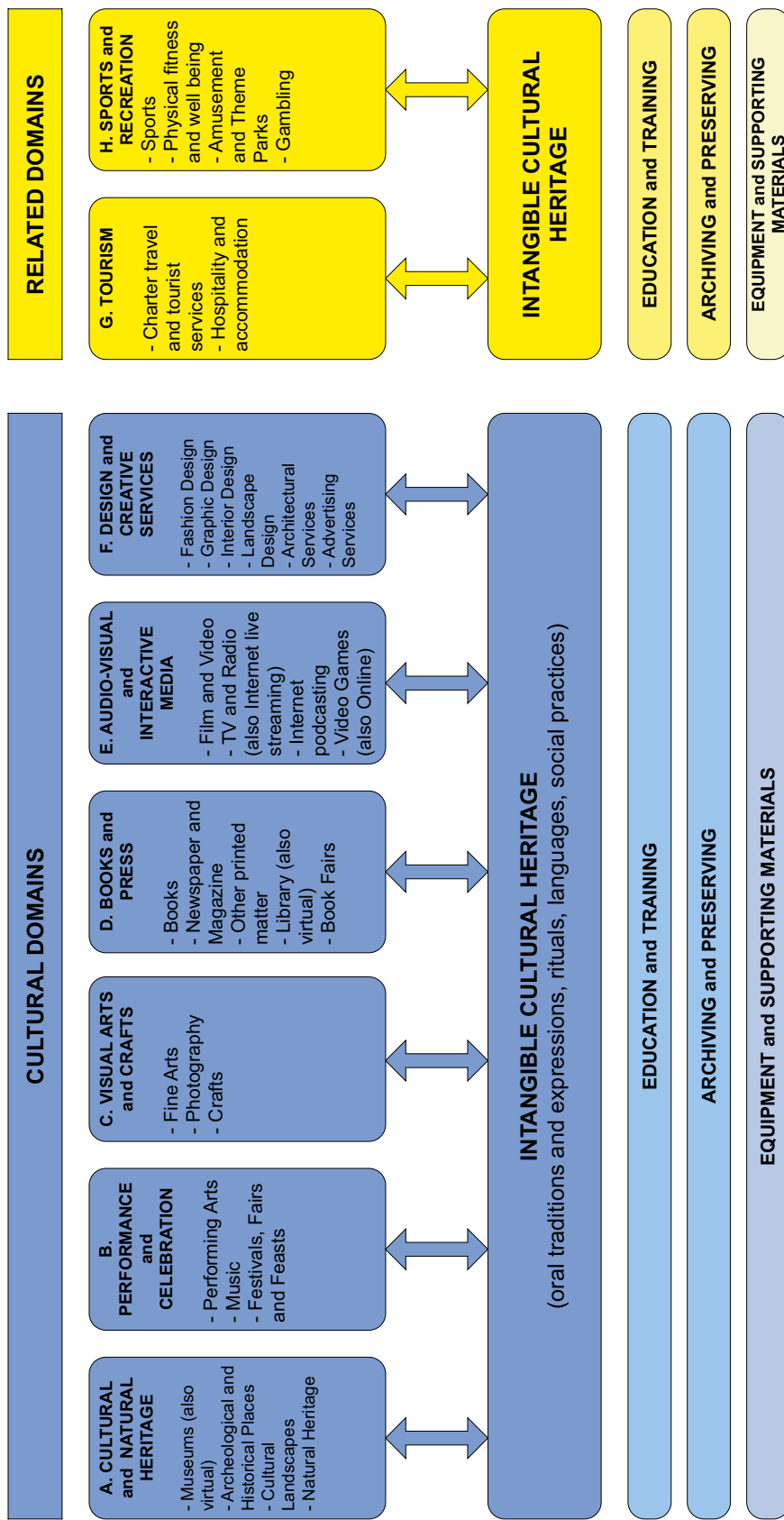
▶ 3.0 An overview of the African cultural and creative economy

3.1. Definitional issues of the CCE in the five subregions of Africa

There are multiple definitions of the CCE, and such terms as the “cultural and creative industries” (CCIs) are used in different ways. The study adopted the AU description of the CCE, based on UNESCO’s 2009 Framework for Cultural Statistics (See Figure 1), as a starting point for locating the key sectors in the analysis:

- ▶ Egypt’s cultural heritage sector in Domain A: Cultural and Natural Heritage,
- ▶ South Africa’s live music and the DRC’s dance sectors in Domain B: Performance and Celebration,
- ▶ Nigeria’s film and TV sector in Domain E: Audiovisual and Interactive Media,
- ▶ The United Republic of Tanzania’s fashion sector in Domain F: Design and Creative Services.

Figure 1. The cultural economy



Source: UNESCO-UNESCO Institute for Statistics, 2009 UNESCO Framework for Culture Statistics.

UNCTAD (2010) has tried to classify the various cultural and creative industries (CCIs) using different models, as illustrated in the table below.

Table 1. Classification of the CCE as derived from different models

DCMS model	Symbolic texts model	Concentric circles model	WIPO copyright model
	Core cultural industries	Core creative arts	Core copyright industries
Advertising			
Architecture	Advertising	Literature	Advertising
Art and antiques	Film	Music	Collecting societies
Crafts	Internet	Performing arts	Film and video
Design	Music	Visual arts	Music
Fashion	Publishing		Performing arts
Film and video	Television and radio	<i>Other core cultural industries</i>	Publishing
Music	Video and computer games	Film	Software
Performing arts		Museums and libraries	Television and radio
Publishing	<i>Peripheral cultural industries</i>		Visual and graphic art
Software	Creative arts	<i>Wider cultural industries</i>	
Television and radio		Heritage services	Interdependent copyright industries
Video and computer games	<i>Borderline cultural industries</i>	Publishing	Blank recording material
	Consumer electronics	Sound recording	Consumer electronics
	Fashion	Television and radio	Musical instruments
	Software	Video and computer games	Paper
	Sport		Photocopiers, photographic equipment
		<i>Related industries</i>	
		Advertising	Partial copyright industries
		Architecture	Architecture
		Design	Clothing, footwear
		Fashion	Design
			Fashion
			Household goods
			Toys

Source: UNCTAD 2010, p. 7.

However, many of these definitions are simply those elaborated by UNESCO (cultural industries, cultural expressions): “Those industries that combine the creation, production and commercialization of products which are intangible and cultural in nature. These contents are typically protected by copyright, and they can take the form of goods or services”.

Some are drawn directly from the UK’s DCMS definitions of the cultural and creative industries: “Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”.

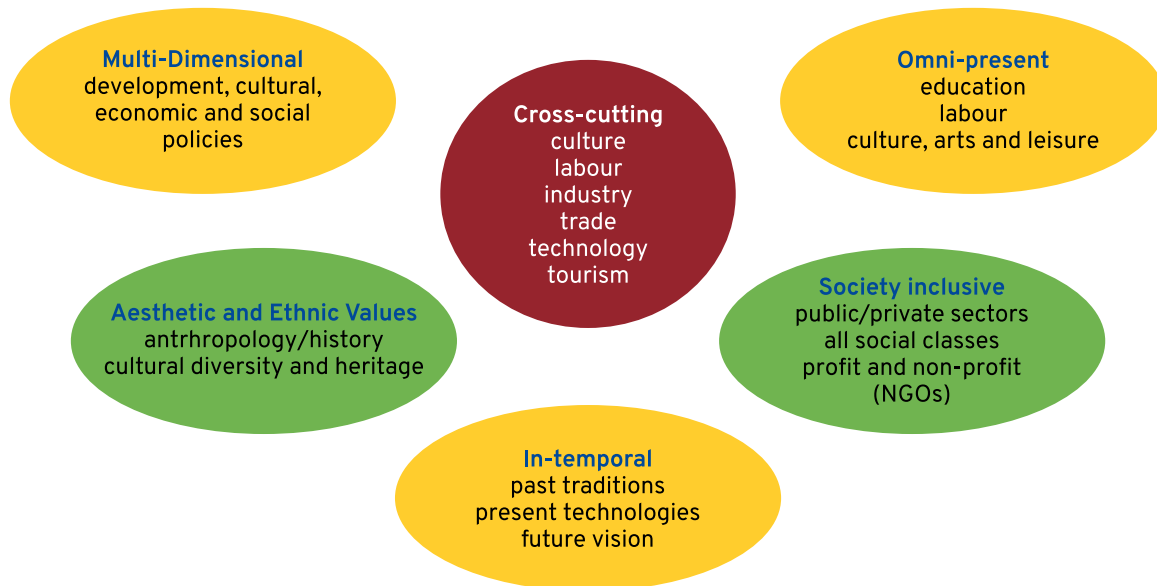
UNCTAD (2008) combines the UNESCO and UK’s DCMS definitions and states that the creative industries:

- ▶ “are the cycles of creation, production, and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- ▶ constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;
- ▶ comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;
- ▶ are at the crossroad among the artisan, services and industrial sectors; and
- ▶ constitute a new dynamic sector in world trade”.

UNCTAD also introduces the creative economy concept to the vocabulary of the CCIs. The creative economy recognizes “the feasible option for linking economic, technological, social and cultural development objectives in a globalizing world”. The definition notes the development dimensions of the cultural and creative economy (Figure 2). It highlights the intersection of the CCE with other sectors of society (education, labour, trade, finance, tourism, social development) and its influence on other dimensions (community participation, social cohesion, entrepreneurship, aesthetics, tradition and heritage).

Throsby’s concentric circles model (2008), on the other hand, argues that it is the cultural value of cultural goods that gives these industries their most distinguishing characteristic. The model suggests that the origination of creativity is central to the core creative arts, consisting of sound, text and image. Creativity and its influences are present throughout the layers or “concentric circles” and, as it diffuses outwards from the centre, the proportion of cultural content decreases and that of commercial content increases.

Figure 2. UNCTAD's Development Dimensions of the Creative Economy



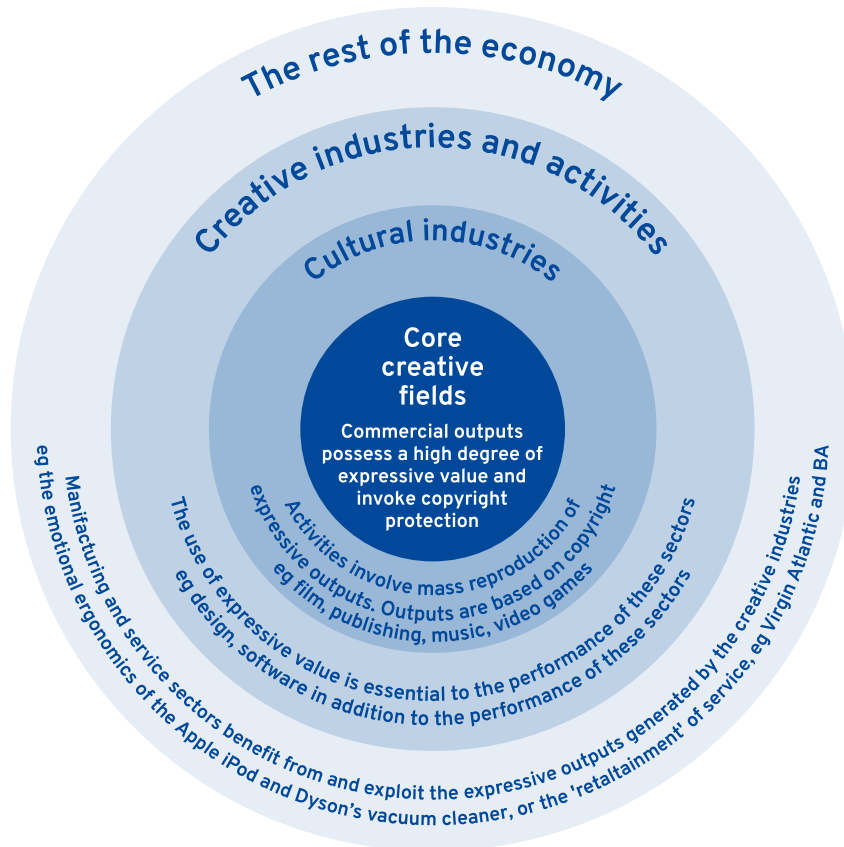
Source: UNCTAD, 2010

According to the WIPO, copyright-based or creative industries are those industries that exploit copyright and related rights protections. WIPO has supported several African countries, in particular Botswana, Ethiopia, Kenya, Ghana, Malawi, South Africa and the United Republic of Tanzania, in measuring the economic contribution of these copyright-based industries in terms of GDP, employment and trade.

The categorization of copyright-based industries according to the WIPO guide takes into account four areas: core, interdependent, partial and non-dedicated. For example, music, theatrical productions and opera are categorized as a subsector of the core area, while apparel, textiles and footwear is a subsector of the partial category.

In addition, many commentators speak of the arts sector, the cultural sector (often but not always inclusive of heritage), the cultural or creative sector, the cultural and creative industries, and the cultural and creative economy. The stylised typology of the CCIs illustrated in Figure 3 introduces the concept of the relationship between the core creative fields/arts, the cultural industries, the creative industries and the rest of the economy, where employment is created and contributes to national GDP. Moreover, the cultural and creative industries intersect with other sectors of the economy, thus broadening the scope for the generation of non-cultural or non-creative occupations in the cultural and creative sector.

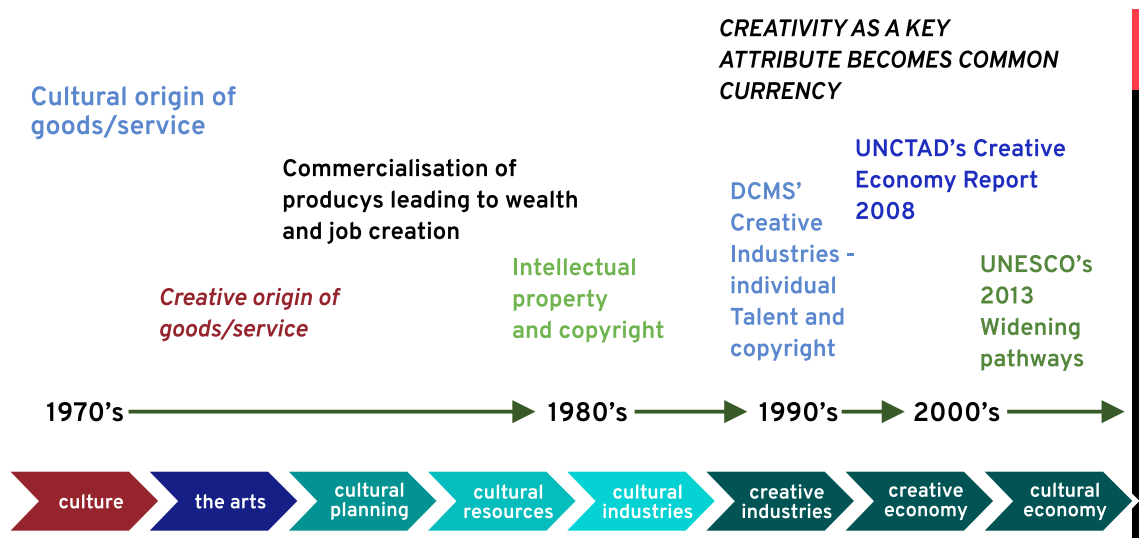
Figure 3. The cultural and creative industries – a stylized typology



Source: Nordic innovation centre, 2007.

Figure 4 shows the chronology of where these terms originated.

Figure 4. The trajectory of the cultural and creative economy



Source: Avril Joffe, 2014, updated 2021.

3.2. Definitional issues of cultural occupations in Africa

The ILO defines employed people as those of working age “who, during a short reference period, were engaged in any activity to produce goods or provide services for pay or profit. They comprise employed persons ‘at work’, i.e., who worked in a job for at least one hour; and employed persons ‘not at work’ due to temporary absence from a job, or to working-time arrangements (such as shift work, flexitime, and compensatory leave for overtime)”.⁴ Employment in the CCE is diverse and varies in terms of the work people do, the types of employment and the level and type of education required, as well as involving issues of gender, disability and race.

The prevalence of “non-standard forms of employment” in the African CCE is characteristic of the CCE generally and exacerbated by the informal nature of the sector. “Non-standard forms of employment”, “diverse forms of work” and “atypical forms of employment” are terms used when speaking about any employment relationships that deviate from standard employment. They could include:

- ▶ temporary employment,
- ▶ part-time work,
- ▶ temporary agency work,
- ▶ disguised employment,
- ▶ dependent self-employment.

Although there are cases of standard employment in the sector, these are fewer than non-standard ones and are usually associated with established or larger institutions and organizations such as publicly funded heritage or performing-arts institutions, broadcasters or established formal live-music venues.

3.2.1. Defining cultural employment

As the [ESSnet-Culture](#) report notes, cultural employment covers three types of practitioners:

- ▶ those in a **cultural occupation** and **working in the cultural sector** (e.g. a film-maker working for a broadcaster);
- ▶ those with a **cultural occupation but working in an unrelated sector** (for example, a film-maker working in the educational sector);
- ▶ those with a **non-cultural occupation but working in the cultural sector** (for example, a bookkeeper working in a dance company).

⁴ <https://ilostat ilo.org/resources/concepts-and-definitions/>.

3.2.2. Core cultural occupations⁵

Cultural work

- ▶ dancers (2454), choreographers (2454), visual artists (2651), photographers (3431)
- ▶ street, night-club and related musicians, singers and dancers (3473)
- ▶ composers, musicians and singers (2453)
- ▶ film, stage and related actors and directors (2455)
- ▶ gallery, museum and library technicians (3433)

Technicians

- ▶ technicians (3521)
- ▶ sound-recording equipment operators (3131)

Writers

- ▶ authors, journalists, linguists, editors (2451)

Artistic and cultural associate professionals

- ▶ other artistic and cultural associate professionals (3435),
- ▶ broadcast announcers (3472)
- ▶ gallery, library and museum technicians (3433)
- ▶ broadcasting and sound and vision recording technicians (3132)
- ▶ broadcasting and telecommunications equipment operators (3132)
- ▶ archivists and curators (2431)

Craft and related trade workers

- ▶ fashion and other models (5241)

Although the above list is not exhaustive of all cultural occupations, we have referred to specific occupations, where relevant, in this study.

3.2.3. Types of employment

- ▶ An **employee** has a written or oral contract with either a public or private employer and, in return for his/her work, receives remuneration (wages, salaries, fees, gratuities, payment by results or payment in kind).
- ▶ **Self-employed persons** work in their own business or professional practice.
- ▶ **Part-time employment** is anything less than full-time.

⁵ Some of the ISCO codes are used for the purposes of this study, however the research did not expand on these.

- ▶ **Temporary** work covers employees in a limited-duration post, either fixed-term or defined by a set of criteria (such as at the end of a project a full-time person returning to work after a leave of absence).

3.2.4. Level of education

Practitioners in the African CCE have attained different levels of education. UNESCO (2011) defines the different levels of education as follows:

- ▶ Primary education
- ▶ Lower-secondary education
- ▶ Upper-secondary education
- ▶ Post-secondary non-tertiary education
- ▶ Short-cycle tertiary education
- ▶ Bachelor's or equivalent level
- ▶ Master's or equivalent level
- ▶ Doctoral or equivalent level (UIS, ISCED 2011)

The case studies in this study examine education levels within the African CCE in relation to employment to identify the broad skill structure of CCE employment and assess the need for educational investment in the sector.

3.2.5. Types of education

Both formal and non-formal education is important for the African CCE. The former is governed by departments of education, is institutional, and is planned by public organizations and recognized private bodies. The latter is offered by private educational providers and, importantly, is considered additional or complementary to formal education. Non-formal education may also be of shorter duration or lower intensity, in the form of, for instance, short courses, workshops or seminars (ILO n.d.c).

Formal education is defined by the ISCED as education that is institutionalized, intentional and planned.

3.3. Digital trends and business models shaping the future of work in the African CCE

Across the CCE in Africa, there is a high volume of mobile connection to the internet, with almost 61 per cent of African web traffic being by mobile, according to Statista (2021b). Streamed video accounts for over 65 per cent of all mobile traffic by volume (Sandvine 2020). This means that consumption of creative content and the audience for artistic expressions is significantly augmented by digital distribution through mobile access. Although internet adoption still stands at only 24 per cent (GSMA 2019), the proportion of the population with internet access is set to grow rapidly (Research and Markets 2020).

In some territories, however, the digital divide exacerbates existing inequalities, given the high cost of data, poor internet connectivity and limited access to or unreliable electricity supply (Walker 2019).

Other emerging technologies, for instance artificial intelligence (AI), blockchain and extended reality are changing how content is produced, distributed, exhibited and consumed, and how data is tracked. Companies in countries like Egypt, Nigeria, Kenya, and South Africa are leveraging these nascent technologies to enhance their products, business processes and supply chains.

The digital environment has had a dramatic impact on the CCE, requiring fundamental changes in how the value chain is organized in each of the subsectors, and often creating direct links between creators and their audiences. In addition, aggregators and intermediaries now play a more important role in these value chains, ensuring a steady stream of content to consumers. This calls for new business models, different stakeholder relations and new forms of intellectual property management. As the take-up of cellular and wireless technologies increases, African countries are experiencing their effects both positively and negatively: positively as they open up unprecedented opportunities for innovation and growth; negatively given the lack of IPR protection and the difficulties in monetizing content on digital platforms.

The African fashion industry provides an interesting example, since it has difficulty in competing with international fashion brands with their fast-fashion business models and quick responses to the latest fashion trends. This is enabled by short production times, which result in quick supply to both market and customer. In response, the slow-fashion business model has begun to emerge. It is novel and focuses on creating sustainable luxury products in order to limit excessive consumption and create greater awareness when people purchase clothes (Pookulangara 2013). A good example is the “Handmade in Tanzania” brand, which makes hand-woven products from cotton. The slow-fashion business model is also concerned with creating an ethical supply chain using local resources and local business communities that promote sustainable consumption and production. Eco-labels are used to provide information and link buyers to a community, mainly women, disadvantaged groups or people with disabilities, which produce sustainable fashion accessories. Second-hand fashion is huge in Tanzania, especially for bags, shoes and clothes for young people, and the study identified one environmentally conscious start-up fashion brand, Ketrinique, which is upcycling second-hand designer bags with African fabrics.

The Covid-19 lockdown measures, such as banning public gatherings and encouraging social distancing, have pushed musicians to embrace technology as a way of producing, marketing and distributing their work. Respondents from the DRC and South Africa confirmed an abrupt migration to digital space on the part of consumers of music and dance. For the music sector generally, digitisation has led to the increasing prominence of digital distribution and consumption, especially on the part of young people, through mobile phones and various technology platforms. Increased use of the internet and hardware needed for mobile music reproduction has facilitated the sharing of copyrighted content, which has affected the sales of physical recordings.

The pandemic has brought about changing working methods and patterns in the cultural and creative economy. It has also changed consumers' and audiences' behaviour and consumption patterns, and has enlarged existing gaps in the funding and financing of new and innovative creative ideas. South African respondents highlighted that some emerging musicians have professionalized their work as a result of working online, for example using footage and professional recordings of their work which they can transmit to the wider world. Others noted the limitations of the online environment in that, while to some extent it can replace real experience, it is currently unable to replace live music earnings. The experience of #JerusalemaDanceChallenge, with its singing, dancing, and recordings by ordinary people throughout the world, is cited as a good example of the experiential aspect, though there remain concerns about remuneration and unequal treatment of the producer and lead singer, Nomcebo Zikode, who has threatened legal action (Chingono 2021).



▶ 4.0 The policy and legislative landscape of the African CCE

4.1. Continental policy frameworks and initiatives

4.1.1. Continental development frameworks

The [AU Agenda 2063](#) envisages a long-term (50-year) development trajectory for the continent. The developments to be fostered are “ongoing structural transformations; increased peace and reduction in the number of conflicts; renewed economic growth and social progress; the need for people-centred development, gender equality and youth empowerment; changing global contexts such as increased globalisation and the ICT revolution; the increased unity of Africa; and emerging development and investment opportunities in areas such as agri-business, infrastructure development, health and education as well as the value addition in African commodities”. Importantly, Agenda 2063 identifies key [Flagship Programmes](#) to enhance Africa’s economic growth and development and transform the continent.

The [AU Social Protection Plan for the Informal Economy and Rural Workers \(SPIREWORK\)](#) 2011: The rationale for its introduction is the lack of social security coverage for both informal and formal workers in Africa. Key Priority Area 4 of the Ouagadougou Plan of Action on Employment Promotion and Poverty Alleviation (EXT/ASSEMBLY/AU/4 (III), calls for “improving and strengthening the existing social protection schemes and extending it to workers and their families”. Some of the strategies for implementing this priority are:

1. Conducting multi-sectoral studies of levels of social protection for informal and rural workers and their families, and using this data to develop national plans for implementing SPIREWORK in conjunction with both government and international partners;
2. The Country Social Protection Plan for the Informal Economy and Rural Workers (SPIREWORK) must consist of:
 - i. a social protection package,
 - ii. a legal and regulatory framework,
 - iii. advocacy, statistics and knowledge management,
 - iv. organization and networking to empower and ensure informal worker participation in policy dialogue and social dialogue;
3. Support for formalizing the informal economy by establishing a legal and regulatory environment for sustainable enterprises, skills development and the progressive extension of labour and social protection. This work should be founded on the alignment of both SPIREWORK and the ILO Social Protection Floor Recommendation, 2012 (no. 202).

4.1.2. Continental cultural policy frameworks

To illustrate the policy and structural issues that impact on specific opportunities and challenges for promoting decent work, a number of AU texts and country-specific policies⁶ are included. The AU has been one of the first institutions to acknowledge the role of the CCIs in development. Although this discussion began as far back as 1992 with a report on “The Cultural Industries for Development in Africa: Dakar Plan of Action” (AU 2005), there has not been much progress in overcoming the challenges referred to in this document. Subsequent to the 2005 AU Plan of Action, a revised version was issued in 2005, the [Nairobi Plan of Action for Cultural Industries in Africa](#), and another in 2008, in Algiers (AU 2008). In these documents African ownership was highlighted as a priority, as well as the need for enhanced governmental support for the sector.

The [Revised AU Plan of Action for Cultural and Creative Industries \(2008\)](#) provides guidelines for the development and strengthening of Africa’s CCIs with a view to facilitating wider social and economic impacts. The plan acknowledges the importance of the CCIs and the role of the sector in stimulating inclusive development, good governance, economic empowerment, poverty alleviation, job creation, and trade and regional integration. The plan sets out key priorities for developing the African CCE and provides a framework for intergovernmental coordination among Member States, as well as among strategic partners and stakeholders.

⁶ Each case study has a section on the policy and regulatory framework for the country concerned.

The AU Plan of Action seeks to support Member States in setting up cultural and creative industry units with responsibility for coordinating implementation of the Plan of Action. This could well be extended to supporting the decent work agenda. The units will coordinate their efforts with other ministries responsible for legislation, trade, infrastructure and regulation of the CCIs. The AU Plan of Action also recommends the convening of multi-stakeholder groupings of pan-African institutions, artists and their associations, civil society, private-sector bodies, multilateral organizations, development partners, regional bodies, non-governmental organizations, academic institutions, think tanks, research centres, community-based organizations and other groupings with core functions within the CCI sector. This would provide an important space for promoting and implementing a decent work agenda for the continent's CCIs.

Another key AU document covering cultural policy is the [Charter for African Cultural Renaissance \(2006\)](#). The Charter affirms that African culture needs to be fully integrated into the political, economic and social liberation struggle, as well as into any rehabilitation or unification efforts, if it is to be meaningful. It empowers Member States to promote and reinforce pan-Africanism, cultural renewal and African identity. It also points out that globalization and, in particular, the rapid adoption of new information and communication technologies has resulted in huge challenges, not only for cultural identity and cultural diversity, but also for intercultural dialogue. This project can take inspiration from the Charter's objectives, which promote *inter alia* the dignity of African people; freedom of expression and cultural democracy; African cultural heritage; traditional knowledge systems; and the importance of culture for the promotion of peace and good governance. The Charter seeks to eliminate all forms of alienation, exclusion and cultural oppression. Finally, it encourages cultural cooperation among Member States in order to strengthen African unity by paying attention to African languages, intercultural dialogue, integrating culture into development strategies, and international cultural cooperation.

The [AU Model Law on the Protection of Cultural Property and Heritage \(2018\)](#). This is a continental instrument designed to assist Member States in developing national legislation (or revising and strengthening current legislation) governing the protection of cultural property and heritage. Some aspects of the AU Model Law might be pertinent to the work of promoting decent work in the sector, for instance the reference to the AU Agenda 2063, providing for both a national authority and community participation, seeking funding for further protection, establishing national databases, promoting the integration of decent work into national education curricula, and licensing and regulating imports and exports.

The [Statute of the African Audio Visual and Cinema Commission \(2019\)](#). The African Audio Visual and Cinema Commission (AACC) was established as a specialized agency of the African Union to enhance the development of the African audio-visual and cinema industry and facilitate the establishment of national, regional and continental structures for more effective cooperation among African States. In addition, the AACC aims to ensure that the audio-visual and cinematic industry promotes "creativity/innovation, integration, solidarity, respect for values and mutual understanding, and foster(s) peace and promote(s) a positive image of Africa".

The Statute is important in the context of promoting the Decent Work Agenda as it should facilitate the development of capacity and talent, as well as training and certification in this sector. It should also encourage pan-African television, digital and other networks to promote the continent's own perspectives and insights, as well as the distribution of African films continentally and internationally. These functions have implications for promoting decent work within the audio-visual industry.

4.1.3. Continental Initiatives

Important considerations for the Decent Work Agenda are two initiatives that will support development of the creative sector: the establishment of the African Continental Free Trade Area (AfCFTA) to accelerate intra-African trade and boost Africa's trading position in the global marketplace; and the African passport and free movement of people, which seeks to remove restrictions on travel, work and residence within the continent for African citizens.

The African Development Bank (AfDB) provides support for micro, small and medium-sized enterprises (MSMEs) operating in the African CCE, in particular in the fashion, film and food sectors. For instance, the AfDB established the Fashionomics Africa Digital Marketplace Initiative, which targets five countries (Côte d'Ivoire, Nigeria, Kenya, Ethiopia and South Africa). A feasibility study conducted by the Bank in 2016 led to the launch of the Fashionomics Africa prototype platform,⁷ which is designed to "connect and strengthen each link in the chain, from producers and suppliers of primary materials to manufacturers, distributors, and investors. With a focus on MSMEs, Fashionomics Africa seeks to foster an environment that creates quality employment and entrepreneurial opportunities, with increased access to finance, start-up incubation and acceleration, particularly for women and youth" (Franco and Njogu 2020).

The Creative Africa Nexus (CANEX), a programme initiated by the African Export-Import Bank (AFREXIMBANK), is designed specifically for African creatives, including digital innovators and experts, and fashion, film and music actors seeking opportunities to receive remuneration from their digital content. CANEX provides a space where creatives can share their experiences and find innovative solutions to sustain themselves and potentially thrive in the digital environment. Roughly US\$128M of the US\$500M facility allocated by Afreximbank as seed capital for CANEX has already been invested in the form of loans to artists and the facilitation of initiatives to activate the Nexus. The latest example was the participation of 20 apprentice fashion designers in the Portugal Fashion Show as part of the Bank's initiative to globalize Africa's fashion industry.

⁷ Fashionomics Africa, <https://fashionomicsafrica.org/about-us>.

4.2. National policy landscapes

4.2.1. The Democratic Republic of Congo (DRC)

The DRC's 2018-2022 Five-Year Development Plan constitutes the strategic framework for government action on national development. It prioritizes peace, security and political stability; growth and economic development; employment; poverty alleviation and social development; strengthening governance, including balanced development of the provinces; diversification and transformation of the economy; and development and modernization of infrastructure. It also identifies a number of priority sectors, in particular agriculture, extractive industries, the energy and water sector, construction and public works, transport, telecommunications, public finance and the financial sector (DR Congo 2019). The CCE is not identified as one of the priority areas but has some chance of benefitting from other interventions. For instance, improvement of telecommunications will improve digital communication and inclusion, given their role in the evolution of new information and communication technologies (ICTs).

Currently the DRC does not have a national cultural policy but there has been ongoing debate, and seemingly the political will, to elaborate a national policy for the sector. Law 11/023 (2012) confirms that sports and cultural activities are a fundamental right guaranteed by the State and protected by the Constitution. Following the intention expressed in its Growth and Poverty Reduction Strategy 2011–2015, in 2013 the DRC, with assistance from UNESCO, adopted a Declaration on Cultural Policy, whose key components include the following:

1. Identify and implement legislation and regulations on the status of artists and on investment in cultural production;
2. Establish measures on training, promotion, financing and other forms of support for cultural enterprises, as well as a legal framework and taxation;
3. Re-establish a fund for artists and cultural organizations. Reorganize the Ministry of Culture and Arts based on the principle of complementarity and efficiency (DR Congo 2013).

Unfortunately, the existence of this legislative framework has not given the sector much assurance where the provision of cultural activities is concerned. There have been few clear moves to integrate culture into sustainable development, nor has there been sufficient guidance on implementing these laws in existing school programs and other areas of Congolese life (World Bank 2019).

4.2.2. Egypt

The vision of Egypt under the Ministry of Culture is to establish a package of positive cultural values in the Egyptian community (Egypt, Ministry of Culture, n.d.), respecting diversity and difference, as well as enabling Egyptians to acquire knowledge, interact with the data of the contemporary world and become cognizant with Egyptian civilisation, history and heritage; in short, giving Egyptians free choice and securing their right to exercise and produce culture. These values make culture a source of power in bringing about development, adding value to the national economy and laying the foundation for regional and international soft power.

The country's executive programmes are designed to enhance positive values in the community, ensure cultural equity, develop talented and creative individuals, realize cultural leadership (Egypt's soft power), subsidize the cultural industries, promote cultural institutions and protect and reinforce cultural heritage.

Egypt established a Supreme Council of Arts and Letters in 1956 and has since changed its name to the Supreme Council for Culture (SCC). This institution is headed by the Minister of Culture and is responsible for the country's cultural policy. One of the objectives of the Supreme Council for Culture is to "facilitate the ways of culture for the people and link them to the spiritual values, by reaching the widest sectors of the masses while developing talents in various fields of culture, arts and letters, as well as reviving the ancient heritage and affirming the society's religious, spiritual and moral values" (Egypt 2020). In the context of this research, the SCC, with its task of examining and influencing the country's cultural policies, provides an institutional and political channel that actors can use to develop policies to promote decent work in the cultural heritage sector.

4.2.3. Nigeria

Since 2010, when the President announced a US\$200m intervention fund for Nollywood, various initiatives have been put in place. These include:

- ▶ Since 2012, a Creative Industry Fund that supports the film, fashion, crafts and music industries, mainly through debt financing at competitive interest rates but also through sponsorship and training programmes (bank of Nigeria 2015);
- ▶ From 2013 to around 2016, a Ministry of Finance ACT Nollywood project. This was a US\$20M grant scheme to support capacity-building, production and distribution in the film industry (project ACT Nollywood, n.d.).
- ▶ From 2014 to 2020, a Ministry of Trade and Industry growth and employment programme funded by the World Bank using a cluster-development approach to support capacity-building and innovation in the film and music sectors through grants and research (World Bank 2020).

The Economic Recovery and Growth Plan (2012 to 2020) (Nigeria, n.d.) identified key industries that were critical to economic recovery, including the creative industries and in particular film and music. Three objectives were set:

- ▶ To increase film production by 15 per cent annually;
- ▶ To generate US\$1 billion in foreign exchange from video exports by 2020;
- ▶ To strengthen the enforcement of intellectual property rights for Nigerian-produced artistic works.

The plan further outlined the following actions:

- ▶ Developing a special funding window;
- ▶ Giving the private sector incentives for investment;
- ▶ Taking action on the piracy of artistic works.

Actions taken based on the plan include awarding pioneer status to creative industries and granting tax incentives to sector businesses. However, the requirements [are opaque and difficult for sector businesses to meet, so adoption has been limited](#) (Ajumogobia and Okeke 2019).

The successor to this plan, the National Development Plan 2021 to 2025, also includes a focus on creative industries alongside tourism and hospitality, and includes the following commitments:

- ▶ Boost the capacity of ministries, departments and agencies (MDAs) to create an enabling environment for business creation and growth.
- ▶ Establish hubs for start-ups focusing on market access and financial support for creatives.
- ▶ Support MDAs by enabling them to exploit commercial opportunities.
- ▶ Promote partnerships between public, social and private sector actors to create better market linkages.
- ▶ Develop blended financial tools so that public agencies, artists and MSMEs have better access to finance. These can also be used to leverage private-sector investment.
- ▶ Classify intellectual property as a form of collateral so as to unlock lending to creatives by the Central Bank of Nigeria.
- ▶ Facilitate investments in the culture, creative, hospitality and tourism sectors as this will not only be beneficial to actors in the creative sector but will also boost revenues.

The plan was launched in November 2021 and implementation is yet to begin, although in April 2021 a US\$500M facility for the tech and creative industries was announced as being in negotiation (NIPC 2018) by the presidency: [Federal Government, AfDB to Create US\\$500m Innovation Fund for Tech, Creative Sector](#). As of December 2021, the project was approved and announced as a US\$618M intervention for the digital and creative industries in Nigeria. This [Investment in Digital and Creative Enterprises \(I-DICE\)](#) seeks to “promote investment in Information and Communications Technology (ICT) and Creative Industries, as part of efforts to build back better, greener, and more inclusively, in support of the government’s agenda to create more and sustainable jobs during and post the Covid-19 pandemic”. Finance is provided by the African Development Bank, the Agence Française de Développement (AFD) and the Islamic Development Bank (IsDB), and will be supplemented by co-funding by appointed fund managers and local investors.

Nigeria is a federal republic and culture is on the “concurrent” list, meaning that it can be legislated for and administered at both national and state levels. Various state governments (notably Lagos, hub of the creative industries) have initiated state-level interventions for the creative industries. In February 2021, the [Lagos State Creative Industries Initiative](#) was launched to offer free training to young people resident in the State in script-writing, directing, cinematography, film-making and fashion and styling (Lagos State Government 2021).

An analysis of all the listed initiatives shows that they are geared towards job creation and economic growth, often focused on women and youth. They are therefore in line with decent work Indicators relating to employment opportunities, adequate earnings and productive work. The focus on enhancing opportunities for women and youth is also broadly consistent with the “Equal opportunity and treatment in employment” decent work indicator.

4.2.4. South Africa

The key policy framework for South Africa is the [National Development Plan \(NDP\)](#) for 2030, which is seen as a guiding document for South Africa and aims to eradicate poverty and decrease inequality by 2030 (South Africa, Government of 2013). To operationalize the NDP, the Sixth Administration of government has developed a five-year implementation plan, the [Medium Term Strategic Framework](#) for the period 2019-2024 (South Africa 2020). This integrated monitoring framework identifies seven key priorities: “building a capable, ethical developmental state; economic transformation and job creation; education skills and health; consolidating the social wage through reliable and quality basic services; spatial integration, human settlements and local government; social cohesion and safe communities; and a better Africa and world”.

This policy landscape however sits on a contracting economy (it grew by only 0.2 per cent in 2019 and 0.8 per cent in 2018), exacerbated by the Covid-19 pandemic. The pandemic had a negative impact on external demand and domestic activity since the South African Government moved swiftly to restrict gatherings and implement containment measures. Estimates from the World Bank (2022) suggest that the economy contracted by 7 per cent in 2020, putting an additional 2 million people below the poverty line (those living on less than US\$5.5 per day). Pre-existing energy problems and the reintroduction of load-shedding of the electricity supply by the power utility, Eskom, contributed to the poor economic recovery in 2021.

Relevant to this study on decent work are various structural problems: persistent inequality, unemployment and poverty levels; the growth of the informal economy perpetuated by a legacy of exclusion and also by bureaucracy; and the CCE characteristics of small enterprises, project-based work and sophisticated skills.

The culture and creative sector is governed by the Revised White Paper for Arts, Culture and Heritage based on the Cultural Policy of 1996. The Department of Sports, Arts and Culture is the key department responsible for this sector. The Revised White Paper was endorsed by Parliament in February 2020 but to date there has been no clarity as to its implementation. There is no transparency as to the development of new programmes, revision of legislation, establishing new institutions and restructuring national cultural institutions, nor any evidence of progress in developing agreements with the educational or local-government spheres. This not only makes it difficult to measure the effectiveness of implementation, but also leaves cultural and creative practitioners in limbo as to developments that would impact their work and livelihoods (funding and financing schemes).

4.2.5. The United Republic of Tanzania

The United Republic of Tanzania has a National Development Vision 2025, which is implemented by several programmes, as well as the Long-Term Perspective Plan 2011/12 – 2025/26. The current overall national development framework is the final plan of the National Development Vision. Achieving middle-income status has given Tanzania an incentive to continue focusing on human development. This is in line with the Vision’s goals, such as enhancing Tanzanian living conditions;

ensuring conditions for peace, security and unity; achieving good governance and the rule of law; promoting an educated and learning society; and building a strong and competitive economy.

In the United Republic of Tanzania, the culture and creative sector is governed by the Culture Policy of Tanzania, 1996 and the Zanzibar Culture Policy, 2005. Cultural policy is currently under review. In mainland Tanzania, where the cultural sector is mostly governed by regulations on copyright managed by the Copyright Society of Tanzania, arts development managed by the National Arts Council of Tanzania, and film managed by the Tanzania Film Board.

Since culture is not a union matter, the government of Zanzibar has separate institutions in this field. These include the Zanzibar National Kiswahili Council, Zanzibar Censorship Arts and Culture, the Copyright Society of Zanzibar, the Commission for Culture and Arts, and the Ministry of Youth and, Culture, Arts and Sports.

4.3. National legal landscapes (culture and labour laws, regulations, institutions)

4.3.1. The Democratic Republic of Congo (DRC)

The Constitution of the Democratic Republic of Congo is the highest law of the land. It has various provisions that regulate aspects of decent work in the CCE (Limpitlaw 2021):

- ▶ It protects three generations of human rights (civil and political rights; social, economic and cultural rights; and peoples' rights).
- ▶ It requires citizens to perform individual duties.
- ▶ It has provisions that regulate employment. For instance, it allows workers, except government officials and members of the security forces, to form and join unions.
- ▶ It guarantees (through Articles 23-25) freedom of expression, information and association.
- ▶ It protects the rights of authors.
- ▶ It guarantees intellectual property rights, which are protected by law.
- ▶ It protects "national cultural heritage" to ensure its promotion.

The DRC has ratified 28 of the ILO's International Conventions,⁸ including:

- ▶ C029 – Forced Labour Convention, 1930 (No. 29);
- ▶ C087 – Freedom of Association and Protection of the Right to Organise Convention, 1948 (No. 87);
- ▶ C098 – Right to Organise and Collective Bargaining Convention, 1949 (No. 98);
- ▶ C100 – Equal Remuneration Convention, 1951 (No. 100);
- ▶ C105 – Abolition of Forced Labour Convention, 1957 (No. 105);

⁸ Ratifications for the Democratic Republic of Congo can be found on NORMLEX, the ILO's Information System on International Labour Standards: https://www.ilo.org/dyn/normlex/en/f?p=NORMLEXPUB:11200:0::NO::P11200_COUNTRY_ID:103376.

- ▶ C111 – Discrimination (Employment and Occupation) Convention, 1958 (No. 111);
- ▶ C138 – Minimum Age Convention, 1973 (No. 138) – Minimum age specified: 14 years;
- ▶ C182 – Worst Forms of Child Labour Convention, 1999 (No. 182).

However, these conventions have not been integrated into national law and consequently there are substantial legal and practice gaps in relation to compliance. For instance, child labour and forced labour are pervasive.

Employment is governed by Labour Law No 015/2002 (DR Congo 2002), Code du Travail (Labour Code), and its application measures. [In the current Labour Code, freelance workers in the cultural sector are not classified. The Labour Code](#) introduced a number of innovations. Importantly, it expanded the scope of application to small and medium-sized enterprises (both formal and informal) and to social, cultural, community and charitable organizations which employ salaried workers (Zongwe et al. 2020).

However, workers not in full-time employment are not covered by this law and in any case the laws are generally not enforced, which obviously makes them less effective.

A number of laws have been promulgated to protect IPRs but they fall short where enforcement is concerned: Ordinance-Law No. 86-033 of April 5, 1986 on the Protection of Copyright and Neighbouring Rights, Enforcement of IP and Related Laws, and Traditional Cultural Expressions and Law No. 82-001 of January 7, 1982 on Industrial Property, which protects patents (inventions), industrial designs, trademarks, geographical indications, trade names, competition, undisclosed information (trade secrets), enforcement of intellectual property (IP) and related laws (WIPO n.d.).

4.3.2. Egypt

The ratification of the UNESCO World Heritage Convention (1972) by Egypt in 1974 has greatly contributed to the constitution, protection, maintenance and promotion of its heritage wealth, which consists of stocks of ancient manuscripts in museums, many antiquities and rich archaeological sites, the Documentation Centre for Cultural and Natural Heritage, the Bibliotheca Alexandrina, as well as music, folklore, caricature, artefacts and the national archives.

Egypt has ratified 64 Conventions:⁹ the 8 fundamental Conventions, 3 governance (priority) Conventions and 53 technical Conventions. However, the main Conventions on occupational safety and health (OSH) have not yet been ratified, for instance C155 (Occupational Safety and Health Convention), C187 (Promotional Framework for Occupational Safety and Health Convention) and C161 (Occupational Health Services Convention).

⁹ Ratifications for Nigeria can be found on NORMLEX, the ILO's Information System on International Labour Standards: https://www.ilo.org/dyn/normlex/fr/f?p=NORMLEXPUB:11200:0::NO::P11200_COUNTRY_ID:102915.

Without being exhaustive, the national laws on labour, social security, freedom of association, employment and the rights of people with disabilities reflect the application of international conventions ratified by the country:

- ▶ Constitution: Egyptian Constitution 2014;
- ▶ Labour law, general work or employment laws: Labour Code No. 12 of 2003;
- ▶ Freedom of association, collective bargaining and professional relationships: Law No. 213 of 2017 on “Trade Union Organizations and Protection of the Right to Association”, amended by Law No. 142 of 2019 and Executive Regulation No. 35 of 2018 implementing Law No. 213 of 2017; Ministerial Order No. 117 of 2014 promulgating the Trade Union Organizations Statute Model and Regulation;
- ▶ Tripartite consultation: Decree No. 970 of 2003 regarding the formation and system of work in the Consultative Council for Work;
- ▶ Employment policy and promotion, employment services: Decree No. 213 of 2003 promulgating the Regulation on Employment in the Informal Sector;
- ▶ Disabled workers: Law No. 10 of 2018 Promulgating the Law on the Rights of Persons with Disabilities;
- ▶ Social Insurance: Law No. 148 of 2019.

4.3.3. Nigeria

Nigeria has ratified 40 Conventions, including the 8 fundamental Conventions, 2 out of 4 of the governance (priority) Conventions and 30 technical Conventions. Twenty-six of these Conventions are in force, 5 Conventions have been denounced and 8 instruments have been abrogated. Among the ratified Conventions that contain principles relevant to the cultural sector are:

- ▶ the Freedom of Association and Protection of the Right to Organise Convention, 1948 (No. 87);
- ▶ the Right to Organise and Collective Bargaining Convention, 1949 (No. 98);
- ▶ the Equal Remuneration Convention, 1951 (No. 100);
- ▶ the Discrimination (Employment and Occupation) Convention, 1958 (No. 111);
- ▶ the Minimum Age Convention, 1973 (No. 138);¹⁰
- ▶ the Minimum Wage-Fixing Machinery Convention, 1928 (No. 26);
- ▶ the Protection of Wages Convention, 1949 (No. 95);
- ▶ the Occupational Safety and Health Convention, 1981 (No. 155); and,
- ▶ the Violence and Harassment Convention, 2019 (No. 190) ratified in 2022.

Despite the wide scope of many of the ratified Conventions, particularly the fundamental Conventions cited above, the Nigeria Labour Act of 1990¹¹ only covers employees who are engaged as manual labourers or clerical workers and so does not cover most of the CCE sectors. In the absence of such coverage, contracts between employer and employees form the basis for the terms of employment. The labour law is however currently under review (Nan 2021).

¹⁰ Article 8 of Convention No. 138 on artistic performances of children.

¹¹ https://www.ilo.org/wcmsp5/groups/public/---ed_protect/---protrav/---ilo_aids/documents/legaldocument/wcms_127565.pdf.

The National Minimum Wage (Amendment) Act of 2019, which increased the national minimum wage for workers in the private and public sectors, does not cover all workers. For instance Section 4(1) of the new Act still excludes some workers, including those in workplaces with fewer than 25 employees, workers employed part-time, those paid on commission or a piece-rate basis, and those in seasonal employment.¹² The Committee of Experts on the Application of Conventions and Recommendations has also pointed out inadequacies in national legislation concerning freedom of association and collective bargaining.

The Pension Reform Act of 2014¹³ provides for contributory pensions and insurance for employees but, as most workers in the CCE sectors in Nigeria are freelancers and gig workers, this does not apply to them.

The Culture Policy of 1988 (Nigeria 1988) sets out provisions for the establishment of cultural institutions such as the national troupe. It has been under review for many years (UNESCO 2017).

There are various laws and pieces of legislation relating to copyright (NFVCB, n.d.a), classification and censorship (NFVCB, n.d.), the instruments through which the CCE sectors are regulated.

4.3.4. South Africa

In the South African environment, both culture and labour are well served by a sophisticated array of legislation, regulation and institutions. For culture, there is a revised policy framework which draws on that set out in the 1996 White Paper on Arts, Culture and Heritage (South Africa 1996). The Revised White Paper passed through cabinet in 2018 and was endorsed by Parliament in 2020. The 1996 White Paper saw the establishment through acts of Parliament of designated cultural institutions to fund the arts, culture and heritage sector, for instance the National Arts Council (NAC) in 1997, the National Film and Video Foundation (NFVF) in 1999, and the National Heritage Council (NHC) in 2004. There was an expectation that provincial arts and culture departments would also be able to fund the cultural and creative sector, given the high demand for support from the democratic government post 1994. Smaller pots of money are available from other organizations such as the Arts and Culture Trust (ACT), Business and Arts South Africa (BASA)¹⁴ and national government bursaries and awards, as well as international institutes of culture (British Council, Goethe Institute, French Institute, Hivos, Pro Helvetia, Mimeta) and foreign embassies. The private sector, particularly large corporates, provides sponsorship from their marketing or social responsibility budgets (often with matching grants from the BASA).¹⁵ The largest supply of money available to the sector comes from the national lottery (R357 million), despite the fact it has been decreasing each year. Unfortunately, local authorities provide little or no funds for art and culture, partly because the Constitution does not give them a mandate or responsibility for this sector. Nevertheless, a number of large metropolitan authorities are an exception, either having cultural

¹² See [Direct Request \(CEACR\) – adopted 2020, published 109th ILC session \(2021\)](#).

¹³ https://www.pencom.gov.ng/wp-content/uploads/2018/01/PRA_2014.pdf.

¹⁴ Business and Arts South Africa (NPC) was established in 1997 by the Department of Arts and Culture in partnership with the corporate sector. The intention was to ensure greater corporate involvement in the arts (see www.basa.org.za).

¹⁵ The ODA and some international NGOs pulled out of directly funding independent arts and culture organizations after 1994, once South Africa had a democratic government. They now choose to channel their contributions through state institutions or to other countries seen to be in greater need.

policies and providing funding (Cape Town City) or providing funding and having implicit policies (City of Johannesburg, Nelson Mandela Bay and eThekweni).

Public cultural institutions are obliged to pay attention to cultural-governance and government-finance regulations since they are recipients of public funds and are the implementing agencies of national cultural policy. Some, for instance the NAC, NFVF, NHC and the State Theatre and Market Theatre Foundation, are recipients of significant budgetary amounts. These are all listed in the Cultural Institutions Act (1998). Independent arts organizations typically access their funds from these cultural institutions or in the form of sponsorship from the corporate sector. These independent organizations view the public cultural institutions as elitist, occupying a favoured space, since they receive annual government funding. The independent arts and cultural organizations apply to one of the funding institutions for grants or, in rare cases, receive international donor funding.

South Africa has three main labour laws: the Basic Conditions of Employment Act, the Labour Relations Act and the Employment Equity Act. These are essential to the attainment of decent work. However, unless cultural workers, including freelancers, contract workers, own-account workers and informal cultural workers, are included in the definition of “employee” (which presupposes the existence of an employment relationship between an employer and an employee), none of these laws support or protect cultural practitioners or contribute to the realization of decent work.

There have been two significant new developments in the employment law field (Salt and Moore 2021), specifically for vulnerable workers. The first is an increase of the earnings threshold, such that “from 1 March 2021, some employees who earn more than R205,433.30 but less than R211,596 per year may be entitled to additional protections that they did not previously enjoy, such as payment for overtime, compulsory breaks and rest periods, night-work allowances and the like”. The second is the publication of a new minimum wage (8 February 2021), increased from R20.76 to R21.69, or nearly 5 per cent, for each ordinary hour as from 1 March 2021. While all sectors will have to abide by this national minimum wage, domestic workers have a lower minimum (R19.09) as do those employed on an expanded public works programme (R11.93).

In 2018, the National Minimum Wage Act was proclaimed in South Africa, providing for the protection of vulnerable, low-earning workers, as well as establishing a platform for reducing inequality and addressing income disparities in the national labour market.

Furthermore, in 2021, South Africa ratified the Violence and Harassment Convention, 2019 (No. 190), which requires relevant authorities to put in place the necessary laws and policy measures to prevent and address violence and harassment in the world of work.

4.3.5. The United Republic of Tanzania

The United Republic of Tanzania has ratified 37 ILO Conventions, of which 30 are in force. Labour matters are regulated by the ILO Conventions that the United Republic of Tanzania has ratified and by national laws and regulations, such as:

- ▶ Employment and labour: the Employment and Labour Relations Act, No. 6 of 2004;
- ▶ Health and safety: the Occupational Health and Safety Act, 2003, the Occupational Health and Safety (Notification of Occupational Diseases, Injuries and Dangerous Occurrence) Rules, 2016 and the Occupational Health and Safety (First aid And Welfare Facilities) Rules, 2015;
- ▶ Social security: the National Social Security Fund Act, 1997 (last amended in 2015);
- ▶ Minors and youth: the Constitution of the United Republic of Tanzania, 1977 (amended in 2005) and the Child Employment Act, 2009.

However, due to the informality that characterizes the arts and culture, these regulations do not apply to the sector.

In the United Republic of Tanzania, the culture and labour sectors are governed by the laws and regulations of mainland Tanzania and Zanzibar. In mainland Tanzania, the culture and creative sector is governed by the Company Act 2002 and the Copyright and Neighbouring Rights Act 1999. Other laws that impact on the fashion sector are those regulating employers and workers in the fashion industry, for instance the Tanzania Employment and Labour Relations Act, 2004, the Income Tax Act (Cap. 365 R.E. 2019) and the Skills and Development Levy (SDL), the National Social Security Fund Act (Cap. 50.R.E. 2017), the Workers Compensation Act No. 20 of 2008 (Cap. 263 R.E.), the Occupational Health and Safety Act No. 5, 2003, the Occupational Health and Safety (Notification of Occupational Diseases, Injuries and Dangerous Occurrence) Rules, 2016 and the Occupational Health and Safety (First aid And Welfare Facilities) Rules, 2015.

In June 2019, an amendment to the Copyright and Neighbouring Rights Act came into force through The Written Laws (Miscellaneous Amendments) (No. 3) Act, 2019. By virtue of this amendment, contract registration is now included within the scope of the Copyright Society of Tanzania (COSOTA), with the aim of protecting creators. The amendment also affected the Films and Stage Plays Act (FSPA), Section 15 being amended to introduce an accreditation and certification system; films will now be classified according to their suitability for audiences. Fashion designers are mostly regulated through their trademarks by the Business Regulatory Authority (BRELA). However, many actors in the fashion industry operate informally and are excluded from these laws and regulations.

In Zanzibar, the culture and creative sector is governed by the Companies Act, No. 15 of 2013 and the Copyright Act 2003. The laws relating to employers and workers in the culture and creative sector are the Employment Act, No. 11/2005, the Zanzibar Labour Relations Act, 2005, the Finance (Public Revenue Management) Act, No. 13/2005 and the Skills and Development Levy (SDL), the Zanzibar Social Security Fund (Amendment) Act, 2008 (Act No. 12 of 2008), the Worker's Compensation (Amendment) Act, No. 5/2005 and the Occupational Safety and Health Act, No. 8/2005.



► 5.0 Assessing decent work deficits in relation to the case studies¹⁶

5.1. The Democratic Republic of Congo – Dance

The Lubumbashi Biennial in the DRC is a significant event showcasing art at a high level and interacting with Afrofuturists and the diaspora in Europe. As such it provides DRC artists with an important platform to connect with the diaspora and other international art markets. The DRC has been plagued with instability, upheavals and violence. This has led to political crises, governance challenges, mismanagement and deep-rooted corruption. The root cause of the ongoing crisis of governance and resulting mismanagement is the conflict over control of mineral wealth, which traps the country in perpetual conflict and deepening poverty (Larmer 2013).

- The Covid-19 pandemic has increased levels of poverty in the country. Prior to the pandemic, approximately 73 per cent of the population (60 million people) survived on less than US\$1.90 a day. Extreme poverty is prevalent in sub-Saharan Africa, with the DRC home to about one out of six people in this category (World Bank 2018).

¹⁶ Full case studies can be found in a separate document, while Annex 2 has the SWOT analysis for each sector.

- ▶ Micro-sized companies (turnover of less than CDF10 million) are subject to an annual lump-sum tax amounting to CDF50,000, while small-sized companies (annual turnover of between CDF10 and 80 million) are subject to CIT at the rate of 1 per cent of turnover for the supply of goods and 2 per cent for the supply of services (PWC, n.d.). The challenges faced by MSMEs are many, including difficulties in access to funding and government support, and unenforced legal frameworks.
- ▶ While the mobile phone penetration rate reached 56 per cent in 2016 and has shown continual growth, this is from a very low base, and the internet penetration rate is still extremely low at 4.2 per cent. Telecoms operators offering both voice and data services include Vodacom, Airtel, Orange, Africell and Standard Telecom. Many provide access to 3G connectivity. It is a crowded space, with upwards of 53 internet service providers (ISPs) competing by mid-2016. Prohibitive factors such as high data costs and weak infrastructure in rural areas have also limited internet penetration (CIPESA 2016).
- ▶ The existence of various dance platforms is proof that interest in dance productions and dance as entertainment has grown in recent years. In Bukavu, cultural operator Prod’Africa produces the Foire Internationale des Arts et Créativité (FIAC) and SADA FEST. Additionally, the ISADU Festival of Congolese Dance and the Amani Festival are held in Goma. There is also Mutoto Dans’Afrika founded by Patrick Haradjabu, choreographer and artistic director.
- ▶ Rumba, which is one of the most popular forms of dance, has travelled from its birthplace and mutated, while retaining its original nature as a social dance; one can say that today it knows no frontiers. Rumba occupies a prime position in the dance sport category, where it is known as ballroom rumba and is practised all over the world. Besides Rumba, there is also contemporary and traditional dance.
- ▶ Youth centres, such as the Goma Cultural Centre offer professional dance classes. For those who want to embark on dance as a vocation, dance organizations (Studio Kabako) and dance companies (Compagnie Pepenas), as well as more established dance artists (Jacque Bana Yanga and Longa Fo), manage to get funds to set up informal training programmes. Congolese students are particularly interested in contemporary and traditional classes, but one can find a large array of dance forms, for instance, ballet at the Institut National des Arts. In various dance venues, one can practise urban dance, hip-hop, ballroom dancing, Latin dance, rumba, modern jazz, contemporary and traditional dance.

However, many professionally trained dancers end up leaving the country, opting to go and work in the diaspora, mainly in Belgium and France, for better opportunities. Those who choose or manage to stay in DRC benefit from international funding or partnerships for productions that can tour. The money generated by these ventures is reinvested in their local projects.

Table 2. Summary of the findings on decent work in the dance sector in the DRC

Decent work indicators	Findings
1. Employment opportunities	Opportunities for dancers are mostly offered by festivals, musicians producing videos and live shows, private corporations, diplomatic missions such as embassies and organizers of private events. However, few individuals can make a decent living from working as a dancer because these opportunities are too limited. Contemporary dancers have more opportunities as compared to practitioners of other dance forms, such as traditional dance.
2. Adequate earnings and productive work	Remuneration is determined by the kind of project a dancer is involved in, years of experience, connections and whether they are in full-time formal employment. If a project is funded by an institution such as the Goethe Institut or the Alliance Française, dancers earn decent money, around US\$700 per appearance. Most young dancers earn money from dance workshops in the form of per diems. There is no regular income for most dancers because jobs are erratic. Professional dancers and dance companies earn fair remuneration when they go on tour or when they relocate to other countries in search of opportunities.
3. Decent working time	Most of the jobs in the performing arts sector are not “nine to five” jobs. Working hours are usually agreed between the dancer and the person/ organization offering employment and therefore vary according to the company or project concerned. Formal institutions do have set working hours for their full-time employees, but freelancers do not have specific working hours. Unemployment is very high in the country, so it is difficult for dancers to reject projects involving unsocial working hours because opportunities are not easy to find.
4. Combining work, family and personal life	Artists have family time when they are not working or attending dance classes. Currently there are few employment opportunities for dancers, so they have plenty of time for family. Some respondents suggested that artists are so desperate to get work that they do not worry much about the decency of the opportunities offered.
5. Work that should be abolished	Employment that is risky for the life, safety or well-being of dancers Employment involving long hours with no pauses (e.g. African dancers working for a Chinese circus or company) Unpaid “employment” Employment involving difficult travelling conditions Employment without a contract or with a dubious contract Employment under bad performing conditions Children/underage youth working without parental or guardian’s consent and without the issuance of a legal contract
6. Stability and security of work	This is currently non-existent in the dance sector and the issue needs to be addressed urgently. Dance artists must submit to rigorous discipline in order to build a reputation and secure a space in the sector alongside such renowned artists as Faustin Linyekula, Jacques Bana Yanga or Longa Fo, who are well looked after in their networks.

Decent work indicators	Findings
	<p>Building a network and thinking out of the box is key as there is a wide range of “dance products”. Dance is used extensively in advertising, the launch of products, choreographies for weddings, bodybuilding and other competitions, school events (Christmas shows) and music videos. There is also scope for back-up dancers for musicians during live concerts, movement consultants for the theatre and so on.</p> <p>Dance practitioners must work hard to achieve stability and security of work. They often have to rely on teaching positions in dance schools, dance studios, the school system or university performing arts departments.</p> <p>Some dancers venture into dance fitness, which is popular and somewhat better understood by most of the population, as a means of generating income. It should be noted that, once the dance profession in the DRC gets recognized, categorized, and governed by legislation, it will be imperative for dance professionals operating locally to work towards the validation of their skills with certificates, diplomas and degrees in order to be formally employed and receive benefits.</p> <p>To date, it appears that only a small number of practitioners trained in Europe are so qualified.</p> <p>Some dance practitioners might be able to find a job with a regular guaranteed income, not necessarily related to dance, and still carry on with their art. In case of pregnancy, there is a high risk of losing employment in the sector, unless the person concerned is teaching in a dance studio.</p>
<p>7. Equal opportunities and treatment in employment</p>	<p>The reality is that most organizations/structures in the DRC are not familiar with or interested in such concepts, whether on an amateur or professional level. It is not possible to talk of equity without considering the elements of experience and exposure.</p> <p>For example, in a project with six performers, there might be only one female artist, who in any case is not leading the project. Equity is a meaningless term in a sector which operates on a completely informal model and is male dominated.</p> <p>Women in the dance sector in the DRC, like most women working in the cultural sectors in other African countries, are negatively affected by societal values and judgments, and their working conditions are linked to this perception. Though, as Professor Lesley Braun argues, “dance is an integral part of femininity in the DRC”, it must be invisible in the main arena or remain within specific circles (e.g. churches).</p> <p>Gender inequality is rampant in the arts sector in general. It is a fact that female back-up dancers in music bands are paid less than their male counterparts. Professor Lesley Braun (2019) has published extensive articles on this aspect of the dance profession. Opportunities for women to make a decent living in the dance sector are few.</p> <p>It is the same for non-commercial dance styles: female choreographers are often overlooked. With a few exceptions, women usually take the role of dancer or dance company leader, not choreographer.</p> <p>In the event of pregnancy, there is no pre- or post-natal support available. This can lead to a change of occupation for a female dancer, who will be lucky to remain within the art sector.</p>

Decent work indicators	Findings
8. Safe work environment	A work environment in which a person can feel safe, secure and respected requires that employee well-being be a priority. City authorities have health and safety standards and are very strict when it comes to enforcement. As a result, safety and health standards and regulations are generally observed by organizers of big events and established institutions. However, government inspectors enforcing compliance are very few and as a result the standards are often not observed.
9. Social security	Respondents were not aware of social security schemes for artists. They said there is no law or government structure regulating any kind of social security for artists. Artists' associations are weak and cannot offer social security programmes. The issue of portability (transferability of entitlements between countries) is also an issue in artists' careers.
10. Social dialogue, employers' and workers' representation	<p>There is a structural vacuum where unionization of the cultural sector in the DRC is concerned, with a notable absence of strong arts associations, unions and guilds. Artists do not have platforms that would enable them to speak with one voice and this limits the possibility of creating and enforcing standards and norms for decent employment. There are opportunities for dialogue among artists at seminars and workshops, but resolutions from such events tend not to be followed up and implemented since they do not have official status vis-a-vis the Government.</p> <p>The Collectif des Artistes Culturels (CAC) has emerged on the initiative of cultural operators and interacts on a non-official basis with the Ministry of Sports, Arts and Culture. It was set up to discuss the difficulties that are plaguing the cultural sector. However, no official request has been made for official study or representation of the sector. Such assistance as exists is focused on the implementation of cultural projects.</p>

5.2. Egypt – Cultural heritage

Egypt is famous for its unparalleled wealth of heritage, its archaeological and other treasures, which reflects Islamic, Coptic, Roman, Greek and Pharaonic history and civilisation. Every city in Egypt is distinguished by its unique historical remains, temples, ancient artefacts and artistic treasures. Egypt can be described as a world historical archive, the mother of art, life, culture, science and religion.

The ratification of the UNESCO World Heritage Convention (1972) by the Arab Republic of Egypt in 1974 has greatly contributed to the constitution, protection, maintenance and promotion of its wealth of heritage, which consists of ancient manuscripts preserved in museums, antiquities and many rich archaeological sites, the Documentation Centre for Cultural and Natural Heritage and the Bibliotheca Alexandrina, as well as music, folklore, caricature and the national archives.

The use of modern technologies such as multimedia as part of the policy of preserving the Egyptian heritage has made it possible to collect, republish and create databases for the museums and their collections, and even to allow virtual discoveries and visits.

Table 3. Summary of the findings on decent work in the culture heritage sector in Egypt

Decent work indicators	Findings
1. Employment opportunities	<p>It is evident that cultural heritage creates both current jobs and interesting employment opportunities for the future. Many jobs in the cultural heritage sector are informal, which makes it difficult to protect them. Existing ILO work has shown how cultural heritage is positively correlated with local economic development and the rural economy. Cooperatives have often been significant in contributing to efforts to safeguard the natural environment and historical culture, as well as contributing to the broader socio-economic development of the region and formalization of the sector (ILO 2014).</p> <p>The development of Egypt's heritage also generates indirect employment in the tourism sector. This is particularly true of cultural tourism, with its knock-on effects in terms of employment, income-generation and improved living conditions for employers, workers and communities. Women and youth are accessing jobs in the cultural heritage sector. The cultural organizations interviewed affirm that there is a greater feminization of jobs, reaching a rate of 80 to 90 per cent.</p> <p>Where young people are concerned, the cultural organizations interviewed claim to have recruited more young workers. They say that the development of education and training for young people and women has greatly favoured their access to employment. They are convinced that this approach ensures their employability and democratizes employment in the cultural sector.</p> <p>The business environment seems to be increasingly favourable to the creation of cultural enterprises. Paradoxically, despite this attractive environment, the cultural sector does not systematically benefit from support mechanisms for business creation, while the tax system still limits promoters' capacity to facilitate formalization of the informal sector. Laws governing the various economic sectors, including the cultural sector, increasingly favour access to self-employment, making it easier to set up a business. Some enterprises surveyed even report having local business-creation programmes.</p> <p>The incubation of micro and small enterprises is based on the skills development initiated, for example, by the Ministry of Tourism and Antiquities. Promoted by the Ministry, the approach is territorialized and integrates analysis of market opportunities, training needs analysis (TNA), design of modules for the training of trainers and determination of the target public. This same approach is applied in the tourism sector as it relates to the heritage sector.</p>
2. Adequate earnings and productive work	<p>As far as salaries are concerned, there are cultural actors who earn very well (for instance in the Egyptian film industry, which is well developed in the Middle East), while others are on very low incomes (e.g. museum staff) and their working conditions are not necessarily good.</p> <p>On the other hand, in certain professions, especially those performed by independent workers such as architects and researchers, the professionals interviewed mentioned that the salary levels are almost the same as for formal professions requiring the same skills, for example the profession of curator.</p>

Decent work indicators	Findings
	While formal public and private structures apply national laws on health insurance, retirement benefits and so on, cultural organizations and associations pay lower salaries, given their non-profit status. Nevertheless, the managers interviewed affirm that their employees are paid good salaries, and without discrimination.
3. Decent working time	Where working conditions are concerned, such as hours of work and vacations, the key informants in formal public or private organizations claim that they respect the country's labour code.
4. Combining work, family and personal life	
5. Work that should be abolished	No comments were made about work that should be abolished.
6. Stability and security of work	<p>To accelerate the development of the enterprises created, some ministerial departments support market access in the tourism and culture sectors, for example by granting marketplaces at village level.</p> <p>Other cultural organizations are flexible in terms of recruitment and open to other expertise, even if this option does not expand the structure in terms of personnel, as those recruited are on fixed-term contracts.</p> <p>In terms of financing, the public sector, for example the Ministry of Tourism and Antiquities, makes finance available for the creation of micro and small enterprises at the local level in its two areas of intervention.</p>
7. Equal opportunities and treatment in employment	<p>Recent employment data (DTUDA 2021) in general demonstrates a disparity in opportunities between women and men. As is the case with many of our case studies, cultural sector data is weak or unavailable. Indeed, only 26 per cent of Egyptian women are in the labour force, compared to 79 per cent of men. Women also suffer from lower literacy rates (65 per cent as compared to 82 per cent for males).</p> <p>Women and girls still face difficulties in accessing education and training for several reasons, such as inadequate infrastructure and inflexible training methods.</p> <p>There are three categories of migrants in Egypt: internal (rural-urban, urban-rural), net (in-and-out migration) and refugees. Egypt has bilateral agreements with other Arab-speaking countries to facilitate labour migration. Migrant workers do not enjoy the same opportunities as nationals. There are laws governing the percentage of foreign labour in Egyptian companies (which may not exceed 10 per cent of the total labour force), as well as total compensation (which may not exceed 35 per cent of the total payroll). Social protections, such as social insurance, are not available to many foreign employees (certain Arab nationalities are accommodated), who therefore do not need to make contributions, except where the employee's country has agreed to a reciprocal duty under a double social insurance treaty.</p>

Decent work indicators	Findings
8. Safe work environment	Some occupations in the cultural heritage sector present health risks, for instance in the use of restoration products and the periodic upkeep and maintenance of sites. The professionals surveyed responded that they are responsible for ensuring the safety of workplaces in the cultural heritage sector if their staff are exposed to such risks.
9. Social security	Formal enterprises, cultural organizations and public-sector workers normally have access to the social security system by virtue of the new Law 148 on social insurance. But because informal employment also exists in the cultural heritage sector, some workers do not benefit from the existing security system.
10. Social dialogue, employers' and workers' representation	<p>Some interviewees lament that there are limitations to establishing or promoting good working conditions in the cultural sector, such as restrictions on freedom of expression, obligations, censorship, limited ability to gather in public spaces and to organize events in public spaces, and restrictions on funding.</p> <p>Key persons interviewed reported the non-existence of associative structures that would gather professionals, either by trade or by umbrella organization. Participation in social dialogue (exchange of information, consultation, meetings or other forms of assembly) takes place through individual participation as a recognized professional or through consideration of expertise. They considered that there are still restrictions on freedom of expression in the country, despite advances in terms of laws on freedom of expression and associative rights. Furthermore, one of the interviewees explained that the creation of an association requires a lot of preparation because a number of laws must be complied with.</p>

5.3. Nigeria – Film and television

Nigeria is one of a number of English-speaking countries in West Africa, which as a region has a diverse and vibrant cultural and creative economy. Developed historically by cultural entrepreneurs using their networks, private finance and skills, the CCE in Nigeria now enjoys an increasing level of public and established private-sector support. The CCE is seen to have the potential to address high youth unemployment rates. Nigeria is well known for its innovative film ecosystem, Nollywood, as well as for its tradition of heritage festivals. Substantial interest in Nigeria's CCE has paved the way for myriad platforms showcasing Nigerian artistic and cultural expressions, as well as platforms supporting the development of MSMEs and facilitating greater community engagement (Franco and Njogu 2020).

Table 4. Summary of the findings on decent work in the film and television sector in Nigeria

Decent work indicators	Findings
1. Employment opportunities	<p>Most industry practitioners interviewed acknowledge that there are employment opportunities in the sector in several areas, including creative jobs, production and post-production, technical support, marketing and sales, admin, welfare support and logistics. The Nigeria Economic Recovery and Growth Plan (2017 to 2020) recognized the creative industries as a sector dominated by youth (Nigeria 2017) and prioritized the sector in many interventions as a job creation focus for young people. According to the 2021 Jobberman Creative Skills Gap Report (Jobberman 2020), employers report that young people's highest levels of proficiency are in content writing, disc/video jockeying, newscasting and editing, with the biggest skill gaps in cinematography, project management and social-media marketing, even though many young people are involved in the latter activity.</p>
2. Adequate earnings and productive work	<p>Respondents reported a very mixed situation where earnings and fair remuneration are concerned.</p> <p>As most jobs are freelance, the industry is dominated by gig workers, who may earn a significant amount for individual gigs. However, as the job pipeline is weak, they often have few gigs per year and so overall pay is poor, even for the highest paid professionals. For example, a top-rate A-list actor would typically earn about N5,000,000 (US\$12,500) at official rates for one film and shoot five to six films a year, thus earning a total of just over US\$74,000 a year. They would also earn around US\$25,000 per brand endorsement and could expect about three a year, thus earning an additional US\$75,000. In total, their remuneration would still be less than US\$150,000 annually. Some actors will earn additional income as executive producers and have residual income from previous work, although this is rare as actors do not tend to be paid royalties unless they are EPs. While this is much higher than the average wage in Nigeria, it is not comparable to the earnings of top-rate actors in other markets such as the USA, or even India and South Korea. Other roles, for instance in production, even at the top end, earn significantly less.</p> <p>The work levels do not match the effort required, for example in relation to the norms and standards for decent working time. Respondents reported that hours are often long due to informal working practices, lack of infrastructure and lack of standards, e.g. as promoted by unions or companies. Where the lack of infrastructure is concerned, the rental of rehearsal and performance spaces is expensive and there is therefore pressure for producers to do more in shorter timescales, requiring cast and crew to work 12-to-18-hour days to maximize access to venues. Because this culture has become established, even better-funded productions have imbibed this culture of long working hours.</p>
3. Decent working time	<p>There are no formal mechanisms to ensure a decent work/life balance and this issue is usually left to the discretion of the lead of any project. It may be easier to establish a good work/life balance at senior levels, but more difficult in junior roles.</p>

Decent work indicators	Findings
4. Combining work, family and personal life	Respondents report that there are no formal provisions; any arrangements are at the discretion of project leads.
5. Work that should be abolished	There were no specific roles listed for abolishment. However respondents reported the need for better working conditions across the board.
6. Stability and security of work	Most workers are freelancers and so there is no job security. Additionally, the labour law does not cover non-manual/clerical staff, so workers have no legal protections; the entirety of the employer's obligations are set out in their contracts of employment.
7. Equal opportunities and treatment in employment	<p>It was reported that women are over-represented in some areas, such as casting, styling and welfare, but under-represented in technical jobs, for instance production and post-production.</p> <p>Because there are several visible "powerful" women who are platform owners or media executives in film and TV, there is a misconception as to the influence of women in the sector overall. In fact, middle managers and technicians tend to be men and there is not a strong pipeline of influential female talent. Organizations like Inkblot Women in Film report unequal pay between men and women, stating that some lead female actors get paid less than male supporting actors (Augoye 2021).</p>
8. Safe working environment	The safety of work environments is also at the discretion of the project lead and situations vary considerably. There are no known safety standards that the industry adheres to apart from the contractual requirements mentioned above, which are only rarely complied with. Respondents attribute this to the low budgets and lack of resources for productions and projects in the sector.
9. Social security	There are very few social security programmes for the sector. Insurance arrangements are made only for large-scale productions, based on contractual requirements required by the commissioning agent. They apply only to such workers as streamers and broadcasters and, even then, it is at the most basic level and only for specific gigs (rather than for the individual throughout their working year). Although the Actors Guild launched a health insurance scheme for members in 2020, the uptake has been limited as many actors are not members of guilds and associations because the benefits seem limited and engagement is top down.

Decent work indicators	Findings
10. Social dialogue, employers' and workers representation	<p>Nigeria has a large number of guilds and associations, in particular the Actors Guild of Nigeria (AGN), the Directors Guild of Nigeria (DGN), the Association of Movie Producers (AMP), the Nigerian Society of Cinematographers (NSC), the Screen Writers Guild of Nigeria (SWG), the Nigerian Guild of Editors (NGE), the Creative Designers Guild of Nigeria (CDGN), the Motion Picture Practitioners Association of Nigeria (MOPPAN), the National Association of Nigerian Theatre Arts Practitioners (NANTAP), the Theatre Arts and Motion Pictures Producers Association of Nigeria (TAMPAN) and the United Movie Practitioners Association of Nigeria (UMPAN). However, there are no unions that protect worker rights in the sector. Many guilds and associations seek to be industry gatekeepers and focus on registration and representation of the industry, particularly in determining who benefits from government or other interventions. The guilds also seek to determine who should be allowed to participate in the industry (Bud 2014).</p> <p>They are characterized by low participation (not attracting the most dynamic young sector stakeholders), factionalism and politicization. In 2017, thirteen guilds and associations negotiated a Health Insurance Scheme for their members and this was heralded as a welcome development in terms of added value. However, uptake was low and the scheme had to be relaunched in 2020 (Onyenucheya 2017).</p>

5.4. South Africa – Live music

South Africa, with a population of almost 53 million, is the second largest economy in sub-Saharan Africa (Nigeria being the largest) and the economic driver of the southern African region.

Culturally South Africa has a sophisticated system of governance (in terms of policy, legislation, regulations and institutional landscape), with infrastructure ranging from museums to art galleries, community centres to theatres, studios and arts markets. Research suggests that the CCE is robust and diverse and an engine for both large-scale urban regeneration, as well as rural development.

Cultural governance is well aligned to the first two spheres of government (national and provincial) but poorly aligned to the third sphere adopted by the 1994 democratic government, namely local government. South Africa is unique in the subregion in having this system of governance and is also endowed with a wealth of institutions, organizations, representative artists' associations, unions, researchers and higher educational institutions (HEIs) that deliver professional degrees relevant to the cultural and creative ecosystem. Many HEIs have programmes for artistic and cultural disciplines. In addition to the University of the Witwatersrand's Cultural and Policy Management programme, there are several cultural policy and arts management programmes at other universities: the University of Fort Hare, Rhodes University, Tshwane University of Technology, the University of Pretoria, the University of Cape Town and the University of Kwazulu-Natal. South Africa has an important research body in the publicly funded South African Cultural Observatory (SACO), whose research has been sourced for this study.

South Africa's Department of Trade, Industry and Competition (DTIC) has initiated the development of masterplans (DTIC 2021) for various sectors of the economy, including the creative industries,¹⁷ in response to the Economic Reconstruction and Recovery plan. Through these masterplans, the government wishes to validate the importance of social dialogue, compacts and shared commitments as a way of achieving its national priorities, in particular job creation. The South African live music industry is one of the most developed in Africa and compares well with the music industries of developed economies. The live music sector is organized in a hierarchical manner.

- ▶ At the highest level are massive events, often organized by international promoters. There are normally three to five events of this kind each year and they involve international artists supported by high-profile local acts. They include festivals such as the Cape Town Jazz Festival and take place in huge venues/stadiums. They are professionally run and highly regulated. They also observe international standards of remuneration, safety, health and contracts. They pay for licences such as the SAMRO licence and performance licences.
- ▶ Just below them are medium-sized local events that are held regularly every year. They also make use of big venues with a carrying capacity of 3,000 to 4,000 people, for instance the Standard Bank Arena. They are also highly regulated and pay for all the licences required. They enforce safety and health standards and often book professional musicians through booking agents and promoters, who play the critical role of middleman between musicians and employers.
- ▶ Below these are events held at venues such as big hotels, restaurants, bars, churches and clubs. Normally small bands of three to five artists play at such venues. These enforce some of the safety standards, but some dodge them and often get away with it. Artists normally have employment contracts, though some of them may be verbal. In most cases they negotiate directly with the artist, which can lead to exploitation. They also include corporate events.
- ▶ At the lowest level are very small events, for instance family events and private gigs, held at venues such as bars and restaurants, where one artist may play regularly four to five times a week. The organizers normally do not pay for entertainment-related licences and get away with exploitation of artists. Musicians are so desperate that some end up playing for food in these small venues. Contracts are mostly verbal and are regularly breached. Artists' working hours are not regulated and can end up going way beyond the initial agreement, often with no additional remuneration. At the lower-tier levels, there are usually no structured ways of collecting music royalties and copyright is often infringed. Generally, there is less and less enforcement of decent work standards and norms as we go down the hierarchy.

Adding to the complexity of the live-music value chain is a certain fluidity between the informal economy and the formal sector. Even if some practitioners work formally in one occupation (for instance as a composer), they may also work informally in another (jamming with friends in pubs). Decent work conditions are largely absent in the informal economy, making these cultural workers more vulnerable and precarious than those occupying positions in the formal sector or working with established, formally registered businesses.

¹⁷ The Nelson Mandela University (NMU) is facilitating the development of this sectoral masterplan focusing on four sectors: visual arts and crafts (including design); audio-visual and interactive media; performance and celebration (including music); and books and press. See SACO website: <https://www.southafricanculturalobservatory.org.za/cultural-and-creative-industries-masterplan-survey>.

Table 5. Summary of the findings on decent work in live music in South Africa.

Decent work indicators	Findings
<p>1. Employment opportunities</p>	<p>Employment opportunities, or rather income opportunities, do exist but mostly on a freelance, casual, once-off deal or part-time basis. Opportunities are very seasonal and project-based for most workers, except for those with full-time or permanent jobs in the formal sector. Those that are self-employed confirm that they cannot (and do not expect) to earn an income from live music all year round. As a result, they are engaged in other work or different jobs within the music sector. Many have multiple roles.</p> <p>Established artists secure deals to perform at high profile events through booking agents. Agents perform a valuable role in relation to decent work in the music ecosystem as they negotiate upfront contracts for the artists in their stable.</p> <p>The technical side of the live music industry in South Africa offers competitive employment opportunities, especially to young people. When performing on the continent and further afield (in Angola, Mozambique, Nigeria, Ghana, Dubai and elsewhere in Africa and the Middle East), production companies will often travel with full technical and production crews and take their own equipment.</p>
<p>2. Adequate earnings and productive work</p>	<p>Although remuneration in the sector is not standardized, live music has much potential to provide a livelihood for local music practitioners. Festivals and large venues provide a much-needed boost to their earnings. There is a wide range of such festivals across different music genres.</p> <p>Respondents noted that there are some generally accepted norms regarding remuneration on the technical side of the live-music industry. However, regulation is needed to professionalize the industry by introducing clearly stated standards of practice, ethics and workers' rights.</p> <p>Low wages, poor remuneration and a lack of consistency in pay were noted by respondents, who suggested that this has long been perpetuated by the prevalent value system and state of mind. From the top to the bottom of the hierarchy of events and venues described above, there is an element of unfairness in the remuneration of workers.</p> <p>Glaring anomalies in the remuneration of live musicians include the following:</p> <ol style="list-style-type: none"> 1. The band leader receives payment but no one else in the band, as it is considered an "honour" to be part of the band and play with the band leader, especially if a recording might result. 2. Despite the band leader having been paid within 24-48 hours, after three to five days band members were still waiting for payment. 3. Consistency in paying immediately is not maintained throughout the live-music community. 4. For large events (festivals, concerts), the gap between the remuneration of local and international musicians is huge, but as one goes down the hierarchy the exploitation of workers becomes even more pronounced. 5. In some cases, artists only enter into verbal agreements, which often are not honoured. Some end up playing for food out of desperation. <p>Online content is not effectively monetized and the infringement of IP rights in the digital space prevents artists and musicians from earning their royalties.</p>

Decent work indicators	Findings
3. Decent working time	<p>The live-music sector is not homogeneous. At top-tier events and formal venues, there is some degree of respect for decent working time, which is usually clearly indicated in the contract of employment. Artists working in smaller venues in the informal economy do not normally sign a standard contract stipulating working hours, including length of sets (50-60 mins or longer if musicians wish), number of sets (two per evening), rest between sets (30-40 mins) and so on. Apart from seasoned musicians or those with managers or agents, musicians work without a signed contract.</p> <p>A key concern of respondents was the ease with which contracts are manipulated or breached. In some cases, musicians are so desperate that they end up playing for food in these small venues. Typical trading hours for live music are night-time from around 7 p.m. till very late.</p> <p>There is no policy for the night-time economy. Artists (especially women) with no personal transport are not safe and are prone to exploitation, especially in small venues where working hours are not regulated. They can end up going way beyond the initial agreement, often with no additional remuneration.</p>
4. Combining work, family and personal life	<p>The nature of live music (performed at night, with time on the road on tour) means that, for many musicians, family life is severely compromised. Currently there are no regulations governing work and family life. Whether a musician chooses family over livelihood or vice versa is a personal choice (often dictated by necessity). This “choice” is not real, given the financial difficulties, unemployment rates and general inequalities characterizing South African society. The live-music sector is also very seasonal, with most gigs happening between mid-April and early January, and normally workers survive by setting aside earnings from earlier work.</p>
5. Work that should be abolished	<p>There was no indication that any work should be abolished or is currently redundant.</p>
6. Stability and security of work	<p>Although live musicians have multiple ways of earning income through fees, branding, merchandising, royalties and sync deals, respondents reported that it is impossible to make a living from music. In addition, the sector is unable to provide remuneration all year round. In the informal sector, there are mostly micro live shows. Live-venue owners, promoters and agents reported that the most common supplement to live-music earnings is corporate work or teaching (schools, universities and private tuition). Festivals provide a much-needed boost to the earnings of musicians and live-music practitioners.</p> <p>Also, because most live musicians work on a freelance, casual, one-off deal or part-time basis, there is little to no job security. Musicians often incur losses from cancellations and respondents indicated that most contracts do not come with a clause specifying when cancellation is permissible and what compensation would be payable (e.g. 50 per cent of the total agreed fee).</p>

Decent work indicators	Findings
<p>7. Equal opportunities and treatment in employment</p>	<p>The live-music industry remains heavily male dominated. One respondent suggested this is due to the night-time nature of the work and being on the road. Despite the assumption that women perform only as lead singers, there are increasingly exceptions, with women venue owners, women in backing bands playing a variety of instruments, women DJs, and women in technical roles. While the technical side of the sector used to be white-male dominated, this has changed in the post-apartheid era. However, women’s participation in technical jobs is still limited. The greatest challenge faced by women on the technical side of live music is that they are not taken seriously because of the societal norms and social constructs prevalent in South African society.</p> <p>Live-music venue owners reported that there is evidence of a clear power hierarchy of men over women, especially when a band leader is male. While some women band leaders are good and fair leaders, there are others who have been poorly treated in the past and consequently act tough with their own band members.</p> <p>While disabled musicians are few in number, they are vocal and visible. The Southern African Disabled Musicians Association (SAMDA) advocates for disabled musicians throughout Southern Africa. During Covid-19, SAMDA benefitted from the Presidential Economic Stimulus Package (PESP) and received R300,000 to support 28 musicians living with disabilities. They were able to host a concert featuring these musicians (Motumi 2021).</p> <p>There is little research concerning other vulnerable groups, such as children, foreigners and migrants, and their conditions of work in the live-music sector. Further investigation is required.</p>
<p>8. Safe work environment</p>	<p>Municipalities have health and safety standards and are generally able to ensure enforcement. As a result, basic safety and health standards and regulations are generally observed at big events and by formal establishments, while smaller and informal events get away with non-compliance. Key issues for live musicians include poorly constructed stage set-ups and a lack of dressing rooms (which is of particular concern to women musicians).</p>
<p>9. Social security</p>	<p>Many live music practitioners are excluded from labour regulation and social protection coverage as they do not come under the definition of “employee”.¹⁸ They therefore find themselves outside of regulatory mechanisms governing labour relations, including government social security programmes. They are paid mostly for results or on a project basis rather than for time spent. The work of cultural practitioners – ranging from freelance to contract work, self-employment, own-account work, fixed-term or part-time work or work in the informal economy – can therefore be described as atypical, non-standard or even marginal.</p>

¹⁸ This section is drawn from a paper co-authored by Avril Joffe, Dwanita Larasati and John Newbiggin, ‘How governments could better engage with the working practices of the 21st century creative economy’ to be published in the form of a forthcoming book by the Asian Development Bank.

Decent work indicators	Findings
<p>10. Social dialogue, employers' and workers' representation</p>	<p>While there are many organizations and associations representing artists and cultural practitioners in South Africa (CCIFSA, SAUCCIF, Im4theArts), there are no employers' organizations or sectoral associations. However, there is a union for the music industry: the Trade Union for Musicians of South Africa (TUMSA).</p> <p>TUMSA was founded in 2016 and formally registered in 2018. Although it is a relatively new organization, it currently boasts 2,112 members, who are all professional musicians. Nevertheless, one respondent claimed that the organization is still unknown at grass-roots levels. Among other things, since 2019 TUMSA has been lobbying the Government to revise the copyrights laws.</p> <p>The most significant platform for discussion among technical workers in the live-music sector is the Event Technical Production Services Forum (ETPS), founded in 2010. It seeks to enforce norms and standards in the industry and is currently working to finalize a single sector employment code for the industry. Respondents suggest that regulation will professionalize the industry by clearly outlining standards of practice, ethics and workers' rights.</p> <p>The association has already submitted draft guidelines and standards for the sector, including minimum wages and working conditions, to the South African Department of Employment and Labour. Other discussions take place less formally at conferences and seminars.</p>

5.5. The United Republic of Tanzania – Fashion

The United Republic of Tanzania, like most other countries in the region, has ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and has developed national culture policies. The East African Community (EAC) Cultural and Creative Industries Bill was passed in 2016, although it has not yet been enacted into law. The EAC Common Market Protocol acknowledges that it is necessary to promote culture and the arts, but the fact that it has not been integrated into the development agenda means that only minimal funds are being made available for these important sectors.

The fashion sector is important because it creates jobs for youth and women. However, there are no studies to indicate the economic contribution of the sector in terms of employment income or number of workers, nor its contribution to Tanzania's GDP. A WIPO (2012) study on the economic contribution of copyright-based industries to the economy of Tanzania categorizes apparel, textiles and footwear under "partial" copyright-based industries. In this category, only data from manufacturers and retailers in the formal sector is captured; data from fashion brands, mostly operating in the informal economy or as microenterprises, is not available. As a result, with no data to support their contribution to the national economy, it has been difficult for stakeholders in the fashion sector to build a case for government support.

Table 6. Summary of the findings on decent work in the fashion sector in The United Republic of Tanzania

Decent Work Indicators	Findings
1. Employment opportunities	Informality characterizes the demand for and supply of labour in the fashion sector in Tanzania. The sector lacks an organizing agency. It consists of established fashion brands organized as microenterprises, which typically employ four to six full-time staff and between 10 and 25 part-time workers on a needs basis. However, a case study of 30 garment-making SMEs in the eight regions of Tanzania commissioned by Textile Development Unit (TDU) (Kweka 2020) that highlighted the structure and level of employment, indicated the average number of people employed per firm as 49.
2. Adequate earnings and productive work	The study established that within the sample of fashion firms interviewed, the highest-paid workers were based in Zanzibar, where monthly salaries are within the range of TZS500,000-800,000 (US\$ 214-342). This salary package includes contributions to the social security fund. On the mainland, however, workers are mainly wage earners, their incomes ranging from between TZS300,000 to TZS530,000 (US\$128-227) per month. In addition, part-time workers are paid on a piece-rate basis of TZS20,000-50,000. (US\$8.5-21.3). The TDU study revealed that workers paid piece rates earn much more than the monthly salaried workers.
3. Decent working time	Working hours differ between the public and private sectors. For example, fashion tutors at VETA, which is a public institution, work for eight hours, from 7.30 a.m. to 3.30 p.m., with an hour's break for lunch. In the private sector, working time is flexible and can be up to 10 hours per day depending on the targets to be met; in some cases overtime is paid. Where fashion outlets are concerned, working hours are from 8.30 a.m. to 6.00 p.m., six days per week. Full-time workers are entitled to rest breaks, public holidays and paid annual leave. In Zanzibar, which is predominantly a Muslim community, Friday is considered a day of rest.
4. Combining work, family and personal life	In accordance with the Tanzania Employment and Labour Relations Act, 2004 and the Zanzibar Labour Relations Act, 2005, all women are entitled to maternity leave. However, this may not apply to informal workers in the fashion sector. Furthermore, most of the firms interviewed do not offer their staff medical cover. Most informal economy workers choose to work from home. While this may have some benefit in terms of flexible working and work/life balance, it may also negatively impact specific rights relating to working in isolation, occupational health and safety, lack of a reference point in the event of grievances and lack of overtime recognition.
5. Work that should be abolished	The informal nature of the fashion sector means that children sometime participate in unpaid employment, with tailors, handloom weavers and tie-and-dye/batik makers who work from home involving their children in the garment or fabric-making process. Guidelines are required to regulate the involvement of children in this industry. More specifically, where chemicals are used in production, child labour should be abolished.

Decent Work Indicators	Findings
6. Stability and security of work	Jobs in the public sector, for instance at vocational and higher-education institutions such as VETA), are mostly stable and secure. Casual workers, on the other hand, earn their income on a piece-rate basis. Although this is a motivator to work harder, the employment of many workers is precarious, and they sometimes resume work without a contracts after their initial contract has expired.
7. Equal opportunities and treatment in employment	Our research established that women enjoy equal opportunities where work in the fashion sector is concerned. However, in some settings, women still suffer abuse when husbands realize that their wives are getting an income from selling their knitting or weaving skills to fashions brands. The study was not able to investigate the employment of persons with disabilities in the fashion sector. At VETA, however, there are equal opportunities for women and disabled people, as recommended by the National Examinations Council of Tanzania (NECTA), which also indicated a need for more tutors.
8. Safe work environment	Most of the fashion brands are not compliant with the Occupational Safety and Health Acts (2003, 2015 and 2016), nor have they insured their assets. Furthermore, their employees are vulnerable since they do not have medical cover. Most workers in the informal sector cannot claim employment injury benefits, because they are not legally recognized as employees.
9. Social security	The Tanzania National Social Security Fund (NSSF) and the Zanzibar Social Security Fund (ZSSF) do extend social security services to workers in the private sector and the informal economy. However, only one fashion brand is making contributions to the ZSSF on behalf of its six employees. This indicates the vulnerability of the fashion sector when it comes to social protection.
10. Social dialogue, employers' and workers' representation	There are two fashion associations: the Fashion Association of Tanzania (FAT) and the Tanzania Fashion Designers Association (TFDA). Although their memberships are composed of fashion brand owners, they do not identify as employers' organizations. The two organizations have polarised the fashion designers and have not been able to create an agency to undertake collective bargaining or encourage the formation of trade unions to foster social peace and industry stability or enhance economic development. In addition, workers in the fashion sector are not members of the Tanzania Union of Industrial and Commercial Workers (TUICO).



▶ 6.0 Challenges and opportunities for decent work in the five subsectors of the African CCE

6.1. Challenges in the five subsectors of the African CCE

6.1.1. Informality and insecure forms of employment

The high levels of informality that characterize cultural production in the African CCE, and which have surfaced in each of the five cases spotlighted in this research, are currently underexplored. Arising from this research, five key observations can be made:

- ▶ There is a continuum of informality in each of the sectors, with the result that cultural workers and cultural professionals may at the same time be working informally (without contracts or any other regulatory provisions governing their employment conditions) and working with formal established businesses (broadcasters, festival promoters, theatres, distributors, educational institutions and museums). So they may be both generating income in the informal economy and undertaking employment in the formal economy (as teachers, researchers, events coordinators, producers, promoters, choreographers, curators or distributors).

- ▶ Informal cultural workers and cultural professionals are often educated and literate, and sometimes earn substantially higher fees than other informal workers, albeit for one-off cultural/creative activities.
- ▶ While informal cultural workers, practitioners and professionals are active in all the cultural domains covered by this research and throughout their respective value chains, there is a preponderance of informality in the “creation” phase (artists, musicians, dancers, choreographers, tour guides, actors, scriptwriters, restorers, curators, heritage animators, architects, etc.).
- ▶ Informal activity carries both benefits (freedom from state purview, agility, mobility and flexibility, avoidance of high taxes and licence fees, low levels of bureaucracy and administration, retention of all earnings) and clear disadvantages (no social protection or normal employment benefits, e.g. maternity leave, unemployment insurance, occupational health and safety provisions, access to government contracts/ tenders, greater security, use of capital equipment).
- ▶ As in the case of fellow freelancers, own-account workers, contractors working in the CCE, informal cultural workers, practitioners and professionals are often unable to access forms of government or financial-system support (regulatory provisions, social protection, small-business support, access to finance and capital, enterprise incentives).

Sectoral policies will be necessary to ensure that informal workers, practitioners and professionals and those engaged in other non-standard forms of work (temporary work, part-time work, temporary agency work and other multi-party employment arrangements, disguised employment relationships and dependent self-employment) are covered by the provisions of existing national labour legislation, for instance the Tanzania Employment and Labour Relations Act, No. 6 of 2004 or the South African Labour Relations Act, No. 66 of 1995. Labour laws empower and protect workers. They regulate individual and collective employment relationships and set standards for social security, working hours, annual, maternity and family-responsibility leave, contracts, collective bargaining, and employer/employee dialogue.

Other sectoral policies highlighted by the ILO include “access to infrastructure and technology, education, skills, promotion of regulatory framework, social protection, etc.” (ILO R204). Research into informality in the cultural economy (PEC 2021) has highlighted a number of policy interventions intended to support informal cultural workers and cultural professionals. These include:

- ▶ better data and definitions for identifying and protecting materials, processes, materials and networkers; protecting IP and meeting compliance standards relating to provenance, distinctiveness of materials and identity of the creator/maker;
- ▶ the need for public infrastructure such as affordable safe spaces for production, trade and exhibition, as well as facilities for childcare, food preparation and administration;
- ▶ simplifying regulation and accreditation by ascribing a unique digital identity not dependent on a physical address;
- ▶ providing labour rights and social protection ranging from pensions to maternity benefits;
- ▶ extending public procurement to accommodate informal cultural workers and cultural professionals; and

- ▶ working with or establishing intermediary organizations to give formal status to informal workers, act as retail investors on behalf of banks or governments, provide mutual initiatives or co-working spaces and represent the needs of the sector (Joffe et al., forthcoming).

6.1.2. Weak platforms for social dialogue

The limited number of established trade unions or representative labour/artists' associations and employers' organizations operating in the CCE means that there are few social dialogue platforms for addressing the issues that arise between cultural workers/cultural practitioners and employers. For some employer bodies/guilds, social dialogue is not a priority as their focus is on the viability of their enterprises and access to markets.

There is little coordination between ministries of culture and ministries of employment/labour on areas of common concern in the CCE. All activity, production, organization, programmes and financing is seen as the responsibility of the ministry of culture, while workers' employment conditions, social protection and forms of representation are seldom addressed by ministries of labour/employment. This suggests that there is a need to improve the structuring and develop the capacities of those social dialogue platforms that exist and support the development of representative bodies where they do not.

6.1.3. Regulation of CCE occupations and qualifications

Generally, there are few occupational positions in the field of art and culture that entail formal requirements for licensing or other forms of authorization. Furthermore, there are few legally protected occupational titles. In many sectors it is possible for anyone to call themselves an artist, actor or composer in their curriculum vitae. Occupational title also conditions the distribution of grants/awards.

The ILO (2019) notes that there are three ways to regulate occupations: (i) an individual is required to register with a national or sector-based agency; (ii) an individual is required to obtain certification (examination or RPL to demonstrate level of competency); (iii) or an individual needs to be licensed (ILO 2019c) (a combination of the first two requirements; persons not licensed can be excluded from the occupation concerned). While the context of high unemployment on the African continent, as well as the prevalence of insecure employment and high levels of informality, mean that it is perhaps counterintuitive to require that occupations be licensed (as it could limit entry to the CCE labour market and constrain its ability to adapt to changing demand) (ILO 2019c), we would suggest that the regulation of certain CCE occupations could be beneficial. The process would require the involvement of sectoral experts and sector-based associations to define standards for practitioners to be qualified or licensed to perform certain roles (e.g. choreographer, cinematographer, curator, heritage animator, restorer, scriptwriter, sound engineer, stage and lighting technician).

The development and enforcement of standards within the CCE will lend status to artistic and creative occupations – status that they currently do not enjoy everywhere on the African

continent. The current absence of standards and qualifications makes it difficult to determine the employment status and pay grades of cultural workers. Certification would ensure that they are able to command equal pay for equal work from employers, whether microenterprises or large broadcasting corporations. If a dancer, a musician or a fashion designer has acquired competencies informally on the job, he or she should have the opportunity to get his/her competencies certified through and RPL (Recognition of Prior Learning) process.

The precise occupations and mode of regulation would differ for each of the sectoral cultural value chains represented in this study and would also differ from country to country.

Once adopted, these standards should be regulated by government to both protect persons using the services provided by the practitioners concerned and to facilitate the education and training of those seeking qualification. Further work by CCE sectors specialists, sector-association representatives and ministries of labour and culture would be needed, as well as support from ILO country offices.

6.1.4. Training and education

In many of the subregions, there are institutes of higher education and vocational training institutions, but there remains a mismatch of skills and expertise for the sectors in this study.

The informal economy is pervasive in the African CCE. Many of the sectors have access to informal education and training provided by workshops, seminars, mentorship, coaching, intergenerational skills transfer, creative enterprises and accelerator programmes. One respondent from South Africa observed that producing knowledge and developing the skills that will grow and sustain the creative sector is a prerequisite for decent employment. As he noted: "Education and training is the foundation of decent employment because once an artist has knowledge he cannot be easily exploited, and he is able to work professionally and widen his/her career choices".

Arts and culture courses and programmes seldom feature in the curriculum in formal education (basic or secondary), while an increasing number of tertiary institutions, including universities, are offering undergraduate and post-graduate courses in all the arts and creative disciplines. However, with the notable exception of the University of the Witwatersrand in our study sample, there are very few that offer programmes in the cross-cutting areas of the CCE, for instance policymaking, entrepreneurship, management and industry development.

Informal training and education for the CCE (or what the ILO calls non-formal education and training) is widespread in all the countries in the sample, ranging from experiential learning and short one-day seminars to year-long programmes. Often free (funded by domestic or international NGOs and offering stipends to unemployed students) and catering to a wide range of ages (some targeting young people, the previously disadvantaged/marginalized or women), these training activities contribute to cultural literacy, inculcate artistic/creative skills by way of extracurricular school programmes, and often cover life and work skills in addition to fostering cultural and creative skills development. Education and training of this kind is not directly recognized by national education and training authorities and does not usually lead to any qualification. Some

universities use a system of Recognition of Prior Learning (RPL) to extend entry to their graduate programmes to artists and creatives. Country-specific experiences of formal and informal education are outlined in the table below.

Table 7. Country-specific experiences of formal and informal education

DRC	<p>In 2019 the President announced tuition-free education for all youth in the DRC. This would allow children from low-income families and communities to access basic education.¹⁹ However, it soon became clear that this policy faced problems of limited resources in terms of school infrastructure and payment of teachers, which led to overcrowded classrooms. The policy was plagued by corruption. There is a call to return to the previous system in which parental contributions helped to run schools and supplement teachers' salaries (Vivuya 2021).</p> <p>In the DRC, dance education is mostly provided through workshops and classes organized by independent cultural institutions, such as the Kin Art Studio and arts centres in cities such as Goma. While dance is not integrated into the school curriculum as a performing art, interest has grown in recent years. Youth centres in Goma offer contemporary and traditional dance classes popular among the young. To avoid the perception that dance is a luxury, community centres offer free or minimal-payment classes in local communities, although there are also private studios which target families who can afford the classes. Young people who want to pursue dance professionally usually attend workshops run by local (e.g. Studio Kabako) and international dance practitioners through organizations such as the Alliance Française, the Institut Français, Prohelvetia and embassies, or they attend dance institutions outside the DRC (École des Sables – Senegal, South Africa or overseas).</p>
Egypt	<p>Despite the importance of cultural heritage in Egypt, research (Yilmaz and el-Gamil 2018) has shown severe shortages in key sector skills such as site planning, site management, and impact evaluation for historical sites. There is a lack of professionals with educational backgrounds in management and planning.</p> <p>On the other hand, there are sufficient numbers of archaeologists and architects. There are sectoral initiatives supported by development partners to improve the supply of training in line with the needs of the world of work. These should be capitalized on in the cultural heritage sector, for instance with entrepreneurship programmes to stimulate small business creation. Since 2018 there has been an increase in incubators and other similar start-up initiatives focusing on innovation.</p> <p>The MoETE has fostered the development of an entrepreneurship curriculum. The plan is to integrate this into the technical secondary education system. Several partners are supporting this curriculum development: the EU, the ILO, UNIDO, GIZ and USAID. Importantly, the Supreme Council for Pre-university Education has approved the programme.</p> <p>The Egyptian government has initiated reforms to improve the education and training system. It aims to be inclusive, meet international standards and produce pupils and teachers who are able to learn, think and innovate.</p>

¹⁹ Four million out of 36 million children under 14 years in the DRC did not attend school in 2018 (World Bank).

Nigeria	<p>There is no formal standardization of vocational skills training in Nigeria’s CCE, with training institutions ranging from informal and small-scale to nationally accredited organizations with authority to confer diplomas and professionally recognized certificates. Vocational education and training is well developed, offering a skills mix (British Council 2019) (fashion design, games and animation, advertising, film making). Institutions include the National Film Institute (Jos), the Lufodo Academy of Performing Arts, the PEFTI Film Institute, the Mainframe Film and Media Institute.</p> <p>An important body for certification and accreditation is the Nigerian Universities Commission (NUC). However, many training institutes not formally affiliated to the NUC also issue certificates.</p> <p>Polytechnics are key to skills development in the CCE. However, these offer only a limited range of art and design courses (fine art, graphic design, sculpting, painting). Other areas such as music, film-making, games design and digital media skills are sorely lacking. Exceptions include Yaba College of Technology (Lagos) and Auchu Polytechnic (Edo State).</p> <p>There are many government bodies and NGOs with an education and training remit. These include the Federal Ministry of Education, the National Mass Education Commission, State Agencies for Mass Education, the National Commission for Nomadic Education, the National Teachers institute, the National Open University of Nigeria, the National Bureau of Statistics, the National Planning Commission and the Nigerian National Council on Adult Education, in addition to the more than 100 universities, small training companies and NGOs. Provision is complex and uncoordinated (British Council 2019).</p> <p>The CCE in Nigeria has responded to the gaps in tertiary and higher education skills provision, and the poor quality of the VET system, with industry provision, in particular on-the-job training. The BC report emphasizes the importance of “industry-driven forums, communities and networks” for creative skills acquisition.</p>
South Africa	<p>There are sector-specific education and training authorities (SETAs) which run registered learnerships²⁰ and skills programmes²¹ based on the National Qualifications Framework.</p>

²⁰ A learnership is a programme of structured practical and theoretical learning in the workplace. Learnerships enable learners to receive a qualification that is registered with the South African Qualifications Authority. The employer can determine the length of a learnership and whether to offer it to both unemployed and employed learners.

²¹ A skills programme is different from a Learnership in that it allows the learner to participate in an accredited training activity worth at least one credit on the NQF. A full qualification will require the accumulation of several such credits. A tax incentive for employers is associated with learnerships but not with skills programmes.

	<p>SETA funding is derived from the Skills Development Act (No. 97 of 1998) to enhance the skills of previously disadvantaged individuals. Some of the CCE cultural domains (heritage, performing arts, visual arts) come under the Culture, Art, Tourism, Hospitality and Sport Sector Education and Training Authority (CATHSSETA). Others, such as advertising, film and electronic media come under The Media, Information and Communication Technologies SETA (MICT SETA), while yet others (books, publicists, distributors and media) come under the Services SETA. Registered employers (of which there are very few in the CCE) pay 1 per cent of their monthly salary payroll to SARS. The associated sector training body, CATHSSETA, is a recipient of 80 per cent of this monthly contribution. They allocate these funds to administration costs and grants. When conducting training, companies are able to claim these funds back.²² In the CATHSSETA, the bulk of funds are allocated to discretionary grants (49.5 per cent).</p> <p>The sector skills project in South Africa has enabled the CCE to benefit from technical vocational training. The revised cultural policy of the Department of Sports, Arts and Culture indicates a preference for giving grants to sectors for small income streams, rather than support for skills development and training in this sector (DSAC 2018). The policy therefore recommends the inclusion of both “discipline-specific education and training as well as cross-sectoral training at all levels of the National Qualification Framework (NQF), through a formal or informal approach” (DSAC 2018).</p> <p>There are some schools that offer artistic and cultural courses and several HEIs, as well as adult-based training bodies that teach music (singing, playing instruments, choral singing, different genres), music business management and music entrepreneurship. However, these are largely uncoordinated, with insufficient focus on the business of music and the use and impact of digital technologies on the music industry. They are generally seen as insufficiently responsive to the needs of the live-music sector and face difficulties in accessing funding through the SETAs for learnerships and internships.</p>
<p>United Republic of Tanzania</p>	<p>The University of Dar es Salaam’s Department of Mechanical and Industrial Engineering (MIE) trains textile engineers for a job market that is saturated, while the Vocational Education and Training Authority (VETA) produces tailors who do not have the tech-related skills required for a vibrant tech-driven fashion industry. This is because of the inadequate and outdated TVET system, which does not address skills-development needs to cope with the fast-changing tech-driven fashion industry. The institution even lacks adequate machinery to support the practical training. At the industrial level, there is lack of investment for the development of a sector needing to acquire new technologies and equipment.</p> <p>Furthermore, there are few garment-making factories that can provide on-the-job training for students graduating from VETA. As a result, these institutions produce graduates educated to work in areas where there are not enough jobs. Consequently, they may face unemployment and look for opportunities in other areas.</p>

²² The remaining 20 per cent is paid to the National Skills Fund. The remaining funds are split between admin (10 per cent), mandatory grants (20 per cent) and Quality Council for Trades and Occupations (0.5 per cent).

The question of the regulation of qualifications and occupations is intertwined with education and training provision. Interventions are therefore needed to:

- ▶ Develop career pathways and skills frameworks based on standardized qualifications and occupations;
- ▶ Specialize in and target those critical skills in each country within their respective sectors;
- ▶ Move to achieve a greater degree of coordination across education and training systems, including non-formal modes of delivery;
- ▶ Conduct regular sector skills-gap analyses to determine the areas that should be covered by the private sector, NGOs, formal education and training institutions (schools, vocational institutions, universities);
- ▶ Develop public/private partnerships to offer skills-match platforms (internships, mentoring, experiential training);
- ▶ Reinvigorate and upgrade programmes (formal, accredited, funded) which target apprenticeships, learnerships and internships across the value chains of the respective CCE sectors.

6.1.5. Working in the digital space and protection of digital IP rights

The issue of copyright infringements and inability to effectively monetize content in the digital space also emerged strongly as a major challenge to supporting decent employment during the Covid-19 Pandemic. The Covid-19 pandemic has highlighted the value of innovation in the creative sector. The advance of technology in the creative economy due to the Covid-19 pandemic is posing problems for IP management in many ways, in particular when it comes to protecting IPRs and effectively collecting revenue for digital content creators (AfDB 2020).

Earlier in this report, we explored the challenges in working in the digital space reported by respondents, in particular limited digital skills and poor internet connectivity in Africa. While respondents from all five regions indicated an acceleration in the rate at which the creative economy was embracing technology, the associated challenges included issues of infrastructure and connectivity, lack of digital skills, weak IP protection mechanisms, and a lack of opportunities for monetization and fair remuneration.

During the pandemic in South Africa, many musicians were gravitating towards going digital. At least 88 per cent of those interviewed in this research were adopting new online live-music presentation strategies such as live streaming. This introduces a new set of challenges where the digital divide is concerned. Access to the digital space is very limited for the mass of the population and digital skills deficits also affects the sector. Workers in the creative economy did not receive relief funds from governments, hence they were stuck with little or no income at all.

6.1.6. Societal norms as an impediment to women

Employment in the cultural sector remains heavily male dominated. Respondents from South Africa suggested that one of the main causes might be the need to work at night, which is very unsafe, and the need to be on the road for long periods. One respondent noted that the technical side of the sector used to be white-male dominated but this has changed in the post-apartheid era. However, women's participation in technical jobs is still limited. Another respondent expressed the view that the greatest challenge faced by women on the technical side of live music is that they are not taken seriously because of societal norms and constructs in South African society.

The same applies to the dance sector in the DRC, where women – like most women working in the CCE in other African countries – are negatively affected by societal values and judgments. Gender inequality is rampant in the arts sector in general. One respondent said: “Women must work much more than their male counterparts to be accepted and respected in the dance sector. When taken on a project they are often expected to give something else in addition to work. And, given that projects are few, they abandon this type of artistic career, hence the prevalence of male dancers”. In Kabako Studios, permanent positions are occupied mostly by males and there is only one female.

One respondent pointed out that some organizations and arts centres offering dance training have tried to rectify this situation, but most girls drop out of training before completion. He said: “In our dance training programme, the attempt is there to rectify the situation, but it is very difficult. A class can start with 20 students (10 M, 10 F), yet only 2 F and 8 M will graduate at the end”. The reasons for the scarcity of female dancers are marriage, a negative social mentality, the pressure of family responsibilities and lack of support from their families.

6.2. Opportunities to promote decent work in the five subsectors of the African CCE

6.2.1. Capitalizing on the employment creation potential

Even though many of the CCE subsectors require a vibrant and growing economy to sustain them and enable them to contribute to their respective countries' GDP, there is evidence that artists, creators, cultural practitioners, technicians and cultural professionals are agile and creative in creating or retaining employment/work opportunities, even when the economy is less than robust and tourism is sluggish. The key areas for employment that emerged from the five sectoral studies were creative work (musicians, film-makers, fashion designers, dancers, choreographers); production (film directors, music studios and live-streaming platforms, technicians, theatre personnel); marketing and sales, and artist administration (booking agents, managers, producers); and exhibition spaces (live venues, theatres, broadcasting studios and cinemas, museums and heritage sites). In some countries, there is also the possibility of employment in support functions (funding and grant bodies, education, training and development, business support, collection of royalties). Because of the pandemic, very few new employment opportunities have arisen,

with many people losing their employment status during this period as the shutdown took hold. However, those cultural and creative occupations that already had a digital presence were able to stream live-music concerts or film and market their fashion products via Instagram. There are also cases where artefacts and exhibits in art galleries and museums have been digitized and can be viewed online.

6.2.2. Investing more in the equal employment opportunities offered by the sector

A consistent message from all the studies was that equal opportunities for men and women, and for people living with disabilities, have not been achieved anywhere. There are some indications that women have been able to progress, for instance in Egypt, Nigeria and South Africa women and young people can increasingly access jobs in the cultural heritage sector, with respondents confirming that the feminization of jobs has reached between 80 and 90 per cent, while in the live-music sector in South Africa women occupy technical positions and are increasingly members of bands as instrumentalists. However, the levels of vulnerability of many women, young people and emerging artists have increased, and they were increasingly unable to earn a living by deploying their talents during the Covid-19 pandemic. Indeed, employment opportunities in live music are directly related to a robust, growing economy. In addition, prior to Covid-19 live music shows took place at night, as part of the night economy, which was not safe and is still not safe for women in a country with a high crime rate (Businessstech 2022). In The United Republic of Tanzania, the Vocational Education and Training Authority (VETA) ensures equal opportunities for women and disabled practitioners, as recommended by the National Examinations Council of Tanzania. Apart from the South African Disabled Musicians Association, there was no evidence of attention being paid to people living with disabilities in the sectors studied across the subregions.

6.2.3. Developing a regional framework for fostering fair remuneration

The project-based nature of the CCE, combined in some sectors with its seasonality, its links to tourism and its informality, mean that fair remuneration is not easily achieved. There are outliers earning good money, in particular those working for state/government-owned facilities, such as curators, restorers and archivists in Egypt, or dancers in established creative enterprises in the DRC whose performances are funded by international agencies (Goethe Institute or Alliance Française), or the staff of established film companies of Nigeria, or live-music artists working with established venues or festivals in South Africa.

In Nigeria, most jobs are freelance and the industry is dominated by gig workers, who may attract significant pay for individual gigs. However, as the job pipeline is weak, they often take part in few gigs each year and so their overall pay is poor, even in the case of the highest paid professionals. For example, a top-rate, A-list actor would typically earn about US\$12,500 for one film and would shoot five to six films a year, thus earning a total of just over US\$74,000. He might also earn around US\$25,000 for a brand endorsement and could expect three such opportunities a year, earning him a further US\$75,000. In total his annual remuneration would still be less than US\$150,000. Some actors will earn additional revenue as executive producers and may have residual income

from previous work. However, this is rare as actors do not tend to be paid royalties unless they are EPs. While US\$150,000 is much higher than the average wage in Nigeria, it is not comparable to the earnings of top-rate actors in other markets like the US, or even India and South Korea. Production workers, even at the top end, earn significantly less.

There is therefore a need to establish a framework to ensure fair remuneration for freelancers, as well as endowment funds for arts organizations in Africa to alleviate short-term cash-flow needs, reduce the recurrent expenditure burden of arts organizations and fund projects that will contribute to fair remuneration.

6.2.4. Strengthening the legal and policy framework to regulate working time

The project-based nature of the work and the diverse working conditions in each of the sectors, coupled with the informality of much cultural employment and differences between the public and private sectors, suggests that there is much work to be done to secure decent working hours for all workers in the African CCE. The variability of work (dependent on the nature of individual projects) meant that many of the respondents were unable to provide evidence of standardized practice. Nevertheless, there is evidence of better practice that could be built upon, for instance in developing norms and standards relating to hours of work and days of rest. In the Republic of Tanzania, for instance, there are differences between the public sector (8 hours' work a day with one hour for lunch break) and the private sector (9.5 hours with a one-hour break six days a week). It might also be possible to establish clarity about hours of work by insisting on written contracts (the established live-music venues and festival companies in South Africa have set clear guidelines). The scale of unemployment in some of the areas in which we conducted our research (DRC, South Africa) means that cultural practitioners rarely turn down work, even if the conditions are not fair. In the formal sector, the regulation of working hours can only be determined by labour legislation governing cultural and creative occupations. For those in the informal economy, governments should show responsibility by conducting awareness campaigns to guide practitioners on regulating working hours for themselves and those who work for them.

6.2.5. Promoting safe working environments

We found evidence that formal established businesses abide by national legislation and regulations about health and safety in the workplace, though this remains at the discretion of business managers. Some respondents – for example, in Nigeria in relation to the film industry – commented that low production budgets and short-term projects mean that these considerations are not always top of the list of priorities. However, in addition to such national regulations, there are sector-specific safety considerations that need to be taken into account. These include safety around staging, especially out of doors (live music, dance performances, film productions); safety in the external environment during large events in relation to traffic, noise and natural heritage sites, (music and dance festivals, outdoor performances and film shoots); and safety in production work (OSH in relation to the use of machinery, as well as fire safety). An important initiative taken by the South African Promoters Association was the establishment of a joint operational committee (JOC) for live events, which is now standard practice for all large events and ensures

that all by-laws and safety regulations are complied with. In other countries, for instance the DRC, city by-laws on health and safety are observed for large events and outdoor performances. Some sectors, for instance cultural heritage, involve tasks which present health and safety risks, such as restoration projects and site maintenance. The Egypt case study found reasonable concern for creating a healthy work environment and providing personal protective equipment for such activities. Nevertheless, the benchmark for safety should be the ILO's Occupational Safety and Health (OSH) Convention. Governments should be encouraged to ratify and domesticate this Convention so that all employers are bound to ensure a safe environment for their workers.

6.2.6. Strengthening social dialogue

Social dialogue is critical for participatory policymaking and implementation. This is why the ILO encourages governments to ratify OSH Conventions. Social dialogue is also well covered in the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Expressions (UNESCO 2005), which all countries in our study have ratified. Article 11 on the role and participation of civil society states that: "Parties acknowledge the fundamental role of civil society in protecting and promoting the diversity of cultural expressions. Parties shall encourage the active participation of civil society in their efforts to achieve the objectives of this Convention" (UNESCO 2005). However, our research showed that associations of artists lobbying for their social and economic rights²³ are few and far between. As the DRC study (dance) found, respondents were not aware of social security schemes for artists, and added that there was no government law or regulation regarding social security. In addition, artists' associations are weak and unable to offer any social security programmes themselves. The Egypt study (cultural heritage) also found that restrictions on freedom of expression, censorship and limitations on gathering in public spaces were hindrances to any form of social dialogue. The ILO Committee of Experts on the Application of Conventions and Recommendations has also observed allegations of anti-union discrimination and obstacles in national legislation to the establishment of such organizations in Nigeria.²⁴

There was also scant evidence that robust social dialogue was taking place among the few existing trade unions and sectoral associations. In Nigeria for instance, there are several guilds and associations but they were found to be uncoordinated and lacking set standards for member representation. Most of these associations are required by donors or governments to facilitate capacity-building, fund-raising or access to markets, but not social dialogue related to labour issues. Nevertheless, signs of progress can be seen in South Africa with the establishment in 2018 of the Trade Union of Musicians of South Africa (TUMSA). TUMSA is advocating for the professionalization of the sector and has lobbied government on both the Copyright Amendment Bill and the Performers Protection Amendment Bill, and is now lobbying for an amendment to the labour laws to include musicians in the definition of

²³ The 2005 UNESCO Convention gave new impetus to – and a normative framework for – the implementation and adoption of the 1980 Recommendation on the Rights and Status of Artists, to protect "creative workers" and ensure their right to freedom of expression, as well as social protection and other economic rights. <https://en.unesco.org/creativity/governance/status-artist>.

²⁴ Observation (CEACR) – adopted 2017, published 107th ILC session (2018), and Observation (CEACR) – adopted 2018, published 108th ILC session (2019).

“employee”. To push for the protection of musicians under the labour laws, TUMSA joined the Congress of South African Trade Unions (COSATU). TUMSA has already submitted draft guidelines and standards for the sector, covering minimum wages and working conditions, to the South African Department of Employment and Labour.

6.2.7. Strengthening support mechanisms for MSMEs

Most of the creative enterprises in the African CCE are micro, small or medium-sized enterprises (MSMEs), whether formally established or operating informally without registration, and whether or not paying taxes and abiding by national legislation and regulations. In fact, this research showed that in some countries, in particular Nigeria, the business environment is increasingly favourable to the creation of cultural enterprises.

Not only are there public measures to support MSMEs (introduced by national, state/provincial and local governments or their agencies), but there are a host of private-sector initiatives supporting MSMEs in all the countries concerned. Unfortunately, given the lack of formalization of the CCE, most enterprises are not able to access these initiatives, as was the case in both South Africa and Nigeria. Moreover, where they are able to access them (and are formally established), they find the application procedures and criteria inappropriate to their specific needs and challenges. The Nigerian case showed that the cultural sector does not systematically benefit from support mechanisms for business creation and that the tax system discourages promoters from pursuing the transition from informality to formalization. In South Africa, many established companies bemoaned the bureaucratic nature of the application process and the inappropriately worded criteria. They felt there was no real understanding of the nature of their sector.

The Nigerian case suggests that there are many opportunities to benefit from MSME support, especially of a financial kind. Our research found increasing investment in the film and TV sector, with a lot of local and foreign investment being pumped into financing Nigerian-made films (China’s Huahua Media has partnered with FilmOne and South Africa’s Empire Entertainment to create a US\$1 million fund for making a slate of Nigerian films; the US-based private-equity firm Tiger Global Management has invested US\$8 million of venture capital in VOD start-up Iroko TV, as well as securing additional funding from Canal+ and Kinnevik AB; private-equity firm Africa Capital Alliance (ACA) has invested US\$20 million in financing the expansion and diversification of the Filmhouse Group, owners of Filmhouse Cinemas and FilmOne Entertainment). There is also new investment in film distribution and production (Filmhouse has opened more cinemas). There was also evidence of significant investment from the financial sector, with local commercial banks offering film funding (Keystone Bank plc has partnered with EbonyLife Films, while Access Bank has launched AccessNolly, a US\$2.78 million funding initiative geared to sponsoring the production and distribution of content of international standard).

There are also opportunities for establishing working groups in the various national environments of the African CCE to cooperate with educational and vocational training bodies (CATHSSETA in South Africa, VETA in Tanzania) or with trade and industry bodies (DTIC in South Africa and equivalents elsewhere) with a view to customizing the available supply-side measures for the respective cultural and creative industries.

While the above models promote competition within neo-liberal economic systems and benefit a few professionals who generate low net revenues, as illustrated by the best-case scenario in the film sector in Nigeria, there are alternative models, such as cooperatives and the social and solidarity economy (SSE), which could serve as vehicles for promoting decent work in the cultural and creative sector. These models have the potential to democratize enterprise in the African CCE by promoting social justice and having an impact on young people's and women's livelihoods when cooperative societies are involved. Examples of cooperative enterprise as a practical option for formalizing the informal economy exist in other cultural sectors, such as the TingaTinga Arts Cooperative Society in Dar es Salaam (Mshiu 2019). And indeed as concluded in the ILO Brief (ILO 2021b), promoting cooperatives in the CCE would strengthen advocacy for a better consideration of labour rights.



▶ 7.0 Recommendations for entry points for a programme to address the decent work deficits in the African CCE

7.1. In relation to ILO Conventions

AU Member States should ensure that the ILO Conventions they have ratified are integrated into national law and implemented, together with recommendations concerning the CCE. This naturally requires that national legislation be adapted and applied to workers and enterprises in the various CCE sectors. As a long-term strategy, the ILO should encourage each AU Member State to ratify other ILO Conventions and integrate them into national legislation in the form of regulations suited to the unique character of their cultural and creative sector. It is also important that the principles contained in ILO Conventions be given effect in national legislation and practice. Labour law reforms, such as the one currently ongoing in Nigeria, are a way of reflecting the comments of the ILO supervisory system and taking the relevant recommendations on board.

The case study of the fashion sector in the United Republic of Tanzania provides an example of how ratified ILO Conventions can be integrated into the national system, with an assessment of whether the regulations are applicable to the fashion sector. The table below sets out the ILO Conventions relating to decent work that could be applied to the African CCE.

Table 8. Checklist of international labour standards (Conventions and Recommendations) that could be applicable to the African CCE

Aspects of decent work	ILO Conventions
Work and wages	Minimum wage: Minimum Wage Fixing Convention, 1970 (No. 131); Regular pay & wage protection: Protection of Wages Convention, 1949 (No. 95) and Social Policy (Basic Aims and Standards) Convention, 1962 (No. 117) .
Remuneration	Remuneration of overtime: Convention 171 (1990).
Annual leave and holidays	Rest: Convention 132 (1970) on Holidays with Pay; Conventions 14 (1921), 47 (1935) and 106 (1957) concerning weekly rest days. Different Conventions apply to different industries.
Security of employment	Convention 158 (1982) on employment termination.
Family responsibilities	Work/family balance: Convention 156: Workers with Family Responsibilities Convention (1981).
Maternity and work	Reproductive health: Maternity Protection Convention, 2000 (No. 183) requires that maternity leave be at least 14 weeks, of which a period of six weeks must be after childbirth.
Health and safety	Occupational safety: Most ILO OSH Conventions deal with specific occupational safety and health hazards, such as asbestos and chemicals, and some are relevant in certain industries. Conventions 155 (1981), 187 and the Protocol to Convention No. 155 provide a general framework. The Labour Inspection Convention 81 (1947) is important in ensuring compliance with working conditions (not only in relation to occupational safety and health, but also to other labour rights). Labour inspection is also important for raising awareness among workers of their inherent rights.
Sick Leave and employment injury benefit	Leave and workers' compensation: Convention 102 (1952), Conventions 121 (1964) and 130 (1969) concerning Social Security, Employment Injury Benefits and Medical Care and Sickness Benefits.
Social security	Minimum standards: Convention 102 (1952). For several benefits, higher standards have been set in subsequent Conventions. Employment injury benefits: Conventions 121 (1964), Invalidity, Old Age and Survivors' Benefits: Convention 128 (1967), Social Protection Floors, Recommendation 202 (2012).
Non-discrimination and equality	Equity: Convention No. 100 not only provides for legislation to be in conformity with the principle of "equal remuneration for work of equal value", but also for a number of programmatic means of working towards closing the so-called "gender wage gap", which is a problem worldwide. Violence and harassment: Convention 190 (2019) and its accompanying Recommendation 206 (2019) is the first international treaty to recognize the right of everyone to a world of work free from violence and harassment, including gender-based violence and harassment.

Aspects of decent work	ILO Conventions
Child labour	Minimum age: Convention 138 (1973) Worst Forms of Child Labour, Convention 182 (1999).
Forced Labour	Forced labour: Forced Labour Convention, 1930 (No. 29). Full title of C105: Abolition of Forced Labour Convention, 1957.
Freedom of association and collective bargaining & Social dialogue	Freedom of association and protection of the right to organize: Convention 87 (1948) Right to Organise and Collective Bargaining, Convention 98 (1949).
Working from home	Homework Convention, 1996 (No. 177).
Development of cooperatives development	Promotion of Cooperatives Recommendation No. 193 (2002).
Transition to formality	Transition from the Informal to the Formal Economy Recommendation No. 204 (2015).

Taking into account the regulatory gaps identified at country level, the ILO can provide technical support in raising awareness of Conventions and regulations relevant to the CCE.

Secondly, the ILO can support AU Member States in implementing the 1980 UNESCO Recommendations (UNESCO 1980), which aim to improve the social and economic status of artists by implementing policies and measures relating to training, social security and employment. This includes supporting the cultural and creative sector in defining who an employee is, especially given the impact of digital technology on the work of artists.

Thirdly, the ILO can support ministries of labour, ministries of culture, national arts councils and other agencies responsible for the CCE in developing guidelines for decent work in the cultural and creative sector.

Finally, to develop the capacities of CCE operating in the informal economy, the ILO country programmes can support the agencies responsible for CCE in developing apprenticeship policies and in integrating CCE into their enterprise programmes. In addition, they should provide technical support for establishing viable social dialogue mechanisms, as well as capacity building with a view to their sustainability.

7.2. At the continental level

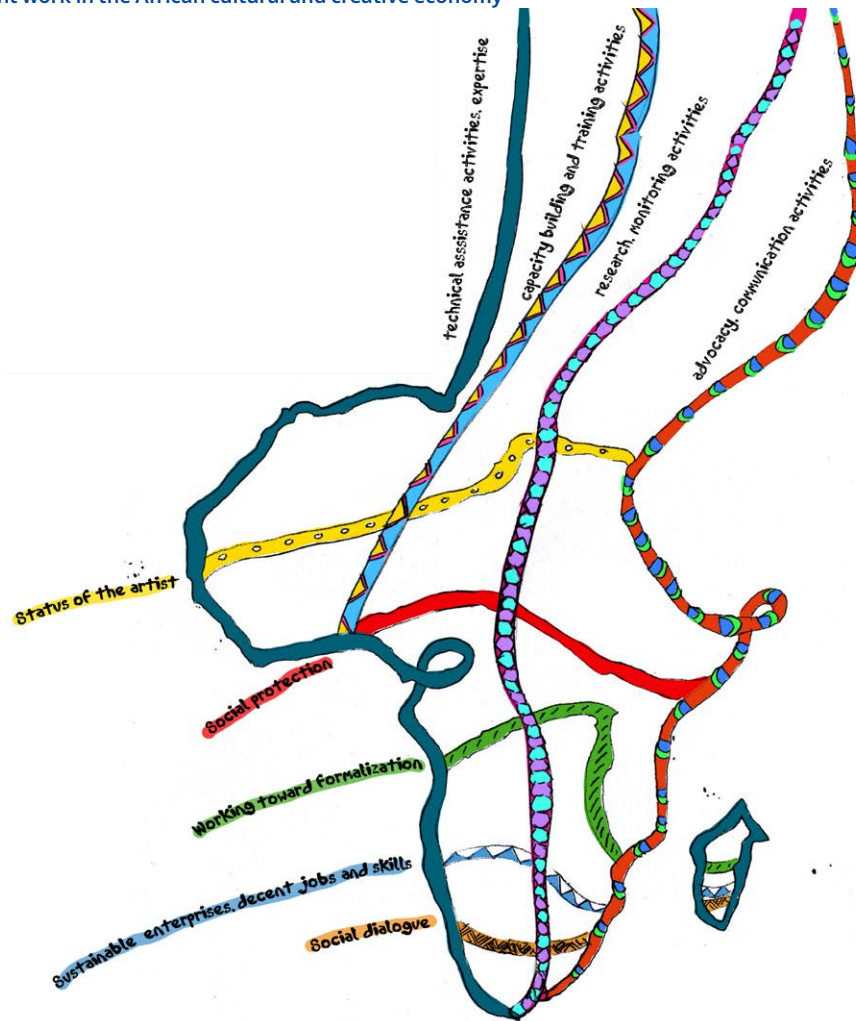
- ▶ Integration of decent work into the Revised AU Plan of Action for the Culture and Creative Industries prior to its adoption by ministers responsible for culture;
- ▶ Partnerships with organizations providing capacity development in regional programmes to support the CCE in Africa, e.g. UNESCO, AFREXIMBANK and AFDB, WB.

7.3. At the regional level

- ▶ Since, as in the case of film production in Nigeria, the future of work will be driven by technology and cross-border collaboration, there is a need for the ILO to work with regional economic communities (RECs) to provide a framework for policy and legislation on decent work. More specifically, RECs can provide a conducive policy environment for CCE sectors in terms of regional cohesion. This would require a regional capacity-building approach on the part of stakeholders concerned with promoting decent work in the CCE, drawn from the Member/ Partner States. This approach would enhance learning and exchange in policy formulation and business development in the CCE.

7.4. At the national level

- ▶ Inclusion of the CCE as a priority sectors for the ILO's work on formalization, youth employment, skills and social protection, possibly as part of the existing decent work country programmes;
- ▶ Inclusion of decent work principles in existing cultural policies and cultural and creative industry strategy plans;
- ▶ The ILO should work with departments of labour and employment, platforms and bodies representing employers and sector representatives to encourage the formation of sector-specific trade unions/associations and employers' organizations in each of the sectors of the CCE, and build their capacities;
- ▶ The ILO should provide technical support to ministries responsible for labour and employment in developing and extending social security schemes to freelance, contracted, precarious (and at times informal) cultural work, especially as regards unemployment insurance, health, pensions and maternity/paternity benefits. In this, the ILO can draw on the work of the South African Labour Reform Commission in ensuring maternity and paternity benefits for informal workers, and the legal work of the South African Guild of Actors in expanding the definition of employee to include freelancers, subcontracted workers and own-account workers, thereby ensuring that they benefit from established labour relations legislation, the Basic Conditions of Employment Act and OSH legislation;
- ▶ Working with labour associations, cultural workers' representative bodies and employers' organizations in the respective sectors to develop standardized contracts for freelancers and contracted labour;
- ▶ This study did not establish a clear picture regarding the employment of children in the African CCE but, with the increasing number of child actors, dancers, and musicians in countries such as DRC, it is important to provide for appropriate hours and conditions of employment for children through the responsible ministries, parents and guardians;
- ▶ Analyse the business environment and the value chains of the cultural sector with a view to facilitating the setting up and development of cultural and creative enterprises; promote entrepreneurship, including cooperative-based models that take full advantage of the untapped potential of the cultural sector in Africa.



► 8.0 Conclusion

There is no doubt that employment opportunities for cultural practitioners in all sectors of the African CCE are dependent on a growing economy (corporate spending on events, purchasing power of consumers), a robust set of policies supporting different art forms and cultural expressions (venues, small businesses, festival promoters, studios, technical equipment and professional expertise), a night-time economy that is safe, vibrant and interconnected with the hospitality and tourism sector, and, of course, the absence of restrictions on gatherings. Other requirements are affordable transport (especially in the evenings), safer streets, accessible and affordable internet connectivity, and an educational system that teaches children to appreciate their heritage and culture. Much of this is absent in the different subregions of Africa, with public policy lagging behind the needs of these growing sectors.

The promotion of decent work is an important element of public policy and would mitigate the existing precarity and vulnerabilities experienced by many cultural workers and practitioners. It would also stimulate social dialogue and this in time would address the broader macro-environmental concerns highlighted in this report and so ensure the greater viability of the various sectors of the CCE. Social dialogue of this kind would need to engage the full range of stakeholders in the respective value chains, the supporting institutions and the government departments responsible for creating a conducive environment (labour, trade and industry, education, information, community, technology, economic development, social development, arts and culture, tourism).

▶ Annex: The case studies

1. The Democratic Republic of Congo (DRC) – Dance sector

- ▶ The Democratic Republic of Congo (DRC) has a long history of internal upheavals, violence and political instability. The country continues to struggle with repeated political crises, weak governance, mismanagement of natural resources and entrenched corruption. On-going fighting over the control of the DRC's considerable mineral wealth sustains a climate of violence, insecurity and public discontent in the eastern provinces, fuelling the country's persistent governance crisis and undermining its capacity to escape the trap of mismanagement, conflict and poverty (Larmer, Miles, et al 2013).
- ▶ Poverty is getting worse due to the impacts of Covid-19. In 2018, it was estimated that 73 per cent (or 60 million) of the Congolese population, lived on less than US\$1.90 a day (World Bank 2018).
- ▶ In the DRC, micro-sized companies are subject to an annual lump-sum tax amounting to CDF50,000, while small-sized companies are subject to tax at the rate of 1 per cent of turnover for the supply of goods and 2 per cent for the supply of services (PWC, n.d.). In addition, they face a myriad challenges, including lack of funding support from government and non-enforcement of legal frameworks.
- ▶ The mobile phone penetration rate stood at 56 per cent in 2016 but data costs remained high. In addition, there is weak infrastructure in rural areas with limited internet penetration. Generally, the internet penetration rate remains one of the lowest on the continent at 4.2 per cent. There are five telecom operators offering voice and data services – Vodacom, Airtel, Orange, Africell and Standard Telecom – with most providing access to 3G connectivity. By mid-2016, there were more than 53 Internet Service Providers (ISPs). Factors such as costs of data and inadequate infrastructure, particularly in rural areas, limit internet penetration (CIPESA 2016).
- ▶ The existence of various dance platforms, in particular festivals, is proof that interest in dance productions and dance as entertainment has grown in recent years. In Bukavu, cultural operator Prod'Africa produces the Foire Internationale des Arts et Créativité (FIAC) and SADA FEST. Additionally, the ISADU Festival of Congolese Dance and the Amani Festival are held in Goma. There is also Mutoto Dans'Afrika, founded by Patrick Haradjabu, choreographer and artistic director.
- ▶ In December 2021, Rumba, which is one of the most popular forms of dance and music, was successfully included in the UNESCO heritage list for safeguarding. Rumba has travelled far from its birthplace and mutated; one can say that today it knows no frontiers. Rumba occupies a prime position in the dance sport category, where it is known as ballroom rumba and is practised all over the world. Besides Rumba, there is also contemporary and traditional dance.
- ▶ Youth centres such as the Goma Cultural Centre offer professional dance classes. For those who want to embark on dance as a vocation, dance organizations (Studio Kabako), dance companies (Compagnie Pepenas) and more established dance artists (Jacque Bana Yanga and

Longa Fo) manage to get funds to set up informal training programmes. Congolese students have shown keen interest in contemporary and traditional classes but one can also find a large array of dances, for instance ballet, at the Institut National des Arts. In different dance venues one can practise urban dances, hip-hop, ballroom dance, Latin dance, rumble and modern Jazz, as well as contemporary and traditional dance.

- ▶ However, many professionally trained dancers end up leaving the country, opting to go and work in Belgium and France for better opportunities. Those who choose or manage to stay in the DRC can benefit from international funding or partnerships for productions that go on tour. The money generated by these ventures is reinvested in their local projects.

Policy framework and Decent Work Agenda	A National Cultural Policy, as a next step to the Strategy Document 2011-2015, has not yet been drafted.
	Given the low level of formality, the lack of a legislative framework and funding regulations, and the lack of government effort, the formalization of dance professionals is not worthwhile.
	The dance sector is underestimated within the performing arts: music and theatre are offered more opportunities by government bodies at election times.
	Dance artists lack understanding and knowledge of their basic rights.

Strengths: What factors favour the promotion of decent work in the dance sector in the DRC?

Employment opportunities in the dance sector	<p>The dance sector is resilient. The entire sector seems to be in survival mode with international assistance. Most initiatives are individual and private.</p> <p>The opportunities which exist are those created by artists or cultural operators, though they themselves are financially limited.</p> <p>Because no official cultural structure exists, it is the informal economy which seems to function best in terms of promotion of decent employment, even if such employment is accessible to only a few (employees of associations and NGOs, such as the Institut Français the Alliance Française and the British Council).</p> <p>Example: Dance and theatre artists are often hired by foreign organizations or individuals. Few project promoters/directors, creators or producers succeed in mobilizing enough funds to work decently.</p> <p>Some established and well-known dance artists manage to sell their work on the international circuit and so finance their creative operations in the DRC, thus creating some employment locally.</p> <p>Even so, the best hope for decent employment is in the existing laws and the international agreements and ILO Conventions signed by the DRC. The texts exist, but implementation measures are not in place.</p>
	Dance studios, advertising agencies, video producers, corporate interests, the fitness sector (gyms) and schools are other potential sources of employment for dance professionals

Strengths: What factors favour the promotion of decent work in the dance sector in the DRC?

Equal employment/ income opportunities and treatment of women	Constant action within their spheres of influence by individuals and private-sector cultural structures is required to make this a reality.
Secure adequate earnings and fair remuneration	Established structures and dance professionals offer contracts stipulating fair remuneration on a project basis (short-term and in-office) within their spheres of influence.
Decent working time	Established structures and dance professionals are pushing for and applying some form of regulation within their spheres of influence.
Mechanisms/ regulations to reconcile work and family life	Dance professionals need to be able to adapt and plan.
Stability and security of work	Dance studios and dance initiatives offer some stability.
Safe work environment norms and standards	Municipalities have health and safety standards and are very strict when it comes to enforcement.
Social dialogue, employers' and workers' representation	Initiatives on the part of professionals to create groups or collectives is proof that there is a will to get organized and institute representative social dialogue.
Support mechanisms for MSMEs	Private structures and professionals continue to push for such mechanisms to be established.
Impact of Covid-19 on work	The positive impacts of the Covid-19 pandemic on the dance sector have been the enhanced visibility afforded by videos and the maintenance of creativity and professionalism in a remote format.

Weaknesses: What weaknesses are preventing the promotion of decent work in the dance sector in DRC?

Employment opportunities in the dance sector	At the level of the Ministry of Arts and Culture, not much has been done since 2012. This is despite the fact that, following the drafting of its <i>Growth and Poverty Reduction Strategy 2011–2015</i> , the Government had expressed its willingness to work on a national cultural policy as a next step. To date there is no national cultural policy.
Equal employment/ income opportunities and treatment of women	<p>The "Code de la Famille" limited women's freedom to seek employment and was only withdrawn in 2015.</p> <p>Women in the dance sector are negatively affected by societal values and judgments. Gender inequality is rampant in the arts sector in general, particularly as concerns contractual terms and salaries.</p> <p>There is a negative attitude towards women dancing on a public stage. In addition, women dancers are at times physically and emotionally abused while at work.</p> <p>There is a lack of employment opportunities for people with disabilities, even as support staff or artists.</p>

Weaknesses: What weaknesses are preventing the promotion of decent work in the dance sector in DRC?

<p>Secure adequate earnings and fair remuneration</p>	<p>The absence of government regulation to structure salaries and working conditions puts dance professionals in a precarious situation. Moreover, despite acknowledgement of the contribution of the CCE to GDP, the economy and job creation, the budget for the cultural and art sector is very limited. For this reason, artists in general are not classified and labour regulations are not applied to the sector.</p> <p>The Mongita Theatre in Kinshasa is a governmental initiative from the time of independence, characterized as a nationalist period. It houses the Congolese National Theatre and is managed by the Ministry of Culture (National ballet + traditional dance and theatre).</p> <p>The staff and performers are government employees with civil-servant status, regular salaries based on a scale, and affiliation to mutual medical insurance as independent/freelance employees. The adequacy of their salaries is a matter of debate.</p> <p>There is a lack of efficient art markets on which artists can sell their work. Therefore, when given the opportunity, some export their dance productions to remain productive and earn decent revenues.</p> <p>The pandemic, with its recurring lockdowns and tightening of restrictions, has resulted in a heavy loss of revenue and threatens the continuity of the work.</p>
<p>Decent working time</p>	<p>This issue is not dealt with in the arts, culture and dance sector in the DRC.</p> <p>When freelancers are issued with contracts stipulating decent terms of employment, It is important that their management be entrusted to a competent individual or organization to ensure that these conditions are enforced.</p> <p>Government employees working in the dance sector, e.g. at the National Ballet Theatre, are on a monthly payroll with working hours aligned to those of civil servants.</p> <p>Because of the pandemic, with recurring lockdowns and the tightening of restrictions, the situation where working time is concerned has worsened.</p> <p>Working hours are now longer due to teleworking for a big chunk of the admin tasks. It has become complicated for dance structures/ organizations working internationally having to cope with different time zones, and even locally when load-shedding of the electricity supply has to be taken into consideration.</p>
<p>Mechanisms/ regulations to reconcile work and family life</p>	<p>The cultural sector is not classified in the current Labour Code. There is no relevant legislation or regulatory structures of any kind. Labour law makes provision in this area for workers in other sectors, but not for the cultural sector.</p> <p>Artists must juggle employment opportunities, some of which may be outside the artistic sphere, because of the precarious nature of the sector. While some artists may enjoy support from their families, it is crucial that they be able to balance family life and work. This requires rigorous timetabling.</p> <p>Women artists with families have to manage a constant threefold burden. The temptation to quit is constant as women must find their own ways of balancing these duties and coping with the workload.</p>
<p>Safe work environment, norms and standards</p>	<p>Safe working space is difficult to find. Expenses for the monthly rental of available venues are shared among dance artists and the time available is limited. The same is true of Government-owned cultural venues, which should be available to artists but impose monthly payments despite being aware of artists' predicaments. A lack of maintenance also contributes to the dilapidated state of some venues, thus jeopardizing artists' safety.</p>

Weaknesses: What weaknesses are preventing the promotion of decent work in the dance sector in DRC?

Social dialogue, employers' and workers' representation	<p>There is no official union, but artists and cultural operators set up WhatsApp groups to discuss the difficulties plaguing the cultural sector. Nothing more.</p> <p>The Collectif des Artistes Culturels (CAC) is an initiative started by cultural operators.</p>
Support mechanisms for MSMEs	<p>With only 0.001 per cent of the national budget allocated to the arts and culture, the Ministry is very limited in terms of the support mechanisms/ actions it can put in place.</p>
Impact of Covid-19 on work	<p>Poor and expensive internet connectivity was an obstacle to remaining relevant and boosting visibility during the pandemic.</p> <p>The main challenge is how to monetize work that is showcased in the digital space.</p>

Opportunities: What opportunities are there for promoting decent work in the dance sector in the DRC?

Employment opportunities in the dance sector	<p>In Goma, youth centres such as the Goma Cultural Centre offer professional dance tuition. Congolese students have expressed a keen interest in contemporary and traditional classes.</p> <p>The young population of the DRC represents an enormous pool of talent that could be trained as dance practitioners or in related professions such as the production of streamed content and games.</p> <p>Dance studios, advertising agencies, video producers, corporate interests, the fitness sector (gyms), schools and nursing homes are other potential sources of employment for dance professionals.</p>
Equal employment/ income opportunities and treatment of women	<p>Private-sector institutions, international NGOs and cultural operators generally have a policy of offering equal employment opportunities.</p>
Secure adequate earnings and fair remuneration	<p>Private-sector institutions, international NGOs and cultural operators offer employment opportunities to dance artists within their financial capabilities. These include the Alliance Française, the Institut Français, the British Council, the Goethe institute, embassies and the corporate sector.</p>
Decent working time	<p>This aspect is not generally considered in the arts, culture and dance sector in DRC. However, in well-structured cultural/arts organizations there are systems in place to ensure decent working time, while freelance dancers negotiate their own hours.</p> <p>For example, at Studio Kabako (Faustin Linkwelya – artist/ Issac Yenga – administrator), six employees in technology and administration work to hourly schedules; the chief administrator works from 11 a.m. to 7 p.m.; the assistants and technical team work from 8 a.m. to 4 p.m.</p> <p>However, during events, the entire team works full time and afterwards gets a day off in compensation.</p>

Opportunities: What opportunities are there for promoting decent work in the dance sector in the DRC?

Stability and security of work	<p>This is an issue that needs to be addressed urgently.</p> <p>Dance artists have to be very disciplined if they are to build a reputation and a network. They need to think out of the box and grab available opportunities. Dance “products” are used extensively in advertising, product launches, choreographies for weddings, bodybuilding competitions, school events (Christmas shows) and music videos, and there is scope for back-up dancers for musicians during live concerts, movement consultants for theatres and so on. Some practitioners obtain a teaching position in a dance school, dance studio, the school system or a university performing arts department. Dance has also found new applications, such as dance therapy, and can be offered in support of medical services by qualified dance practitioners in nursing homes and rehabilitation centres, as well as in prisons and refugee camps.</p> <p>As a means of generating income, some dancers venture into dance fitness, which is popular and somewhat better understood by most of the population.</p> <p>Once the dance profession is recognized and governed by legislation in the DRC, validation of skills and acquired knowledge will be necessary in the form of certificates, diplomas and degrees if practitioners are to be formally employed and receive benefits.</p> <p>To date, it appears that only a small number of practitioners trained in Europe are so qualified.</p>
Safe work environment norms and standards	<p>There is a need to reclaim existing work spaces.</p>
Social dialogue, employers’ and workers’ representation	<p>There is no official union but artists and cultural operators and collectives (e.g. the CAC) have set up WhatsApp groups to discuss the difficulties plaguing the cultural sector. Nothing more than this.</p> <p>Within well-established cultural structures, social dialogue takes place in meetings, where participants can express their opinions.</p>
Support mechanisms for MSMEs	<p>There is opportunity for the relevant ministries to participate in the efforts made by private structures and professionals to push for such mechanisms to be established.</p>
Impact of Covid-19 on work	<p>Positive initiatives and new business models have emerged from the Covid crisis. The pandemic is pushing dancers to think out of the box. The aim is to remain visible on social media and relevant internationally, regionally and locally. The fact that the dance sector has continued to generate revenues shows that it will continue to thrive.</p>

Threats: What threats are hindering the promotion of decent work in the dance sector in the DRC?	
Employment opportunities in the dance sector	Funding and calls for proposals are mostly awarded to the same circle of established dance artists/structures, leaving emerging talents with few opportunities unless they are hired by the established professionals. The small number of cultural operators are financially limited and offer very few employment opportunities to dance artists.
Equal employment/ income opportunities and treatment of women	Precariousness and the exodus of dancers is exacerbated by the scarcity of employment opportunities and lack of equal employment opportunities, especially for women and disabled people.
Secure adequate earnings and fair remuneration	At present there are no standards for remuneration in the dance sector. Normally, remuneration is negotiated each time there is an opportunity to work. Generally, remuneration for dancers is low as audiences are more willing to pay for music shows than for dance. Remuneration is often paid on a project basis, so it is irregular by nature with peaks and low periods.
Mechanisms/ regulations to reconcile work and family life	While other sectors might have mechanisms in place in this area, dance artists are left to balance their own work and family life. This can lead to their dropping out of the profession or taking a back seat in their artistic career (female artists are most affected).
Work that should be abolished	Employment that is risky for the life, safety or wellbeing of dancers Employment involving long hours with no breaks (e.g. African dancers working in Chinese circuses or companies) Unpaid "employment" Employment involving difficult travelling conditions Employment without a contract or with a dubious contract Employment under risky performance conditions Employment of children or underage youth without parental/guardian's consent and contractual terms
Stability and security of work	The art market is limited. The longevity of a performing dancer's career is limited, hence a need to have a number of different skills and be able to switch from one occupation to another. To make ends meet, many artists also have other employment or rely on a partner/spouse who has a regular job.
Safe work environment norms and standards	There is a lack of safe creative space for dance and the space that exists is subject to limited occupation as priority is given to the generation of income from rental to churches or for festivities. This leads to the degradation of existing infrastructure (e.g. the national theatre) as cultural/art professionals and creative minds are not allowed to properly manage those spaces and have a common space to create, work, entertain and exchange ideas about the sector and its creations.
Social dialogue, employers' and workers' representation	The absence of a union covering dance and the performing arts means that the sector is not organized and has no voice to negotiate with the authorities.

Threats: What threats are hindering the promotion of decent work in the dance sector in the DRC?

Support mechanisms for MSMEs	<p>The absence of an efficient tax system and incentive policies deprives entrepreneurs of a unified system of tax reductions for the production and distribution of cultural and creative products and services, and prevents them from receiving finance through the existing but inefficient Patronage Law.</p> <p>Procedures for registering one's organization or individual status are confusing as government authorities/institutions do not know in which category to place people.</p> <p>Government involvement is almost non-existent, which does not inspire confidence in private investors when it comes to putting money into dance productions.</p>
Impact of Covid-19 on work	<p>The Government of the DRC did not grant Covid-19 relief assistance to the arts sector. As a result, the sector lost many performing artists (death, dropping out of the profession).</p>

2. Egypt – Cultural heritage sector

- ▶ Egypt is in the north-east of the African continent.
- ▶ Area: about 1,002,000 square kilometres.
- ▶ Spread across the 27 governorates of Egypt, the population reached 100 million in February 2020 (source CAPMAS, January 2020: 99,842,504 inhabitants, of whom 48.50 per cent are women and 51.50 per cent men).
- ▶ Egypt (2021) has experienced recurrent economic difficulties since 2011, leading the authorities to carry out a vast programme of economic reforms, supported by the international community, with the aim of increasing fiscal manoeuvrability and improving the economic situation. The country has achieved positive results but the impact on poverty has been insignificant. There has been further impoverishment of the middle class, while the poverty rate has doubled in 20 years (threshold set at EGP24 per day, or USD1.5).
- ▶ The nominal average wage has shown an average annual increase of 14 per cent since 2010 but is decreasing in real terms by an average of 2 per cent each year (from EGP2,549 (USD142.65) to EGP2,278 (USD127.48) in 2018). This situation translates into a loss of purchasing power and the emergence of many working poor.
- ▶ Poverty is mainly rural (accounting for 39.6 per cent of the poverty rate as against 22.2 per cent in urban areas). The gap between the urban governorates of Lower Egypt (14.3 per cent) and the rural governorates of Upper Egypt (51.9 per cent) is particularly striking. However, a gradual convergence between rural and urban areas is under way, with an increase in poverty in urban areas and a decrease in rural areas. Between 2015 and 2018, the poverty rate in large cities increased from 15.1 per cent to 26.7 per cent, while it decreased from 56.7 per cent to 51.9 per cent in the rural areas of Upper Egypt.

- ▶ In 2020, the Egyptian working population was estimated to be 28.3 million, with more men in employment (82.03 per cent) than women (17.97 per cent). The activity rate decreased between 2010 and 2020, from 50 per cent to 43 per cent of the working-age population (i.e. over 15 years).
- ▶ The employment rate for women, which is particularly low, stabilized at around 23 per cent between 2010 and 2017, but has been declining since then, to 15 per cent in 2020, with a more pronounced decline among the most highly educated and in the civil service. Men's employment is also decreasing, from 75 to 69 per cent. While employment in the civilian public sector is declining (the number of employees in the civil service and in public enterprises declined from 6.2 million in 2010 to 5.7 million in 2019), employment in the private sector increased by an average of only 2 per cent per year, from 17.1 million in 2010 to 20.3 million in 2019. Finally, it is estimated that 700,000 to 1 million new entrants come onto the labour market each year.
- ▶ If we examine the structure of jobs by industry, the tertiary sector is the main source of employment, creating 51 per cent of all jobs. Agriculture accounts for 20 per cent of jobs, the secondary sector for 29 per cent and the construction and real estate sector for 14 per cent.
- ▶ The informal economy is preponderant in Egypt in all sectors of activity and represents 63 per cent of total employment (45 per cent in the agricultural sector, 31 per cent in services and 25 per cent in industry).
- ▶ Egypt has ratified 64 Conventions since joining the ILO in 1936, including the 8 Fundamental Conventions, 3 governance (priority) Conventions and 53 technical Conventions. All 57 ratified Conventions are in force.²⁵
- ▶ The vision of the Government of the Arab Republic of Egypt is that by 2030 "Egypt should witness a comprehensive renaissance that invests the genius of the place and the uniqueness of the Egyptian personality and considers the specificity of the historical stage in order to ensure sustainable development and raise the standard of living. Adopting science, knowledge and innovation as the basis for the emergence of a diversified and competitive economic system, a social system based on partnership, interdependence and justice, and a balanced environmental system that preserves the natural and human resources dear to Egypt and Egyptians".
- ▶ The Arab Republic of Egypt is famous for its unparalleled wealth of heritage, its unique history and its archaeological and ancient treasures, which reflect the Islamic, Coptic, Roman, Greek and Pharaonic civilisations. Each city in Egypt has its unique historical remains, temples, ancient artefacts and arts. Egypt can be described as a world-historical archive, the source of art, life, culture, science and religion.
- ▶ The culture and media sector was employing 13,034 people in cultural venues in 2018, with 1,968 employed in the public sector and public affairs. The site of the Bibliotheca Alexandrina accounts for more than 2,440 employees. The archaeology professionals interviewed put the number of archaeologists at around 1,000. Most jobs in the cultural heritage sector are considered informal, which makes it difficult to protect them.

²⁵ Ratifications for Egypt can be found on NORMLEX, the ILO's Information System on International Labour Standards. https://www.ilo.org/dyn/normlex/fr/f?p=NORMLEXPUB:11200:0::NO::P11200_COUNTRY_ID:102915.

Policy framework and Decent Work Agenda	Egypt has ratified 64 Conventions since joining the ILO in 1936, including the 8 fundamental Conventions, 3 of the governance (priority) Conventions and 53 technical Conventions.
	64 ratified conventions are in force, which demonstrates the country's efforts to bring its legal system into line with developments in the labour market. The Conventions that apply to the cultural sector are C087 on Freedom of Association and Protection of the Right to Organise, C098 on the Right to Organise and Collective Bargaining, C100 on Equal Remuneration, C017 on Workmen's Compensation (Accidents) and C018 on Workmen's Compensation (Occupational Diseases).
	These international conventions are reinforced by a set of national legal instruments that guarantee fundamental rights at work, including social security, freedom of association and the rights of people with disabilities
	The understanding of the concept of decent work differs from person to person. Those interviewees who have had experience of international organizations such as the ILO are familiar with the pillars of decent work, while others are satisfied with answers relating to good wages and decent living conditions, or are totally unfamiliar with the concept.
	The concept of decent work is promoted either by companies, organizations and public bodies applying the legislation in force, or through the work of international bodies such as the International Labour Organization. Constraints limiting the promotion of decent work more broadly include lack of awareness of the concept, lack of effective enforcement of legislation, lack of training, informality, lack of recognition of independent trade union organizations, lack of baseline data, monitoring and evaluation to measure progress, and lack of clear policies and programmes specific to the culture sector, including the cultural heritage sector.

Strengths: What factors favour the promotion of decent work in the heritage sector in Egypt?

Employment opportunities in the heritage sector	The development of Egypt's heritage wealth also generates indirect employment in the tourism sector. This is particularly true of cultural tourism, which has knock-on effects in terms of employment, income and living conditions for employers, workers and communities. Respondents affirm that cultural heritage is the main factor attracting tourists to Egypt.
Equal employment/ income opportunities and treatment of women	All jobs in the cultural heritage sector, whether public or private, are open to women and men. Access to some jobs for which professionals are invited to apply is fairly equitable.
Secure adequate earnings and fair remuneration	In professions employing independent workers such as architects or researchers, the professionals interviewed mentioned that salary levels are almost the same as for those with the same skills in formal employment. Formal public and private structures apply the national laws governing, for instance, health insurance and retirement benefits.
Decent working time	Where working conditions are concerned, in particular working hours and vacations, respondents claimed that they complied with the country's labour code.

Strengths: What factors favour the promotion of decent work in the heritage sector in Egypt?	
Mechanisms/ regulations to reconcile work and family life	
Stability and security of work	Formal enterprises and cultural organizations and public-sector workers normally have access to the social security system in accordance with the new Law 148 on social insurance. However, informal workers in the cultural heritage sector do not benefit from the existing security system.
Safe work environment norms and standards	
Social dialogue, employers' and workers' representation	The Supreme Council for Culture (SCC) advises the Government on Egypt's cultural policies and on the importance of creativity in the domain of arts and culture.
Support mechanisms for MSMEs	<p>The incubation of MSMEs depends on the skills development initiatives taken, for example, by the Ministry of Tourism and Antiquities. The approach is territorialized and integrates analysis of market opportunities, training needs analysis (TNA), design of modules for the training of trainers and determination of the target public. The same kind of approach is applied to the tourism sector as it relates to the heritage sector.</p> <p>To accelerate the development of the enterprises created, some ministerial departments support market access in the tourism and culture sectors, for instance by granting marketplaces at village level. Other cultural organizations are flexible in terms of recruitment and open to other kinds of expertise, even if this option does not expand the personnel structure because the workers are recruited on a fixed-term basis.</p> <p>In terms of financing, the public sector, in particular the Ministry of Tourism and Antiquities, provides funding for the creation of MSMEs at the local level in its two areas of intervention.</p>
Impact of Covid-19 on work	

Weaknesses: What weaknesses are preventing the promotion of decent work in the cultural heritage sector in Egypt?	
Employment opportunities in the heritage sector	Employment opportunities in the cultural heritage sector are not well publicized. Access to such opportunities is therefore limited by weaknesses in the employment information system.
Equal employment/ income opportunities and treatment of women	<p>Women having access to cultural heritage jobs are still a minority.</p> <p>Recent data²⁶ on employment in general demonstrates a disparity of opportunities between women and men. There is a lack of data specific to the culture sector. Indeed, only 26 per cent of Egyptian women are in the labour force, as compared to 79 per cent of men. Women also suffer from lower literacy rates (65 per cent) than men (82 per cent).</p>

²⁶ Danish Trade Union Development Agency. *Egypt Labour Market Profile – 2020/2021*. <http://www.ulandssekretariatet.dk/>.

Weaknesses: What weaknesses are preventing the promotion of decent work in the cultural heritage sector in Egypt?

	<p>Women and girls still face difficulties in accessing education and training for several reasons, such as inadequate infrastructure and inflexible training methods.</p> <p>Egypt's migration patterns include internal (rural-urban, urban-rural) migration and net (in and out) migration, as well as flows of refugees. Egypt has engaged with labour migration through bilateral agreements, notably with Arab countries. Employment opportunities in the private sector are different for nationals and for migrant workers. The labour law requires that foreign labour should not exceed 10 per cent of the total labour force in Egyptian firms. In addition, the total remuneration paid to foreign employees must not exceed 35 per cent of a company's total payroll. Foreign employees, except for certain Arab nationalities, are not obliged to pay social insurance contributions, unless there is a reciprocal agreement under a double social insurance treaty with the country of the employee concerned.</p>
Secure adequate earnings and fair remuneration	Cultural organizations or associations pay lower salaries, given their non-profit status.
Decent working time	
Mechanisms/ regulations to reconcile work and family life	
Safe work environment norms and standards	Some tasks in the cultural heritage sector present health risks, such as the use of restoration products and the periodic upkeep and maintenance of sites. The professionals surveyed reported that they were responsible for ensuring safety in the workplace if there were risks that affected them.
Social dialogue, employers' and workers' representation	
Support mechanisms for MSMEs	The current business environment seems to be increasingly favourable to the creation of cultural enterprises and cooperatives. Despite this attractive environment, the cultural sector does not systematically benefit from support mechanisms for business creation, while the tax system still limits promoters' capacity to foster the transition to formality.
Impact of Covid-19	Interviewees reported that there are job opportunities in the cultural heritage sector, although in the current context of Covid-19 access to jobs is quite limited because the sector is partly linked to tourism.

Opportunities: What opportunities are there for promoting decent work in the heritage sector in Egypt?	
Employment opportunities in the heritage sector	<p>Respondents reported that there are job opportunities in the cultural heritage sector, although in the current context of Covid-19 access is limited because the sector depends heavily on tourism.</p> <p>Where young people are concerned, the cultural organizations interviewed claim to have recruited more young graduates in the period from 2017 to 2020.</p> <p>According to respondents, the development of education and training for young people and women has greatly favoured their access to employment. Moreover, the cultural organizations surveyed stated that work on international cooperation projects promotes access to professional internships for young people and offers more job opportunities. They are convinced that this approach ensures their employability and democratizes employment in the cultural sector.</p>
Equal employment/income opportunities and treatment of women	<p>Women and young people in Egypt are increasingly accessing jobs in the cultural heritage sector. The cultural organizations interviewed affirm that there is a greater feminization of jobs, reaching a rate of 80 to 90 per cent. The promotion of education and training for women has favoured access to jobs.</p> <p>At the national level, Egypt has implemented the National Strategy for the Empowerment of Egyptian Women 2030, with the emphasis on Goal 2 of achieving capacity development, entrepreneurship and equal opportunities for women's employment in all sectors, including the private sector, and ensuring that they hold key positions in public institutions and companies. The implementation of this strategy should also be reflected in the cultural heritage sector, capitalizing on the models developed to promote women's employment in the agricultural sector.</p>
Secure adequate earnings and fair remuneration	Egyptian labour law guarantees equal pay for equal work, and interviewees reported that this is already a reality in the private sector.
Decent working time	
Mechanisms/regulations to reconcile work and family life	
Stability and security of work	
Safe work environment norms and standards	
Social dialogue, employers', and workers' representation	

Opportunities: What opportunities are there for promoting decent work in the heritage sector in Egypt?

Support mechanisms for MSMEs	Laws governing the economy, including the cultural sector, can potentially favour access to self-employment and make it easier to set up a business. Some enterprises surveyed even reported that they have local business-creation programmes. According to the conclusion of the ILO Brief (ILO Brief. No. 13), ²⁷ promoting MSMEs and cooperatives in the cultural heritage sector strengthens advocacy for a better understanding of labour rights in the different types of jobs, constitutes an opportunity for the formalization of informal jobs, contributes to the development of an adapted and innovative occupational health and safety system based on inclusive social dialogue, and facilitates access to support for the development of cultural heritage jobs.
Impact of Covid-19 on work	The Government of Egypt has introduced stronger measures to mitigate the impact of Covid-19 and has committed to increasing the budget for cash transfer programmes, as well as adding beneficiaries.

Threats: What threats are hindering the promotion of decent work in the cultural heritage sector in Egypt?

Employment opportunities in the heritage sector	
Equal employment/ income opportunities to all, including women, youth and disabled people	
Secure adequate earnings and fair remuneration	
Mechanisms/ regulations to reconcile work and family life	
Work that should be abolished	
Stability and security of work	Self-employed workers and those in informal jobs do not benefit from social security or enjoy health insurance and retirement benefits, unless they make their own arrangements.
Safe work environment norms and standards	

²⁷ ILO Brief. Cooperatives and the World of Work. No. 13: Cooperatives and the wider social and solidarity economy as vehicles to decent work in the culture and creative sector. October 2021.

Threats: What threats are hindering the promotion of decent work in the cultural heritage sector in Egypt?	
Social dialogue, employers', and workers' representation	<p>There are no associative structures that bring professionals together, either by trade or under an umbrella organization.</p> <p>Participation in social dialogue (exchange of information, consultation, meetings or other forms of assembly) takes place through individual participation as a recognized professional or through consideration of expertise. At the same time, respondents considered that there is still a general restriction on freedom of expression in the country, despite advances in terms of laws on freedom of expression and associative rights. One of the interviewees explained that setting up an association requires a lot of preparation as there are a number of laws to comply with.</p>
Support mechanisms for MSSEs	
Impact of Covid-19 on work	<p>The Arab Republic of Egypt has taken measures to preserve the national economy in response to the Covid-19 pandemic. However, the cultural sector, and especially the protection and promotion of cultural heritage and the jobs deriving from it, has been impacted and the situation further exacerbated by the slowdown in tourism.</p> <p>There is concern about the lack of visibility of the cultural heritage sector, which is largely dependent on tourism, if the Covid-19 pandemic continues. The fear is that virtual tourism, fostered by technological innovation, will limit physical travel and consequently lead to disaster in terms of jobs and income in both the tourism and cultural heritage sectors.</p> <p>The authorities have introduced measures to mitigate the impacts of the health crisis, including financial support, increased pensions, monthly payments to female heads of households in rural areas, and a minimum wage in the private sector of EGP 2,300, expected to come into effect on 1 January 2022. However, informants said that the culture sector has not benefited from these measures, especially since most workers are undeclared and informal.</p>

3. Nigeria – the film and TV industry

- ▶ Nigeria has an estimated 219 million people, is Africa's largest economy and is home to over 500 languages (CIA, n.d.). Over two-thirds of the population are under 30 years of age (Jenq et al. 2021).
- ▶ Despite Nigeria's strong fundamentals and potential, and high GDP, poverty and unemployment remain a challenge, with an estimated 40 per cent of Nigeria's population living in poverty (World Bank 2020b) and an unemployment rate of 33.3 per cent.
- ▶ Most jobs in Nigeria are informal and precarious, and do not allow individuals to make enough income to rise above and stay out of poverty. Indeed, even before the Covid-19 crisis, about four in 10 Nigerians lived below the national poverty line, and a further one in four were vulnerable to falling into poverty (World Bank 2020a).

- ▶ Nollywood, Nigeria's film industry, is a vibrant local industry with its own production and distribution model. It produces over 2,500 films annually (UNESCO 2021) and is Nigeria's second largest employer of labour after the agricultural sector.
- ▶ The entry of foreign players into the Nigerian film market has led to the growth of the cinema industry in the last few years, resulting in increased film budgets and improved production standards, which has set the industry up for future growth.

Policy framework and Decent Work Agenda	Both the national and state governments legislate for and regulate activities in the film sector. Nigeria is the first African country to have made a commitment to the Global Initiative on Decent Jobs for Youth and in August 2019 hosted the Global Youth Employment Forum, organized by the International Labour Organization. The Forum produced the Abuja Youth Statement, a strong call by young people for increased and transformative action on youth employment. However, finding a decent and productive job when entering the labour market in Nigeria remains a big challenge.
	Nigeria's policies relating to job creation and decent work include the Economic Recovery and Growth Plan (ERGP), the National Employment Policy (NEP), the National Youth Policy (NYP), the National Policy on Education, the National Policy on Labour Migration, and the National Social Protection Policy.
	In Nigeria, the regulation of film production, television and broadcasting is decentralized, with some institutions having overlapping mandates and responsibilities. The film and TV sector is supervised by the Ministry for Information and Culture. Within this Ministry, the National Film and Video Censors Board (NFVCB) is responsible for film production, distribution and exhibition, while television broadcasting is regulated by the National Broadcasting Commission. The Nigerian Film Corporation (NFC) is a government parastatal responsible for the production of documentaries and educational materials, and for archiving.
	There are a number of film-industry "clusters" in different parts of the country. In the North, "Kannywood", modelled after "Bollywood" produces films largely in the Hausa language, focusing on love themes and other human emotions and interactions such as greed and treachery, although the story lines tend to be repetitive and not that well developed. Kannywood films also feature music and dancing and are consumed widely across the Sahel and as far away as Saudi Arabia. The epicentre of the industry is Kano State. Kannywood films are distributed via television (regional channels like Arewa 24 and Africa Magic Hausa), online (via online platforms dedicated to the genre such as Maigizo TV and Hausa Films, or via Youtube) and through viewing centres. These are basic structures with a large-screen TV and plastic chairs under a tent, usually powered by a small 1 or 2 KVA generator. These centres usually screen foreign premiership matches and Kannywood films. The Censors Board is responsible for accrediting viewing centres. Many of the films are subtitled / dubbed into Arabic or even French.

	<p>In Southern Nigeria, there are a number of film clusters, each with its own defining characteristics. “Yollywood” is primarily based in south-western Nigeria (but not Lagos). The films it produces have well-developed storylines on themes similar to those of Kannywood: love, treachery, greed, etc. The films are in Yoruba and are made mainly for online streaming platforms such as IrokoTV, Youtube channels like Yorubahood and Yoruba plus, and for television, for instance Rok TV and Africa Magic Yoruba.</p> <p>In south-eastern Nigeria (mainly the Asaba and Onitsha areas), the film industry most closely resembles the early days of Nollywood. Films are recorded directly on DVDs, which are produced and sold within days of release to get ahead of the pirates who illegally copy and distribute the content. This is still a prominent business model. There is also online streaming of these films and YouTube channels that cater to them. Independent producers also stream their own films on YouTube. There is minimal regional government involvement, although some federal government initiatives have been introduced to the region, for instance Project ACT Nollywood and the World Bank Growth and Employment Programme.</p> <p>In Lagos, the film industry follows the Hollywood model: bigger budgets, longer cinematic runs, strong marketing budgets, distribution through global platforms like Netflix. The films are mainly in English, although some critically acclaimed films in the last few years, for instance “Lionheart”, have been in Igbo – a language of Nigeria’s south-east. “Lionheart” was acquired by Netflix, making it the first Netflix Original film ever produced in Nigeria. Other films are streamed by various local and international concerns and on YouTube channels owned by the producers or that aggregate and stream licenced content. There are two institutions with similar roles: The Lagos Film and Video Censors’ Board and the National Film and Video Censors board, which leads to duplication of regulation in the fight against piracy and the licensing of viewing centres.</p>
	<p>There is mixed understanding of decent work. Most respondents in the private sector viewed the matter from the perspective of earning a decent wage, although further prompts elicited additional considerations, as further described below. Respondents also viewed decent work through the lens of “not compromising values and creative satisfaction”. Public-sector respondents appeared to have had no previous awareness of the ILO’s focus on decent work. However, when prompted, they acknowledged the importance of the following parameters:</p> <ul style="list-style-type: none"> ▶ Equal employment opportunities to all, including women, young people and the disabled; ▶ Adequate earnings and fair remuneration; ▶ Norms and standards for working time; ▶ Safe working conditions.

Strengths: What factors favour the promotion of decent work in the film and TV sectors in Nigeria?

Employment opportunities in the film and TV sectors	<p>Nollywood, Nigeria's film industry, is emblematic in this regard as it is a vibrant local industry with its own production and distribution model. It produces over 2,500 films annually and is Nigeria's second largest employer of labour, after the agricultural sector.</p> <p>Every movie and TV production depends on artisans, designers, make-up artists and other sorts of specialized personnel working to support actors, writers, directors and camera people. Additional funding from different sources drives job creation and income generation, and can contribute to the improvement of working conditions.</p>
Equal employment/ income opportunities and treatment of women	<p>There are several women leaders in the industry and many of the leading producers and studio executives are women.</p>
Secure adequate earnings and fair remuneration	
Decent working time	<p>Formal commissioners of content, such as streaming platforms and broadcasters, typically include contractual clauses relating to decent working practices, for instance working hours and safety standards. However, this is mainly to limit their liabilities and in practice the provisions are rarely adhered to.</p>
Mechanisms/ regulations to reconcile work and family life	
Stability and security of work	
Safe work environment norms and standards	
Social dialogue, employers' and workers' representation	<p>There is a multiplicity of guilds and associations representing employers and freelancers, but no unions representing employees. Although these institutions are characterized by gatekeeping and factionalism, they have been taking some new initiatives, for example the provision of health insurance for members. This signals a slow transition to more effective worker representation in the sector.</p>
Support mechanisms for MSMEs	<p>In 2017, the federal government granted "pioneer status" to the creative-industry and technology sector, hoping to inspire the industry to stimulate the CCE and create jobs. The "pioneer tax" incentive aims to provide tax breaks for businesses with an asset base of NGN100 million. However, many start-ups have misinterpreted the definition of obligations relating to pioneer status and have not made full use of the pioneer tax incentive.</p> <p>Several public and private funding mechanisms exist to support film and TV enterprises and industry. In 2020, the Afreximbank Development Bank announced the launch of a US\$500 million facility to support the African creative industries, following the Nigerian Bank of Industry's (BOI) launch of a Creative Industry Finance Initiative (CIFI) in 2019.</p>

Strengths: What factors favour the promotion of decent work in the film and TV sectors in Nigeria?

	In fact, the BOI has been disbursing funds through various creative industry financing schemes since 2013. Players in the Nigerian film value chain, in particular production and distribution companies, can be loaned up to US\$83,300 and US\$1.3 million respectively at a maximum interest rate of 9 per cent. Beneficiaries are allowed up to ten years to repay their loans. Through the BOI, the Federal Government of Nigeria partners with all the country's commercial banks to ensure that the funding is easily accessible.
Impact of Covid-19 on work	

Weaknesses: What weaknesses are preventing the promotion of decent work in the film and TV sectors in Nigeria?

Employment opportunities in the film and TV sectors	Nigeria's film and TV industries have suffered a long-standing piracy problem and a significant chunk of the sector's revenue is lost as a result of illegal exploitation of intellectual property. This impacts the entire industry, from foreign distributors to local creators. While the illegal reproduction and sale of films and television series on DVDs or more recently in digital files is one major aspect of piracy, it can also take the form of the unlicensed television or internet broadcasting of content, as well as piracy of the broadcast signal itself. The result is an inability to secure return on investment (RoI), which affects employment creation potential.
Equal employment/ income opportunities and treatment of women	It was reported that women are over-represented in some areas, such as casting, styling and welfare, but under-represented in technical production and post-production jobs. Because there are several visible "powerful women" who are platform owners and media executives in film and TV, there is a misconception as to the influence of women in the sector overall. In fact, middle managers and technical staff are more likely to be men, with the result that there is not a strong pipeline of influential female talent.
Secure adequate earnings and fair remuneration	As most jobs are freelance, the industry is dominated by gig workers, who may earn significant pay for individual gigs but whose employment pipeline is weak. This often means they secure only a few gigs per year and so their overall pay is poor, even in the case of the highest-paid professionals. For example, a top-rate A-list actor would typically earn about N5,000,000 (\$12,500) at official rates for one film and might shoot five to six films a year, thus earning an annual total of just over US\$74,000. He might also earn around US\$25,000 per brand endorsement, with about three such endorsements per year, thus earning an additional US\$75,000. Even so, his total annual remuneration would be less than US\$150,000. Some actors will earn additional revenue as executive producers of films and have residual income from previous work, although this is rare as actors do not tend to get paid royalties unless they are EPs. While such earnings are much higher than the average wage in Nigeria, they are not comparable to those of top-rate actors in other markets like the USA, or even India and South Korea. Practitioners in other roles, such as production, earn significantly less, even at the top end. Again, this may be more than the average wage, but not competitive internationally.

Weaknesses: What weaknesses are preventing the promotion of decent work in the film and TV sectors in Nigeria?

Decent working time	The work levels required of people are generally excessive in relation to norms and standards for decent working time. Respondents reported that hours are often long due to informal working practises, lack of infrastructure and lack of standards of the kind demanded by unions. Because spaces for rehearsals and shooting are in short supply and expensive, there is a pressure for producers to do more in shorter timescales, thus requiring cast and crew to work 12-to-18-hour days to maximize access to venues. Because these practices have become the established norm, even better-funded productions conform to this culture of long working hours.
Mechanisms/ regulations to reconcile work and family life	There are no formal mechanisms regulating work/life balance and this issue is usually left to the discretion of the lead of any project. It may be easier to establish a decent work/life balance at senior levels but more difficult for junior roles.
Safe work environment norms and standards	Safety in the workplace is also at the discretion of the project lead and standards vary widely. There are no generally accepted safety standards that the industry adheres to apart from contractual requirements, which, as mentioned above, are only rarely complied with. Respondents attribute this to the low budgets and lack of resources for productions and projects.
Social dialogue, employers' and workers' representation	Although there are several guilds and associations, their activities seem not to be sufficiently coordinated and they do not set standards for member representation.
Support mechanisms for MSMEs	The current business environment seems to be increasingly favourable to the creation of cultural enterprises. Despite this attractive environment, the cultural sector does not systematically benefit from support mechanisms for business creation, while the tax system still limits promoters' capacity to foster the transition to formality.
Impact of Covid-19 on work	Contracts and grants have been cancelled, which has affected business incomes and cash flow. The loss of revenue is leading to job losses or restructuring from full-time to more casual freelancer contracts.

Opportunities: What opportunities are there for promoting decent work in the film and TV sectors in Nigeria?

Employment opportunities in the film and TV sector	Most industry practitioners interviewed acknowledge that there are employment opportunities in the sector in several areas, in particular creative work, production and post-production, technical support, marketing and sales, admin, welfare support and logistics.
Equal employment/ income opportunities and treatment of women	
Secure adequate earnings and fair remuneration	Pay is higher than the average Nigeria minimum wage. However, as most jobs are freelance the industry is dominated by gig workers, who may attract significant pay for individual gigs but whose employment pipelines are weak. This often means few gigs per year, with the result that overall pay is poor, even for the highest-paid professionals. For example, a top-rate A-list actor would typically earn about N5,000,000 (US\$12,500) at official rates for one film and might shoot five to six films a year, thus earning an annual total of just over US\$74,000.

Opportunities: What opportunities are there for promoting decent work in the film and TV sectors in Nigeria?

	<p>He would also earn around US\$25,000 per brand endorsement and could expect about three such endorsements a year, thus earning an additional US\$75,000. The actor's total annual remuneration would therefore still be less than US\$150,000. Some actors will earn additional revenue as executive producers of films and have residual income from previous work, although this is rare as actors tend not to be paid royalties unless they are EPs. While this is much higher than the average wage in Nigeria, it is not comparable to the earnings of top-rate actors in other markets like the US, or even India and South Korea. Practitioners in other roles, like production, earn significantly less, even at the top end. Again, this may be higher than the average wage but is not competitive internationally.</p>
Decent working time	
Mechanisms/ regulations to reconcile work and family life	
Stability and security of work	<p>There are very few promising social security programmes for the sector. Insurance arrangements are made only for large-scale productions based on contractual requirements stipulated by the commissioning agents (e.g. streamers and broadcasters). Even then, it is very basic and applies only to specific gigs (rather than to individuals throughout their working year). Although the Actors Guild relaunched a health insurance scheme for members in 2020, the uptake is limited as many actors are not guild members, the benefits seem limited and engagement is top down.</p>
Safe work environment norms and standards	
Social dialogue, employers' and workers' representation	
Support mechanisms for MSMEs	<p>The rise of cinema and the increasing preference for local content has driven up investment in the film and TV sector, which is benefiting from a lot of local and foreign investment. China's Huahua Media, renowned for financing big-budget movies like Transformers, partnered with FilmOne and South Africa's Empire Entertainment last year to create a US\$1 million fund to produce a slate of Nigerian films. A US private equity firm, Tiger Global Management, has invested US\$8 million of venture capital in VOD start-up Iroko TV. In 2018, Iroko TV secured US\$19 million from Canal+ and Kinnevik AB to finance its scaling-up of investment in film production. In 2014, private equity firm Africa Capital Alliance (ACA) invested US\$20 million in financing the expansion and diversification of Filmhouse Group, owners of Filmhouse Cinemas and FilmOne Entertainment. Filmhouse has opened more cinemas and diversified into film distribution and production. Local commercial banks are also starting to dip their toes into film funding. In 2018, Keystone Bank Plc partnered with EbonyLife Films to produce "Chief Daddy", which was released in Nigerian cinemas. In 2019, Access Bank launched AccessNolly, a US\$2.78 million funding initiative geared to sponsoring the production and distribution of content of international standard.</p>

Opportunities: What opportunities are there for promoting decent work in the film and TV sectors in Nigeria?

Impact of Covid-19 on work

The Covid-19 lockdown had a positive impact on the growth of digital platforms in Nigeria and across Africa. Netflix attributed the increase in the number of its subscribers in Africa (now over 2 million) to the Covid-19 Standard Operating Guidelines (SOPs), which discouraged social gatherings and consequently boosted digital consumption. MultiChoice's Showmax is another large pan-African VOD platform available in Nigeria.

Threats: What threats are hindering the promotion of decent work in the film and TV sectors in Nigeria?

Employment opportunities in the film and TV sectors

Piracy, government interference and censorship remain key issues hindering the creation of job opportunities and the development of Nigeria's film and TV industries.

Equal employment/income opportunities and treatment of women

There are a number of film-industry "clusters" in different parts of the country. In the North, Kannywood exercises strong self-censorship (through associations like the Movie Producers Association of Nigeria - MOPPAN) and the state government also imposes censorship through the Kano State Censors' Board in accordance with the state's religious code. Film-sector professionals, particularly women, are often penalized (blacklisted) for "indecent" practices. For example, the Kannywood actress Rahma Sadau actress was blacklisted for an onscreen hug and for wearing a "backless" dress (Daily Nigerian 2018).

Secure adequate earnings and fair remuneration

Decent working time

Work levels are excessive in relation to national norms and standards, for example as regards decent working time. Respondents reported that hours are often long due to informal working practices, lack of infrastructure and lack of standards.

As rehearsal and performance spaces are in short supply and expensive to rent, there is pressure for producers to do more in shorter timescales, requiring cast and crew to work 12-18-hour days to maximize access to rehearsal and shooting venues. Because these practices have become the established norm, even better-funded productions conform to this culture of long working hours.

Mechanisms/regulations to reconcile work and family life

Work that should be abolished

Stability and security of work

Safe work environment norms and standards

Threats: What threats are hindering the promotion of decent work in the film and TV sectors in Nigeria?	
Social dialogue, employers' and workers' representation	Respondents could not name any specific organizations championing decent work in the sector.
Support mechanisms for MSMEs	Respondents report that there are support mechanisms for MSMEs, including programmes, innovation schemes and other supply-side measures such as training, but they have not accessed these as the guidelines are opaque, the process is bureaucratic and perceived as corrupt, and they are therefore not worth pursuing.
Impact of Covid-19 on work	The negative impact of Covid has been significant for physical distribution but digital platforms provided alternatives and increased their revenues. Grants and projects were cancelled and there was inflation, so there has been a considerable financial impact. Both public and private-sector respondents reported little or no support from the public sector, although private organizations like Netflix and the AfCFTA Technology and Creative Industry Group offered relief in the form of grants for freelancers. There were some helpful initiatives such as moratoriums on loans/interest repayments and licences.

4. South Africa – Live-music industry

- ▶ South Africa is known for its former apartheid system and its legacy of exclusion and huge inequality between the rich and poor in society.
- ▶ South Africa is beset with a triple challenge of inequality, unemployment and poverty, with vast differences between the eight metropolitan areas, Gauteng and other provinces.
- ▶ The creation of civic space enhances participatory governance and broadens the scope for open engagement between government, civil society and citizens.
- ▶ The country has been plagued by corruption scandals, as investigated by the Zondo Commission (Kotze 2022) and allegations against the Department of Sports, Arts and Culture and its cultural institutions, such as the National Arts Council (NAC), and other cultural agencies, for instance the South African Music Rights Organization (Samro) (MLU 2018) and the Cultural and Creative Industries Federation of South Africa (PMG 2017).
- ▶ There is much distrust in the cultural and creative ecosystem between the South African Government and the broader arts and culture sector.
- ▶ The governance of culture in South Africa is sophisticated, consisting of policy-making, legislation, regulation, institutions, infrastructure and funding. This governance system is aligned with the three spheres of government introduced by the new democratic administration in 1994 (national, provincial and local). Civil society participation is also envisioned in policy documents and enshrined in South Africa's Constitution. South Africa is unique in the subregion in having this system of governance and is also endowed with a large number of institutions, organizations, representative artists' associations, unions, researchers and higher-education institutions (HEIs) that deliver professional degrees.

- ▶ Government talks up the idea of the 4th Industrial Revolution (4IR), but cultural practitioners bemoan the lack of functional infrastructure to support live music. The cost of data remains very high; problems of load-shedding (energy blackouts) and unpredictable cell-phone and internet connectivity are all major threats to the opportunities presented by live streaming.
- ▶ There are problems involved in effectively monetizing content in the digital space. There has also been rampant infringement of the copyright of works uploaded to and consumed in the digital space.
- ▶ South Africa has a vibrant live-music industry.
- ▶ There is substantial research indicating its growth and the challenges and opportunities facing the sector, as well as the impact of Covid-19 over the past two years.
- ▶ While there was a vibrant live-music circuit in the southern African region pre-Covid, there are substantial problems in raising funds for tours of the region.
- ▶ Civil society engagement in the cultural and creative ecosystem, though robust and active, remains fragmented and divided. A number of players are active in the live-music industry: the government-funded “sweetheart” union, i.e. the Cultural and Creative Industries Federation of South Africa (CCIFSA) (PMG 2021); the musicians’ own union (TUMSA)²⁸ founded in 2018, and the oldest of the associations, the South African Roadies Association (SARA),²⁹ which was registered in 1995.

Policy framework and Decent Work Agenda	South African labour laws do not currently cover the creative sector (including music) as cultural workers (freelancers, sub-contractors, own-account workers) are excluded from the definition of “employee”. Moreover, the CCE sectors are regarded largely as part of the informal economy.
	Workers in the sector are mostly considered to be independent contractors (freelancers, own-account workers), which excludes them from receiving benefits provided for by the South African labour-relations laws.
	Respondents were generally well informed about the definition of decent employment. All of them emphasized the issues of fair remuneration, social protection for artists, standards of work and respect for the dignity of artists. One respondent explained that decent work is largely knowledge- and skills-driven, though it also includes social security measures, basic conditions of employment, and the right and ability of workers to participate in collective bargaining.
	The project-based nature of work in the live-music industry (irregular, seasonal, one-off) results in an odious form of precarity for music industry practitioners.

²⁸ https://tumsa.org/?page_id=15.

²⁹ <https://www.facebook.com/sarodies/>.

Strengths: What factors favour the promotion of decent work in the live-music sector in South Africa?	
Employment opportunities in the live music sector	Most live-music practitioners work across the whole music sector, which gives them 360-degree experience and employment opportunities, i.e. in both the recorded and live-music fields.
Equal employment/income opportunities and treatment of women	<p>the technical side of the sector used to be white-male dominated but this has changed in the post-apartheid era.</p> <p>While disabled musicians are few in number, they are to some extent vocal, visible and organized (South African Disabled Musicians Association).</p>
Secure adequate earnings and fair remuneration	<p>Although remuneration in the sector is not standardized, live music has the potential to provide livelihoods for local players.</p> <p>Live-music practitioners are one of the better-paid categories in the CCE value chain. Some are able to earn additional income through digital performances and associated revenue streams.</p> <p>At the highest level are massive events, often organized by international promoters. There are normally three to five events of this kind each year, involving international artists supported by high-profile local acts. They include festivals such as the Cape Town Jazz Festival and take place in huge venues and stadiums. They are professionally run and highly regulated. They also comply with international standards of remuneration, safety, health and contractual arrangements. They pay for licences, e.g. the SAMRO licence and the Performance Licence.</p> <p>Just below them in the hierarchy are regular medium-sized events that are held every year. They also make use of big venues with a carrying capacity of 3,000 to 4,000 people, for instance the Standard Bank Arena. They are also highly regulated and obtain all the licences required. They also enforce safety and health standards and often book professional musicians through booking agents and promoters, who play the critical role of middleman between musicians and employers.</p>
Decent working time	<p>There are indications that decent work standards are observed by some of the established players (live-venue organizers, festival promoters, artists' agents and managers) but these are pockets of excellence rather than universal conditions that all can count on. Decent working conditions comprise:</p> <ul style="list-style-type: none"> ▶ having a standard contract (often with a rider); ▶ negotiating fees and conditions with the artist or band leader; ▶ good working conditions in venues and at festivals (rehearsal time, access to dressing rooms, hospitality, safety measures, set and call times); ▶ having a backline, which reduces costs; ▶ prompt payment ▶ marketing and promotion ensured.
Mechanisms/regulations to reconcile work and family life	
Safe work environment norms and standards	Municipal authorities have health and safety standards and are generally able to ensure enforcement. Consequently, basic safety and health regulations are generally observed at big events and by formal establishments.

Strengths: What factors favour the promotion of decent work in the live-music sector in South Africa?

Social dialogue, employers' and workers' representation	<p>While there are many organizations representing artists and cultural practitioners in South Africa (CCIFSA, SAUCCIF, Im4theArts), the key union for the music industry is the Trade Union for Musicians of South Africa (TUMSA). Founded as the South African Trade Union of Musicians (TUMZA) in 2016, it was formally registered in 2018. Although it is a relatively new organization, it currently boasts 2112 members, all of whom are professional musicians.</p> <p>The most significant platform for discussion among technical workers in the live-music sector is the Event Technical Production Services (ETPS) Forum, founded in 2010. It seeks to enforce norms and standards and is currently working to finalize a single employment code for the industry.</p> <p>The South African Music Promoters Association, which promoted live music and all forms of live entertainment, focused on the development of young promoters and technicians. It organized internships at events for all members. However, it now seems to be defunct. Hopefully, there is a basis for reviving it as an employers' association within the live-music ecosystem.</p> <p>Music in Africa, based in South Africa but active across the continent, keeps a list of all promoters, distributors and other employers in the live-music ecosystem. It could provide the necessary information to kickstart the formation of representative bodies.</p>
Support mechanisms for SMEs	<p>There are certain supply-side measures (CATHSSETA, DTIC) but all MSMEs reported these are too bureaucratic to be helpful.</p>
Impact of Covid-19 on work	<p>At least 88 per cent of musicians reported that they had adopting new online live-music presentation strategies, such as live streaming, during the pandemic. This raises a new set of challenges relating to the digital divide in South Africa. Access to the digital space is very limited for the mass of the population and there is a digital skills deficit that also affects the sector.</p>

Weaknesses: What weaknesses are preventing the promotion of decent work in the live-music sector in South Africa?

Employment opportunities in the live music sector	<p>Opportunities for earning income do exist but mostly on a freelance, casual, one-off or part-time basis.</p> <p>Employment/income opportunities are very seasonal and project-based for most workers, except for those with full-time or permanent jobs in the formal sector, for example those working for music industry businesses (festival promoters, broadcasters, live-music venue and studio managers).</p> <p>Many self-employed musicians and music industry practitioners confirmed that they cannot (and do not expect to) make a living from live music all year round. As a result, they engage in other work or different jobs within the music sector. Many have multiple roles, for instance artist manager, booking agent, promoter and creative producer or jobs in teaching/lecturing/research.</p>
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Weaknesses: What weaknesses are preventing the promotion of decent work in the live-music sector in South Africa?

Equal employment/ income opportunities and treatment of women	<p>Women's participation across the value chain and particularly in technical jobs is still limited.</p> <p>The live music industry remains heavily male dominated. Respondents suggested that one of the main causes may be the prevalence of night work, which is very unsafe, and the need to be on the road for long periods.</p> <p>Respondents (from live-music venues) reported evidence of a clear power hierarchy where earnings are concerned, with male band leaders at the top. While some women band leaders are good, fair leaders (names were given privately), there are others who have been poorly treated in the past and act tough with their own band members as a result.</p>
Secure adequate earnings and fair remuneration	<p>In one core area of employment in the live-music sector, namely festivals, there are no standard rates and quotes are based on the information provided: whether or not there is a sponsor (if so, the quote is higher), the ticket price, the venue and whether the event is indoor or outdoor (higher in the latter case).</p> <p>Because most live-music venues do not have their own backline or space for rehearsal, this is an added cost for musicians working in restaurants, pubs, one-off spaces and community halls, and eats into their earnings. Only a few established venues have invested in a backline, which is key to supporting a regular calendar of live music.</p> <p>At the biggest events, the gap between the remuneration of local and international musicians is huge, but as one goes down the hierarchy the exploitation of workers is even more pronounced. In some cases, artists only enter into verbal agreements, which are often not honoured. Out of desperation, some musicians end up playing for nothing more than food.</p> <p>Next in the hierarchy are venues such as big hotels, restaurants, bars, churches and clubs, and corporate events, usually involving three to five artists. These generally enforce safety standards but some dodge them and often get away with it. Artists normally have contracts in place, even though they may be only verbal. In most cases, the organizers negotiate directly with the artist/band leader which gives scope for exploitation.</p> <p>At the lowest level are very small venues such as bars and restaurants, where one artist may play regularly four or five times a week. These normally do not pay for entertainment-related licences and get away with exploiting artists. Musicians are so desperate that some end up playing for food in these small venues. Contracts are mostly verbal and are regularly breached. Artists' working hours are not regulated and may exceed those initially agreed, often with no additional remuneration. These venues often host family events and private gigs.</p> <p>At the lower-tier levels, there are usually no structured ways of collecting music royalties and a great deal of infringement of copyright takes place. As a general rule, there is less enforcement of decent work standards at the lower levels of the hierarchy.</p>

Weaknesses: What weaknesses are preventing the promotion of decent work in the live-music sector in South Africa?

Decent working time	<p>Working time tends to be unregulated due to the characteristics of the live-music sector, in particular:</p> <ul style="list-style-type: none"> ▶ gig work in various establishments ranging from informal (street, bars, restaurants, tents) to formal (live-music venues, concert halls, stages in theatres, festival productions); ▶ one-off work (or at best a regular weekly slot in a restaurant or an annual performance at a festival); ▶ the predominance of night-time work; ▶ live streaming from home-based or informal studios; ▶ negotiating ability (in respect of remuneration, conditions) dependent on external success or assumed status; ▶ lack of standard contracts protecting musicians and stipulating clearances and licences, as well as clarification of who is providing necessary goods and services (catering, transport, stage, sound, lighting, technical supplies, backline, drum kits, cables and monitors, hospitality, number of meals, dressing room facilities, refreshments). ▶ For less established agents or artists working without an agent, some of these fall through the cracks, with the result that the artist earns very little or, at worst, nothing at all due to unforeseen expenses.
Mechanisms/ regulations to reconcile work and family life	<p>There are currently no regulations covering this area. There is no real “choice” in this matter, given musicians’ financial difficulties and risk of becoming unemployed.</p>
Safe work environment norms and standards	<p>One weakness of the live-music sector is the lack of proper contracts, which leaves musicians and bands vulnerable when they deem the working environment to be unsafe. Not playing the set in these conditions leaves the band members vulnerable to non-payment. It is unusual for venue owners and festival promoters to have occupational health and safety insurance arrangements for freelance/contract labour.</p>
Social dialogue, employers’ and workers’ representation	<p>Despite the existence of trade unions and musicians’ associations, the fragmentation of the sector undermines their ability to collectively lobby the government for improvements to the operational environment. In addition, it is difficult for trade unions to reach grassroots/rural cultural practitioners. There are currently no employer organizations in the live-music sector (although they exist for recorded music). There was formerly an association of music promoters (SAMPAs) but this is now defunct.</p>
Support mechanisms for MSMEs	<p>A further drain on the earnings of musicians is that only stringed instruments qualify for tax relief. This very Eurocentric view about what instruments are needed in a band clearly needs to change to ensure that all musicians can get tax relief when they purchase their instruments.</p> <p>When funding opportunities arise, they are often a drain on the limited staff and resources of small businesses. Examples include the Culture, Art, Tourism, Hospitality, and Sport Sector Education and Training Authority (CATHSSETA) internship programme, for which small businesses found the application process tedious and time-consuming. Similarly, the DTIC export incentives, while theoretically useful for events such as Womex, are very complex, with many different requirements for securing, for instance, travel grants.</p>

Weaknesses: What weaknesses are preventing the promotion of decent work in the live-music sector in South Africa?

Impact of Covid-19 on work	<p>Live music was critically affected by the Covid-19 Standard Operating Procedures (SOPs) in South Africa, which prohibited live concerts, festivals and public performances at licensed venues, as well as other public and social gatherings. Live music requires an audience and although some musicians were able to pivot to streaming, they did not necessarily pay attention to considerations of copyright or remuneration.</p> <p>According to a study conducted by IKS Consulting on behalf of the South African Cultural Observatory (2020), at least 90 per cent of the live-music sector lost income due to lockdown measures. Some artists ended up selling their instruments to settle day-to-day bills as live music events were not possible. Nearly half of the respondents in the same study contemplated quitting live music for good.</p> <p>Due to the predominantly informal and project-based nature of live music, and the lack of proper contracts proving the cancellation of gigs, many people were deemed not eligible for government relief.</p> <p>Respondents noted that for those who were able to pivot online and secure remuneration “artists fees dropped horrifically – up to 70-80 per cent”. One of the reasons is that, for a live event, the client pays for the technical back-up, whereas, in the case of a digital performance, there is an expectation that artists can sing into the laptop. One respondent (an agent) said they decided to produce pre-recorded tracks and set a usage fee, with some editing for the event, front and back.</p>
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Opportunities: What opportunities are there for promoting decent work in the live-music sector in South Africa?

Employment opportunities in the live music sector	<p>There are opportunities for live music thanks to increased levels of relief funding and the gradual withdrawal of restrictions on gatherings. In addition, the continental music market offers further opportunities as restrictions on travel are eased. Production companies often export their technical and production crews and equipment to other countries, for instance Angola, Mozambique, Nigeria, Ghana, Dubai and elsewhere in Africa and the Middle East.</p>
Equal employment/ income opportunities and treatment of women	<p>The technical side of the live-music industry in South Africa offers competitive employment opportunities, especially to young people.</p> <p>Despite the assumption that women occupy only the position of lead singer in bands, there are more and more exceptions, with women venue owners, women in backing bands playing a range of instruments, women DJs and even women in technical roles. While there are no official policies to support women’s status and career trajectories in the live-music sector, the increased visibility of women in various roles promises a brighter future for others.</p> <p>Despite clear policies in favour of disabled people (all funding in the CCE requires evidence of participation by women, young people and disabled cultural practitioners), in practice the opportunities are limited.</p>
Secure adequate earnings and fair remuneration	<p>Good practice at some established venues/festivals sets a benchmark for developing norms and standards for live-music performances differentiated by establishment (dedicated live venue, large festival, restaurant or pub) and ensuring that basic conditions of health and safety, minimum pay, hours of work and contractual arrangements are met.</p>

Opportunities: What opportunities are there for promoting decent work in the live-music sector in South Africa?

<p>Decent working time</p>	<p>Good practices exist. For example, agents who play an important role in representing established big-name artists (who also regularly perform internationally) have begun to develop acceptable systems. These include drawing up clear contracts that take into account clearances and licences, and the distinctions between agents, promoters and venue owners. Contracts require a clause clarifying who is responsible for providing goods and services such as catering, transport, staging, sound, lights, technical supplies, backline, drum kits, cables and monitors, and hospitality (meals, dressing rooms, refreshments). This protects the earnings potential of music practitioners and provides a basis for developing standardized contracts for musicians throughout the live-music sector. Standards are also being set for international touring, with unions regulating fees for quartets, sextets and so on that are respected when local artists tour internationally. International festivals often provide all the necessary technical support and accommodation.</p>
<p>Mechanisms/ regulations to reconcile work and family life</p>	<p>A good balance between work and family life depends on a robust economy in which women enjoy basic protections (contractual arrangements, regulation) and the necessary infrastructure (childcare, bathroom facilities, decent public transport, especially at night).</p>
<p>Safe work environment norms and standards</p>	<p>The South African Promoters Association (SAMPA) has established a set of regulations for events, festivals and concerts that were introduced after several incidents involving stampedes and evidence of poor security. Its joint operations committee (JOC) ensures that all events held in Johannesburg are safe and that the event organizers comply with all by-laws and city regulations.</p>
<p>Social dialogue, employers' and workers' representation</p>	<p>In the last few years, TUMSA has focused its energies on lobbying the Government to amend the outdated copyright law enacted in 1978. Currently two bills pertaining to copyright are before Parliament: the Copyright Amendment Bill and the Performers Protection Amendment Bill. The old copyright law has to be amended to take into consideration new technological developments.</p> <p>A major achievement of TUMSA has been its ability to engage with the Government to reject the copyright bill promoted by big-tech companies such as Google, which favoured their exploitative interests as against the interests of owners of musical works.</p> <p>Historically, musicians have been known for not taking life and their work seriously and for rampant drug abuse, but TUMSA is advocating for professionalization of the sector.</p> <p>TUMSA is lobbying for amendments to the labour laws so that musicians are treated as workers. To push for the protection of musicians, TUMSA has joined COSATU and is in the process of affiliating with the trade union's mother body.</p> <p>TUMSA has already submitted draft guidelines and standards for the sector, including minimum wages and working conditions, to the South African Department of Employment and Labour.</p> <p>The setting and enforcement of standards within the creative sector, including music, tends to dignify the occupations concerned. In the absence of these standards, which are often linked to education and training, it difficult to determine workers' grades. At present, anyone can claim to be a musician, which makes for low wages and non-respect of working hours.</p>

Opportunities: What opportunities are there for promoting decent work in the live-music sector in South Africa?

Support mechanisms for MSMEs	It is important to work with agencies such as CATHSSETA and DTIC to simplify application process and run support programmes so that live-music practitioners are more able to access these mechanisms.
Impact of Covid-19 on work	Evidence suggests that the better-known artists are as busy as ever thanks to access to digital platforms and sponsors, which has enabled them to perform live online. There is now an opportunity to advocate for fair and transparent remuneration from digital platforms and engage in social dialogue involving government, workers and employers to catalyse this debate.

Threats: What threats are hindering the promotion of decent work in the live-music sector in South Africa?

Employment opportunities in the live-music sector	South Africa has experienced low economic growth since before the Covid-19 pandemic and this has reduced people's disposable incomes. This affects audience numbers at live-music events and therefore the number of gigs and musicians' earnings. The lack of a policy to support live music is a threat.
Equal employment/income opportunities and treatment of women	The greatest threat faced by women on the technical side of live music is that they are not taken seriously and there is a very high incidence of gender-based violence, both of these phenomena resulting from societal norms and constructs in South African society.
Secure adequate earnings and fair remuneration	<p>Regulations for protecting IP in the virtual domain and appropriate technologies for monetizing live streaming are not yet well developed.</p> <p>Contracts are not institutionalized in the live-music industry, except in the case of well-known musicians and at medium-to-large events/venues.</p> <p>Occupational health and safety norms are not universally adhered to, especially in such venues such as bars, churches and smaller clubs.</p> <p>At the lower-tier levels, there are usually no structured ways of collecting music royalties and consequently copyright is often infringed. As a general rule, there is less enforcement of decent work standards the lower you go down the venue hierarchy.</p>
Decent working time	<p>Norms and standards hardly apply in this sector. While there are pockets of good practice, even excellence, there are several areas where consistency is needed:</p> <ul style="list-style-type: none"> ▶ Having a standard contract in place; ▶ The practice of negotiating with the band leader; ▶ Venues providing space at least three hours before a gig; ▶ Venues/festivals providing hospitality during the evening (a meal and two drinks), not at the end of the evening; ▶ Providing rehearsal space; ▶ Measures to ensure the equality and safety of women and disabled cultural practitioners; ▶ Venues investing in backline; ▶ Band leaders paying band members promptly and in a transparent manner; ▶ Education to ensure basic etiquette on the part of audiences at live venues that offer food;

Threats: What threats are hindering the promotion of decent work in the live-music sector in South Africa?

	<ul style="list-style-type: none"> ▶ Length of sets 50 to 60 minutes, or longer if musicians wish; ▶ Number of sets (two per evening); ▶ Rest between sets (30-40 minutes); ▶ Venue owners engaging in marketing and promotion, and an expectation that band leader will do the same. <p>The lack of norms and standard contracts is exacerbated by the fact that few musicians have agents and therefore are obliged to perform what can be complex administrative tasks. In many cases, festival promoters feel that they are being asked too much: signed contracts, tax clearance certificates (if government funded), regulations and fairness in salaries.</p>
Mechanisms/ regulations to reconcile work and family life	<p>The nature of live music, (performing at night, being on the road on tour) means that, for many, family life is severely compromised. Currently there are no regulations to ensure a decent work/life balance. Whether a musician chooses family over work or vice-versa is a matter of personal choice, often dictated by necessity.</p>
Safe work environment norms and standards	<p>Occupational health and safety regulations are not applicable to cultural workers in the live-music sector unless the venue or festival is formally registered. Social security protection (pensions, maternity benefits, unemployment insurance) is not afforded to any cultural worker not formally employed.</p>
Support mechanisms for MSMEs	<p>The Small Business Institute's definition of MSMEs (micro, small and medium-sized enterprises) is inconsistently applied across 70 different laws, regulations and government strategies. The gaps in MSME reporting and data-tracking, combined with a scarcity of accurate information and the informality of many creative enterprises, makes analysing and measuring the success of interventions a difficult exercise.</p> <p>Compliance remains a challenge for MSMEs, which find the system to be bureaucratic and not supportive or cognisant of the challenges they face (project-based work, irregular cash flow, few staff dedicated to administration).</p>
Impact of Covid-19 on work	<p>There is no doubt that employment/work opportunities for cultural practitioners in the live-music value chain are dependent on a growing economy (corporate spending on events, purchasing power of consumers), a robust set of policies supporting live music (venues, small businesses, festival promoters, technical equipment and expertise), a night-time economy that is safe, vibrant and interconnected with the hospitality and tourism sector, and the absence of restrictions on gatherings. None of this is currently in place, with the fourth Covid wave in South Africa raising new concerns about restrictions on gatherings and the purchase of alcohol.</p> <p>The informality of many individual musicians and micro, small and medium-sized enterprises (MSMEs) easily gives rise to exploitation and precarious labour practices.</p> <p>The levels of vulnerability of many women, young people and emerging artists have increased, and they are increasingly unable to make a living by deploying their talents at this difficult time.</p>

Threats: What threats are hindering the promotion of decent work in the live-music sector in South Africa?

Many believe it is crucial that contractual agreements specify when cancellation is permissible and what compensation should be payable (e.g. 50 per cent of the total agreed fee). Covid-19 was a legitimate reason for cancellation when lockdowns involved curfews and restrictions on gatherings. Other legitimate reasons for cancellation include sickness, accidents, war and acts of God. It is also important that contracts contain a clause relating to damage, theft or fire that destroys equipment or injures musicians, when the employer/organizer is clearly responsible.

Respondents bemoaned the fact that many in the live-music value chain are not sticking to Covid regulations, which is creating new anxieties for performing artists. One respondent explained that music practitioners are frustrated and angry that none of the big festivals can get JOC approval for more than 2,000 people, whereas other events (political and church) are open to more than this number. Respondents mentioned that one promoter required a negative PCR test prior to an event and reported that an opportunity to perform in Lesotho was turned down due to low levels of vaccination.

5. The United Republic of Tanzania – Fashion sector

Tanzania is one of the top-10 apparel-exporting countries in sub-Saharan Africa. In addition, Tanzania is one of the most dynamic countries for global apparel sourcing in East Africa. Moreover, Tanzania produces organic cotton, which enjoys duty-free access to the EU, the USA and South Africa (Mckinsey 2015).

The fashion industry involves four kinds/levels of activity:

1. Production of fibres, textiles and accessories,
2. Design and manufacture of fashion goods,
3. Marketing and sales of fashion products,
4. E-commerce for wholesaling/retailing of fashion products, mainly through Instagram.

These activities are interdependent, combining textile design and fashion-sector production; fashion design and manufacturing; and fashion retailing and marketing. Handmade fashions and accessories also have a niche in the market. However, the custom-made and ready-to-wear fashion items are integrated into the global supply chain, for accessories as well as fabrics, since local factories do not produce versatile fabrics in terms of quality, texture and design.

Though small and fragmented, the fashion sector in the United Republic of Tanzania is steadily growing. It is characterized by informality, with most garment-makers employing seasonal/part-time, low-skilled labour (pattern-making, finishing) and workers paid on a piece-rate basis earning much more than monthly-paid workers (Kweka 2021).

Fashion brands are still at the embryonic stage of industrial development because the fashion sector is characterized by limited support for SMEs in terms of capacity development and programme organization (e.g. British Council Creative Economy programme), lack of suitable financial instruments, few incubators and accelerators (e.g. CDEA's Fashion Incubator and Accelerator Initiative), and a lack of innovative schemes and other supply-side measures, such as export incentives, business support and trade support. However, one Tanzanian fashion brand was among the 20 designers from African countries supported by the African Export-Import Bank (Afreximbank) to attend the Portugal Fashion Show in October 2021. The purpose was to showcase their collections and connect with the European market through Portugal, diversify through international markets and develop their capacities through brand incubation.

In fact, many Tanzanian fashion brands have participated in international fashion weeks, such those held in New York and London. The problem is that, when they conclude business deals, they cannot meet the demand. Most fashion brands have therefore decided to concentrate on their small niche market within the country.

The African Continental Free Trade Agreement (AfCFTA) provides an opportunity to promote the trade in creative goods and services. There is therefore a need to provide policy and SME support for the fashion sector to facilitate investment and growth, especially in niche areas such as sustainable fashion, where recycling is built into the system.

Policy framework and Decent Work Agenda	In 2012, the Government established a Textile Development Unit (TDU) at the Ministry of Industry and Trade, with the aim of supporting the growth of a large and globally competitive garment and textile subsector.
	From a private-sector perspective, the Textile and Garment Manufacturers Association of Tanzania (TEGAMAT) was established in 2013 to represent the industry's interests.
	TEGAMAT and the TDU are working together to improve incentives for investors, improve quality of production and define the regulatory environment.
	While TDU focuses mainly on large industries, there is a growing need to understand garment-making MSMEs in Tanzania, and the labour market and employment conditions.
	e Mazava Fabrics & Production, Sunflag, Kibotrade, Ellen Knitweave Mills and A to Z Textiles are the five large apparel producers, making mainly knitted garments.
	A levy charged to textile factories in Tanzania goes to the Vocational Education and Training Authority (VETA) to cover training and other garment-industry interventions. The levy also contributes to the higher education grant.
	The Tanzania National Social Security Fund Act [Cap. 50 R.E 2018] provides social security services to workers in the private and informal sectors. In addition, pensions are paid to retired members, invalids and survivors of a worker has died (https://www.nssf.or.tz/pages/overview).

Strengths: What factors favour the promotion of decent work in the fashion sector in Tanzania?	
Employment opportunities in the fashion sector	Based on research on MSMEs in the garment-making sector in the United Republic of Tanzania carried out by the TDU, approximately 1,200 people are employed by 30 firms, the gender composition being 52 per cent male and 48 per cent female. The research established that women enjoy equal opportunities for employment in the fashion sector.
Equal employment/ income opportunities and treatment of women	In total, around 1,200 people are employed by 30 firms, the gender composition being 52 per cent male and 48 per cent female. For the study, we interviewed a number of people in senior and middle-management positions, including Ailinda Sawe of Afrika Sanaa, Kemi Kalikawe of Naledi Dream Centre, Neema Kiswaga of Neideas Boutique, and Doreen Mashika and Anna Ben of VETA.
Secure adequate earnings and fair remuneration	The highest-paid workers in fashion firms are based in Zanzibar, where salaries range from TZS500,000 to TZS800,000 (USD128-227). This package includes contributions to the social security fund. The fact that the target market consists of tourists accounts for the high level of remuneration.
Decent working time	In the United Republic of Tanzania, working hours are different in the public and private sectors. For instance, fashion tutors working for the Vocational Education and Training Authority (VETA), which is a public institution, work for eight hours a day, from 7.30 a.m. to 3.30 p.m., with a lunch break of one hour. In the private sector, working time is flexible and can be up to 10 hours a day depending on the targets to be met. In some cases overtime is paid. In fashion outlets, which are open six days a week, working hours are from 8.30 a.m. to 6.00 p.m. Full-time workers are entitled to rest periods, public holidays and paid annual leave. In Zanzibar, which is predominantly Muslim, Friday is considered a day of rest.
Mechanisms/ regulations to reconcile work and family life	By virtue of the Tanzania Employment and Labour Relations Act, 2004 and the Zanzibar Labour Relations Act, 2005, women are entitled to maternity leave.
Stability and security of work	There are few fashion firms offering full-term employment.
Safe work environment norms and standards	In the United of Republic of Tanzania, the Occupational Health and Safety Act No 5, 2003, the Occupational Health and Safety (Notification of Occupational Diseases, Injuries and Dangerous Occurrence) Rules, 2016 and the Occupational Health and Safety (First aid And Welfare Facilities) Rules, 2015 apply to the factories and workshops of fashion brands and garment-making MSMEs.
Social dialogue, employers' and workers' representation	There are two associations for fashion designers: the Fashion Association of Tanzania (FAT) and the Tanzania Fashion Designers Association (TFDA).
Support mechanisms for MSMEs	The CDEA's Creative Economy Incubator and Accelerator Initiative provides technical and business support to emerging fashion brands. The Tanzania Women's Chamber of Commerce (TWCC) is currently receiving support from GIZ to support 35 fashion designers.
Impact of Covid-19 on work	Swahili Fashion Week was still held during the Covid-19 pandemic in December 2020 and December 2021.

Weaknesses: What weaknesses are preventing the promotion of decent work in the fashion sector in Tanzania?

Employment opportunities in the fashion sector	<p>The demand for and supply of labour in the local fashion sector in Tanzania is characterized by informality, with most workers employed seasonally or part-time without fixed contracts. They are not members of Tanzania Union of Industrial and Commercial Workers (TUICO).</p> <p>According to the TDU, the proportion of full-time formally employed workers is 40 per cent, with the remaining 60 per cent considered to be seasonal/part-time workers in MSMEs engaged in garment-making.</p>
Equal employment/ income opportunities and treatment of women	
Secure adequate earnings and fair remuneration	<p>Only one brand contributes to the National Social Security Fund (NSSF -10 per cent) and the Workers Compensation Fund (WCF -1 per cent) for four full-time staff. Only one respondent offers soft loans to her workers, guaranteed by other workers.</p> <p>Workers in garment-making MSMEs are paid either a fixed monthly salary or by piece rate. The majority of MSMEs (73 per cent) pay on a piece-rate basis, rather than paying their workers a monthly salary (27 per cent).</p>
Decent working time	<p>In the private sector, working time is flexible and can be up to 10 hours a day depending on targets to be met. In some cases, overtime is paid.</p>
Mechanisms/ regulations to reconcile work and family life	<p>One benefit of the informality of the fashion industry is the ability to work from home. However, in many cases additional hours/overtime rates are not paid.</p>
Safe work environment norms and standards	<p>The sector is characterized by differing working arrangements, with many workers paid on a piece-rate basis, which is a motivator to work hard. However, for many workers, employment is precarious and some even resume work without a contract after the original contract has expired.</p> <p>Most of the fashion brands are not compliant with the Occupational Health and Safety Act No 5, 2003, the Occupational Health and Safety (Notification of Occupational Diseases, Injuries and Dangerous Occurrence) Rules, 2016 or the Occupational Health and Safety (First aid And Welfare Facilities) Rules, 2015.</p> <p>Furthermore, workers are very vulnerable since they do not have medical cover. Most workers in the informal sector cannot claim employment injury benefits because they are not legally recognized as employees.</p>
Social dialogue, employers' and workers' representation	<p>There are two fashion associations: the Fashion Association of Tanzania (FAT) and the Tanzania Fashion Designers Association (TFDA). Although the members are owners of fashion brands, they do not identify as employers' associations. The two organizations have polarized the fashion-designer industry and have not been able to create an agency to undertake collective bargaining or foster the formation of trade unions.</p>

Weaknesses: What weaknesses are preventing the promotion of decent work in the fashion sector in Tanzania?

Support mechanisms for MSMEs	<p>There is no capacity-development mechanism to assist in scaling up enterprises from start-ups to MSMEs.</p> <p>It is very difficult to get funding from investors for skills development. The sector still needs development-funding grants if it is to reach the point where it can attract impact investment.</p>
Impact of Covid-19 on work	<p>No restrictive measures were imposed on the CCE in Tanzania during the Covid-19 pandemic. However, the pandemic affected the market for fashion brands that depend mainly on tourism, events and weddings.</p>

Opportunities: What opportunities are there for promoting decent work in the fashion sector in Tanzania?

Employment opportunities in the fashion sector	<p>The easing of the Covid-19 restrictions and the renewed vibrancy of the entertainment industry will boost demand for local fashion and create employment opportunities.</p>
Equal employment/income opportunities and treatment of women	<p>The study did not find any information regarding the employment of persons with disabilities in the fashion sector. However, VETA has a policy of equal opportunities for women and the disabled, as recommended by National Examinations Council of Tanzania (NECTA), which is also pointing to a need for more tutors.</p>
Secure adequate earnings and fair remuneration	<p>The highest-paid workers in fashion firms are those based in Zanzibar, where salaries range from TZS500,000 to TZS800,000 (USD128-227). Their salary package includes contributions to the social security fund. The fact that the target market is tourists accounts for the higher levels of remuneration.</p> <p>Workers on the mainland are mainly wage earners, the target market being mainly fashion-conscious youth, working women and brides-to-be. Earnings range from TZS300,000 to TZS530,000 (USD128 -226) per month. Part-time workers are paid a piece rate of between TZS20,000 and TZS50,000 (USD8.5-21.3).</p>
Decent working time	<p>Working hours in the United Republic of Tanzania are different for the public and private sectors. Fashion tutors at the Vocational Education and Training Authority (VETA), which is a public institution, work for eight hours a day, from 7.30 a.m. to 3.30 p.m., with a lunch break of one hour. In the private sector, on the other hand, working hours are flexible and can be up to 10 hours a day depending on the targets to be met. In some cases overtime is paid, for instance when there is a fashion show or a wedding.</p> <p>In fashion outlets, which are open for six days a week, working hours are from 8.30 a.m. to 6.00 p.m. Full-time workers are entitled to rest periods, public holidays and paid annual leave. In Zanzibar, which is predominantly Muslim, Friday is considered a day of rest.</p>

Opportunities: What opportunities are there for promoting decent work in the fashion sector in Tanzania?

Mechanisms/ regulations to combine work and family life	There are no mechanisms that apply across the sector, though progress is needed to strengthen compliance with labour regulations. At Afrika Sanaa, workers are allowed to work from home and are paid on a piece-rate basis. The workshop of the Doreen Mashika brand in Zanzibar is located within the compound of the owner's home and workers can come to work with their children. Formal MSMEs make some attempt to comply with labour legislation, but greater efforts are needed.
Stability and security of work	Employment in the public sector (fashion tutors and lecturers, textile engineers and designers at VETA and the University of Dar es Salaam respectively) is the most stable and secure. In the informal sector, there is no job security. However, in the United Republic of Tanzania there is a strong cooperative movement, for instance in agriculture. This is less true in the arts and crafts sector, though the TingaTinga Arts Cooperative Society is active. Strengthening of the fashion associations to form cooperatives and achieve critical mass for e-commerce in fashion and accessory products would be beneficial to informal workers in the fashion sector.
Safe work environment norms and standards	Opportunities should be grasped to implement the existing OSH regulations and laws: the Occupational Health and Safety Act No 5, 2003, the Occupational Health and Safety (Notification of Occupational Diseases, Injuries and Dangerous Occurrence) Rules, 2016 and the Occupational Health and Safety (First aid and Welfare Facilities) Rules, 2015.
Social dialogue, employers' and workers' representation	It is important to strengthen TUICO, the Tanzania Union of Industrial and Commercial Workers (TUICO), by recruiting fashion worker representatives, as well as encouraging fashion MSMEs to join the Association of Tanzania Employers (ATE).
Support mechanisms for MSMEs	It is necessary to formalize the sector in order to attract public and private-sector investment. In addition, intermediaries like accelerators and incubators are needed to enable fashion brands and MSMEs to innovate, increase their capacities, benefit from skills development and so make their businesses more viable.
Impact of Covid-19 on work	Some designers used the slowdown in the economy to learn how to use 3D design software. Some designers made masks at the beginning of the pandemic until Government questioned the need for them.

Threats: What threats are hindering the promotion of decent work in the fashion sector in Tanzania?	
Employment opportunities in the fashion sector	There is a vibrant market in second-hand clothing and imports from Asia have led to some fashion brands scaling down.
Equal employment/ income opportunities and treatment of women	We received no information regarding the employment of people with disabilities. There is a tendency for men to be paid more than women for doing the same job.
Secure adequate earnings and fair remuneration	The minimum wage in the United Republic of Tanzania ranges from TZS40,000 to TZS400,000 per month, while salaries for fashion tutors at VETA range from TZS1,200,000 to TZS1,600,000. However, the fashion sector does not benefit from the minimum wage guidelines. Casual workers earn income on a piece-rate basis and are therefore forced to work harder to meet their targets, in poor working conditions. However, for many workers, employment is precarious. They may work in the same position and some resume work without a contract after their initial contract has expired.
Mechanisms/ regulations to combine work and family life	The Tanzania Employment and Labour Relations Act, 2004 and the Zanzibar Labour Relations Act, 2005 provide for maternity protection, rest periods and paid leave. However, these provisions cannot be enforced in the informal economy.
Work that should be abolished	The informal nature of the fashion sector means that, in some isolated cases, children are engaged in unpaid employment. This is because tailors, handloom weavers and tie-and-dye/batik-makers who work from home involve their children in the garment or fabric-making process.
Stability and security of work	Job tenure in the informal economy is precarious and incomes are not adjusted in line with inflation.
Safe work environment norms and standards	There are no guidelines for OSH in the fashion sector.
Social dialogue, employers' and workers' representation	TUICO, the employers' organization, does not admit fashion MSMEs as members.
Support mechanisms for MSMEs	Most MSMEs are not investor-ready and need business development services if they are to reach the necessary threshold.
Impact of Covid-19 on work	The Covid-19 pandemic decreased demand for casual workers and services in the fashion sector. This was because of its impact on the entertainment industry, which is a driver of demand for new clothes and fashion accessories.

Glossary of terms

African cultural and creative economy: Refers to the context (Africa) in its sociological and anthropological dimensions (culture, heritage) and creativity (intellectual property) and products and services from both a cultural and an economic perspective. It is a broader frame than the cultural and creative industries as it is embedded within a sustainable developmental approach to a country's overall economy.

Source: UNCTAD, UNESCO.

Child labour is often defined as work that deprives children of their childhood, their potential and their dignity, and that is harmful to physical and mental development. It refers to work that is mentally, physically, socially or morally dangerous and harmful to children and/or interferes with their schooling by: depriving them of the opportunity to attend school; obliging them to leave school prematurely; or requiring them to attempt to combine school attendance with excessively long and heavy work. Whether or not particular forms of "work" can be called "child labour" depends on the child's age, the type and hours of work performed, the conditions under which it is performed and the objectives pursued by individual countries. The answer varies from country to country, as well as among sectors within countries. The worst forms of child labour involve children being enslaved, separated from their families, exposed to serious hazards and illnesses and/or left to fend for themselves on the streets of large cities – often at a very early age. Hazardous child labour or hazardous work is work which, by its nature or the circumstances in which it is carried out, is likely to harm the health, safety or morals of children.

Source: ILO (<https://www.ilo.org/ipecc/facts/lang--en/index.htm#:~:text=The%20term%20E2%80%9Cchild%20labour%20is%20is,harmful%20to%20children%3B%20and%20for>).

Creative economy:

- ▶ is an evolving concept based on creative assets potentially generating economic growth and development.
- ▶ fosters income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- ▶ embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- ▶ is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy.
- ▶ is a feasible development option calling for innovative multidisciplinary policy responses and interministerial action.

Source: UNCTAD, *Creative Economy Outlook 2022*.

Cultural activities, goods and services: Refers to those activities, goods and services which, at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services.

Source: Article 4.4 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Cultural content: Refers to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

Source: Article 4.2 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Cultural diversity: Refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Source: Article 4.1 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Cultural economy: Refers to seven cultural domains as defined by the UNESCO Framework for Statistics, namely cultural and natural heritage, performance and celebration, visual arts and crafts, books and press, audio-visual and interactive media, design and creative services and intangible cultural heritage that include cultural activities, goods and services which are involved in all of the different phases of the culture cycle model. The related domains (tourism and sports and recreation) are linked to the broader definition of culture, encompassing social and recreational activities.

Source: UNESCO Framework for Statistics

Cultural expressions: Those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.

Source: Article 4.3 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Cultural heritage: Cultural heritage is, in its broadest sense, both a product and a process, which provides societies with a wealth of resources that are inherited from the past, created in the present and bestowed for the benefit of future generations. It encompasses historical and cultural sites, natural sites and landscapes, cultural property, as well as intangible heritage. It includes artefacts, monuments, groups of buildings and sites and museums that have a diversity of values, including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. It includes tangible heritage (movable, immobile and underwater) and intangible cultural heritage (ICH) embedded into cultural and natural heritage artefacts, sites or monuments. The definition excludes ICH related to other cultural domains such as festivals, celebrations, etc. It covers industrial heritage and cave paintings.

Source: This adapted working definition of cultural heritage is drawn from the following legal instruments: the Convention Concerning the Protection of World Cultural and Natural Heritage (1972); the Convention for the Safeguarding of Intangible Cultural Heritage (2003); the Convention on the Protection of the Underwater Cultural Heritage (2000); and the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970).

Cultural industries: Industries that produce and distribute cultural goods or services.

Source: Article 4.5 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Cultural policies and measures: Policies and measures relating to culture, whether at the local, national, regional or international level, that are either focused on culture as such or are designed to have a direct effect on the cultural expressions of individuals, groups or societies, including the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

Source: Article 4.6 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Cultural and creative work: The forms of employment and work in the cultural and creative economy are more likely to be non-standard or atypical: freelance or contract work, self-employment or own-account work, or fixed-term or part-time work.

Sources: ILO, Roberta Comunian and Lauren England (2020)

Cultural occupations: Occupations that involve creative and artistic production and heritage collection and preservation. They involve tasks and duties that:

- ▶ generate, develop, preserve or reflect cultural or symbolic and spiritual meaning;
- ▶ create, produce and disseminate cultural goods and services, which generally contain intellectual property rights; and
- ▶ are for the purpose of artistic expression (such as visual, music, writing, dance or dramatic arts).

Cultural employment: Total of all persons who have a cultural or non-cultural occupation in the culture sector and all persons who have a cultural occupation in the non-cultural sector.

Decent work: Decent work sums up the aspirations of people in their working lives. It involves opportunities for work that are productive and deliver a fair income, security in the workplace and social protection for all, better prospects for personal development and social integration, freedom for people to express their concerns, organize and participate in the decisions that affect their lives, and equality of opportunity and treatment for all women and men.

Source: ILO.

Ecosystem: A sector ecosystem within the cultural and creative economy exists within unique local physical, social, industrial and economic infrastructures, but also within wider regional, national and international frameworks. Hence, ecologically speaking, the local is inextricably intertwined with a wider ecology.

Source: livemusicexchange.org.

Employment: defined as all those of working age who, during a short reference period, were engaged in any activity to produce goods or provide services for pay or profit. They comprise employed persons “at work”, for example those who worked in a job for at least one hour, and employed persons “not at work” due to temporary absence from a job or because of working-time arrangements (such as shift work, flexitime and compensatory leave for overtime).

Source: ILO.

Forced labour is all work or service which is exacted from any person under the threat of a penalty and for which the person has not offered himself or herself voluntarily. Forced labour can be understood as work that is performed **involuntarily** and **under the menace of any penalty**. It refers to situations in which persons are coerced to work through the use of violence or intimidation, or by more subtle means such as manipulated debt, retention of identity papers or threats of denunciation to immigration authorities. This definition consists of three elements: i) work or service refers to all types of work occurring in any activity, industry or sector including in the informal economy; ii) menace of any penalty refers to a wide range of penalties used to compel someone to work; and iii) involuntariness: the term “offered voluntarily” refers to the free and informed consent of a worker to take a job and his or her freedom to leave at any time. This is not the case, for example, when an employer or recruiter makes false promises so that a worker takes a job he or she would not otherwise have accepted.

Source: ILO, (https://www.ilo.org/wcmsp5/groups/public/---ed_norm/---declaration/documents/publication/wcms_762168.pdf).

Informal economy refers to all economic activities by workers and economic units that are – in law or in practice – not covered or insufficiently covered by formal arrangements. It thrives mostly in a context of high unemployment, underemployment, poverty, gender inequality and precarious work (source: ILO). The informal economy is the diversified set of economic activities, enterprises, jobs and workers that are not regulated or protected by the state. The concept originally applied to self-employment in small, unregistered enterprises. It has been expanded to include wage employment in unprotected jobs.

Source: WIEGO.

Social dialogue includes all types of negotiation, consultation or simply exchange of information between, or among, representatives of governments, employers and workers, on issues of common interest relating to economic and social policy. It can exist as a tripartite process, with the government as an official party to the dialogue, or it may consist of bipartite relations only between labour and management (or trade unions and employers’ organizations), with or without indirect government involvement. Social dialogue processes can be informal or institutionalized and are often a combination of the two. It can take place at the national, regional or at enterprise level. It can be inter-professional, sectoral or a combination of these.

Source: ILO (<https://www.ilo.org/ifpdial/areas-of-work/social-dialogue/lang--en/index.htm>)%20%20a).

Social protection: This is a general term covering all guarantees against reduction or loss of income in cases of illness, old age, unemployment or other hardship, and including family and ethnic solidarity, collective or individual savings, private insurance, social insurance, mutual benefit societies, social security, etc.

Source: ILO.

Tripartism is the interaction of government, employers and workers (through their representatives) as equal and independent partners to seek solutions to issues of common concern. It refers to institutions, mechanisms and processes for consultation, negotiation and joint decision-making, depending on arrangements agreed between the parties involved. These arrangements may be ad hoc or institutionalized. Peak-level social dialogue involving governments and nationwide organizations of employers and workers can contribute to the formulation and adoption of social, economic and labour policies and can be applied to any decision-making that affects the workplace or the interests of employers and workers.

Source: ILO (<https://metadata.ilo.org/thesaurus.html>).

Working time arrangements is a set of rules or standards which regulate working time, including hours of work, weekly rest, paid annual leave, night work, part-time work, workers with family responsibilities.

Source: ILO (https://www.ilo.org/wcmsp5/groups/public/---ed_protect/---protrav/---travail/documents/publication/wcms_706159.pdf).

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ISBN: 9789220392485



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