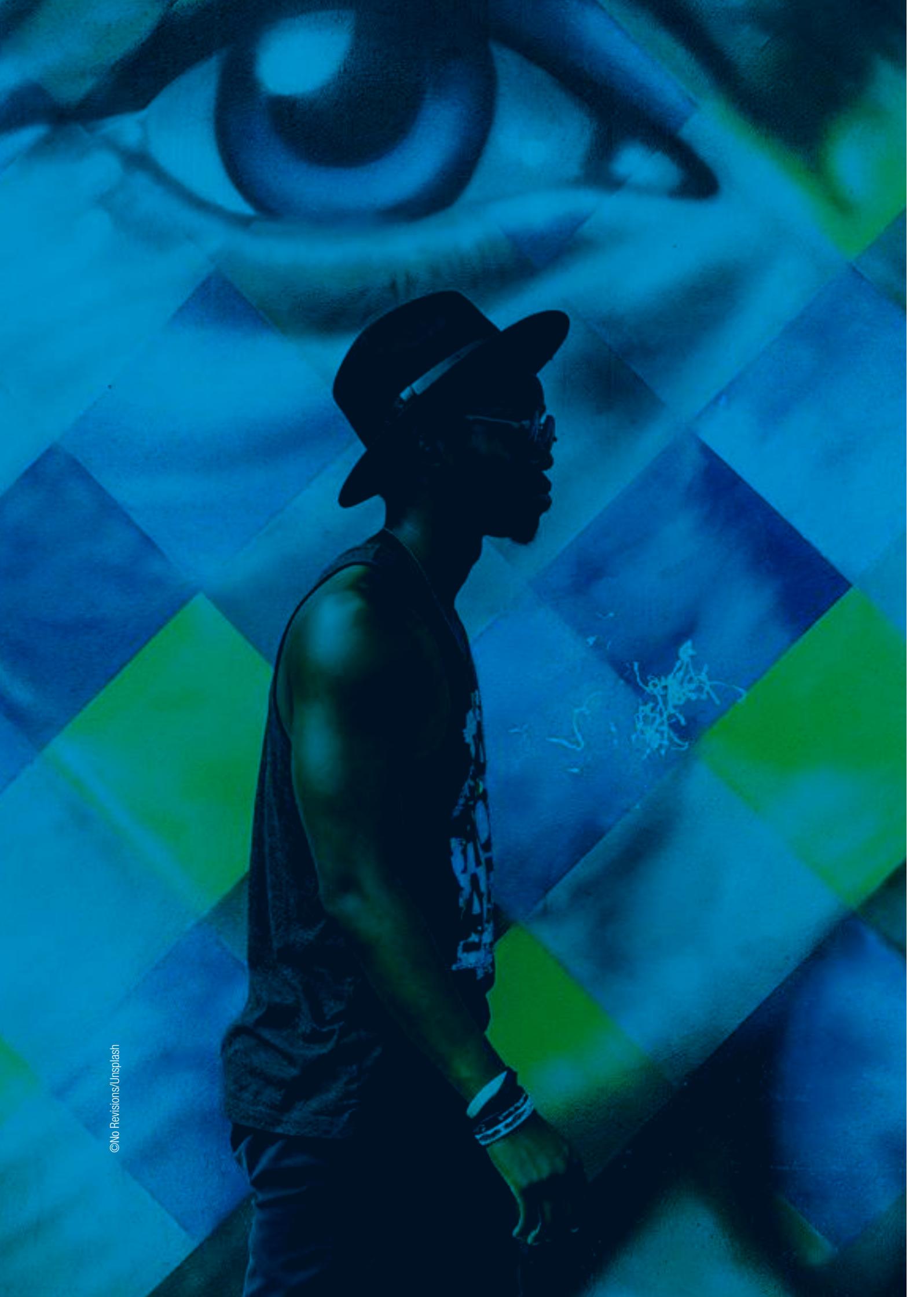




Mapping the cultural and creative industries in Angola



United Nations



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United Nations

Geneva, 2023

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The Cultural and Creative Industries component contributes directly to the implementation of Programme 1.7.2: “Promotion of Cultural and Creative Arts and Industries” of the National Development Plan of Angola 2018–2022 and the achievement of several United Nations Sustainable Development Goals, including Goal 8–Decent Work and Economic Growth; Goal 9–Industry, Innovation, and Infrastructure; and Goal 11–Sustainable Cities and Communities.

The vision of the project is to promote vibrant cultural and creative industries in Angola, facilitate improved economic activities and networks in the arts and cultural centres, provide greater opportunities for entrepreneurs and creators, particularly young people, and build on the rich and diverse communities that make Angola unique.

The objectives of the Cultural and Creative Industries component, which are in line with the objectives of all other components, are: (a) to assess the commercial (export) potential of Angola’s cultural and creative industries; (b) to identify the main bottlenecks that undermine efforts to harness the socio-economic potential of Angola’s cultural and creative industries; and (c) to build Angola’s institutional and human capacities to formulate and implement policies and strategies to unblock binding constraints.

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Train for Trade II



EU-UNCTAD joint Programme for Angola



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Abbreviations and acronyms

CCI	cultural and creative industries
CEARTE	Art Schools Complex
ELP	Long Term Development Strategy for Angola
FENACULT	National Festival of Culture
GDP	gross domestic product
GEPE	Office of Studies, Planning and Statistics
GSB	general state budget
GVA	gross value added
ICT	information and communications technology
INE	National Institute of Statistics
INICC	National Institute of Cultural and Creative Industries
IAPI	Angolan Institute of Industrial Property
ISART	Superior Institute of Arts
MAPTSS	Ministry of Public Administration, Labor and Social Security
MCTA	Ministry of Culture, Tourism and Environment (no longer exists)
MED	Ministry of Education
MEP	Ministry of Economy and Planning
MESCTI	Ministry of Higher Education, Science, Technology and Innovation
MINCULTUR	Ministry of Culture and Tourism
MINDCOM	Ministry of Industry and Commerce
NDP	National Development Plan
PALOP	Portuguese-speaking African countries
SWOT	Strengths, Weaknesses, Opportunities, and Threats
UEA	Angolan Writers Union
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
US\$	United States dollar
WIPO	World Intellectual Property Organization



Executive summary

The cultural and creative industries (CCIs) have a great potential to foster social and economic change in developing countries, particularly through innovation and job creation, and especially among young people. Angola has the same opportunity to maximize its cultural and creative industries potential, for multivariate positive impacts across its social, cultural, economic, and industrial ecosystems, the pathways to which are outlined below.

This report, *Mapping the cultural and creative industries in Angola*, supported by the joint EU–UNCTAD Programme for Angola: Train for Trade II, assesses the economic potential of the CCIs in Angola for job creation and trade. The assessment provides a profile of Angola's CCIs, identifying their main strengths and constraints, and proposing recommendations to foster the sector's growth.

Angola is rich in diverse cultural and creative expressions. Currently, Angola's cultural and creative industries tend to focus on the production of intangible products such as music, literature, audiovisual production, performing arts, and crafts.

From a cultural perspective, the Angolan diaspora plays a critical ambassadorial role in showcasing Angola's culture, arts, and creations to other countries through its nationals, who live and work outside of the country's borders.

Angola's young population also presents enormous potential for cultural and creative production, including gaming and streaming, the assessment finds. A new generation of creative entrepreneurs is also developing industry, commercial, and consumer innovations for both Angola and within the Portuguese-speaking world. With language connections and shared consumer markets, Angola's cultural and creative assets can reach and grow in international markets without significant adaptation. Festivals can also contribute to the cultural and creative potential of Angola.

However, Angola has not yet fully maximized on the potential of the CCIs as facilitators for and drivers of economic development, structural transformation, and social cohesion due to several economic, social, and political constraints, including the:

- Inability to decrease commodity dependence on oil exports and exposure to global oil price volatility.
- Underestimation by government agencies and the public of the macro-economic potential of the CCIs.
- Lack of public recognition of the economic importance of the CCIs.
- Lack of a definition and classification of CCIs in Angola.
- Non-existence of a data collection strategy for the sector.
- High degree of informality, which in turn makes it more difficult to estimate the economic weight of the CCIs.
- Low level of public investment in the CCIs at national and provincial levels.
- The centralization of cultural and creative policies at the ministerial level coupled with the lack of participation of private sector and civil society stakeholders in public policies consultation and planning.
- Inefficient patronage, copyright, and intellectual property rights legislation and regulation.
- Absence of an efficient tax system and incentive policies for CCI professionals.
- Low levels of Internet access among the young population due to high costs.
- Lack of international creative tourism due to the shortage of professional tourism services and the accompanying degradation or lack of maintenance of cultural infrastructure.
- Lack of technical, entrepreneurial, and management skills in the sector.

- Lack of access to credit, microfinance, or funding to start a financially sustainable business.
- Fact that the banking sector does not consider CCI businesses for credit, and when they do, bureaucracy needs to be simplified.
- Requirements for credit for cultural and creative activities are challenging.

Recommendations

Based on the analysis, the report presents five groups of recommendations.

1. Public policy and governance

- **Coordination and management:** The Government of Angola needs to develop internal communication structures (made up of working groups) to coordinate across relevant ministries, secretariats, and institutes that can collaborate in developing CCIs. Civil society should also organize itself to both become a strong partner to the government and advocate for the CCIs.
- **Taxonomy:** There is very little information on the CCIs in Angola. An official taxonomy and classification would allow data collection from and by competent bodies. It is suggested that the authorities commission an audit of available and best methodologies for the creation of a cultural information system from developed and developing countries; and incorporate best practices into a national system of measurement (see below).
- **Legislation:** Copyright rules and patronage law are essential instruments providing the authorities with the mandate to adequately implement, enforce, and disseminate the legal directives. The current proposal for a Patronage Law for sponsorship is the target of much criticism, particularly regarding the lack of clarity on how this instrument works.
- **Intellectual property:** Creation and innovation are at the centre of CCIs, but they must be supported by an efficient and effective intellectual property framework, including the ability to register and protect creative work in a way that enables and ensures monetization in the short, medium, and long term for creators.

2. Measurement

- **Statistics:** On one hand, the lack of data forces the government to work “blindly” and results in its underestimation of the potential of the CCIs. On the other, the private sector (formal and informal) also does not recognize the potential of the CCIs, and thus it cannot position itself as an essential social, cultural, or economic pillar. The absence of detailed statistics also results in a knowledge gap about the Angolan CCIs on the international market, disallowing Angola the chance to advocate for its creatives, and the cultural and creative industries. More Angolan CCI data availability within the global marketplace and international institutions could legitimise Angola’s attractiveness and result in a greater allocation of international private capital, and other types of funding, for cultural and creative projects and cooperation.
- **Data collection:** To improve the measurement, the government needs to promote initiatives to collect and disseminate information and statistics about the CCIs, improve the national capacity to gather data about the CCIs, and support the National Institute of Statistics (INE) to collect detailed data about businesses in the CCIs, such as: people working in the industry, disaggregated by sex and age; number of companies contributing to the CCIs; industry information; and enterprise size by headcount and revenue – all of which would provide a more accurate picture of Angola’s CCIs.

3. Empowerment

- **Education and training:** While structures to train and upskill people to work in the CCIs exist, more teachers and materials are needed to improve the quality and quantity of human resources required for the growth of more vibrant CCIs. Besides training focused on cultural and creative professions, training in cultural management, entrepreneurship, finance, international promotion, and marketing is also essential.
- **Partnerships:** With the right skills to build international partnerships, institutions, and entrepreneurs in the CCIs can also benefit from international cooperation.
- **Physical infrastructure:** Improvements in the nation's physical infrastructure, including cultural spaces, access to electricity and mobility, are necessary to provide spaces for creating, distributing, and consuming art, culture, and creativity.
- **Digital infrastructure:** Improvements in the quality and affordability of Internet distribution and telephony in Angola are essential for developing the CCIs; and indeed, entire supportive ecosystems that prompt growth.

4. Finance, innovation and technology

- **Financing:** The CCIs tend to require public and other investment, but creative entrepreneurs need support and resources to develop and implement their projects; and to scale them, as they are often either labour, equipment, or technology dependent. The CCIs tend to struggle to access even microfinance, due to the variability of earnings and its impact on credit scores. As a result, banks need to work to understand the sector, and its potential, and adapt their policies to offer creative workers access to loans; and support efforts to build their creditworthiness. In addition to traditional private financing, other forms of support, such as tax incentives, social schemes, and public funding – such as permanent tenders and sporadic public procurement – are essential.
- **Routes to revenue:** Resolving issues related to international and online payments is crucial to monetizing the sector; and could be an area where new mobile payments technology and other innovations can emerge.

5. Promotion

- **Brand and image:** Angola's cultural and creative products lack a strong, saleable brand and image nationally and globally. Brand and communication campaigns could highlight the sector's importance and role in everything from job creation to social cohesion and cultural diplomacy. Campaigns could also help the country's market cultural and creative products and enhance the overall image of Angola – its people, culture, traditions, voice, practices, and other new possibilities. In addition, strengthening the "Creative Angola" brand could promote exports of creative goods and services and increase their attractiveness in the international cultural and creative tourism market.
- **Cultural and creative diplomacy:** Strengthening cultural and creative diplomacy, especially with Portuguese-speaking African countries (PALOP) and other Portuguese-speaking countries, could increase international exchanges and Angolan creative workers' participation in development, aid, funding, cultural season, and cooperation programmes targeting the CCIs.





I

Background



In recognition of the potential of the cultural and creative industries to contribute to Angola's economic and social development, alongside their increasing importance in international trade, UNCTAD and the Government of Angola established the Cultural and Creative Industries component in the context of the EU–UNCTAD Joint Programme for Angola: Train for Trade II.¹

This report, developed under the Cultural and Creative Industries component of the EU–UNCTAD Joint Programme for Angola: Train for Trade II, aims to achieve three outcomes. Firstly, to showcase the contribution of cultural and creative industries to Angola's economy; secondly, to analyse its main constraints and opportunities; and lastly, to identify the most appropriate public policies for its development and the capacity-building plans to be implemented.

The report also presents the potential of the CCIs globally, their importance for Angola's economic diversification within a global marketplace, together with a diagnosis of the existing supporting infrastructure and relevant policies in Angola, an analysis of the CCI value chains, and a SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis for the nation's CCIs.

Based on the analytic diagnostic, a general action plan and two technical notes were prepared, which cover:

- i. cultural and creative tourism, and
- ii. the international dimension of the CCIs in Angola from an image, export, and investment perspective.

These documents bring forward a set of recommendations aimed at strengthening the economic potential of the CCIs in Angola through job creation and the development of international trade and serve as a basis for the development of training modules by UNCTAD.

A. Methodology

The research for this report is based on primary and secondary sources, with emphasis on the consultation of official documents, strategic plans, statistical maps, and government reports. In addition, several online surveys and a wide range of interviews were conducted (see the list of interviews in Annex A), which included: technical staff from central, provincial, and municipal government; CCI professionals and workers; artists and cultural agents; creative entrepreneurs and producers; academics; representatives of civil society; and representatives of foreign governments and international organizations in Angola.

The initial plans for the research methodology and this mapping process had to be changed due to the COVID-19 pandemic travel restrictions, confinement, and social distancing measures. An exploratory mission of the international consultants to Angola was cancelled, and many of the meetings and interviews were carried out online instead, which did require an adaptive approach. Nevertheless, the inputs and insights obtained remain valid, and shaped the final report significantly.



11

The global cultural
and creative industries



The role of CCI as facilitators and drivers of economic development, structural transformation, social cohesion and political stability has been widely recognized for more than 30 years, with increasing attention on them over the past decade.² The comparative growth rates of the CCIs, their resilience to economic slowdown, their linkages with innovation and technology, and their capacity to generate jobs in both formal and informal sectors, especially among young people, have reinforced the conviction that, if well supported, the CCIs are a viable avenue for developing countries to accelerate socio-economic change.

Studies³ emphasizing and demonstrating the economic potential of the CCIs as agents in the service of sustainable economic development, and inclusive and innovative societies, have provided a strong case for the CCIs. New and emerging models of endogenous economic growth show how intangible productive factors,⁴ such as culture and creativity, can improve competitiveness both within and across nations. The potential is significant because of economic efficiencies that could be achieved and the strategic capacity for diversification with greater added value.

For nations focused on economic diversification – and Angola is such a country, considering its dependence on oil – creativity and culture are inputs and drivers for the stimulation of innovation on one hand, and exploitation of new avenues emerging from more traditional practices and industries, on the other. A combination of tradition and innovation are needed to dynamize and enhance the export of creative goods and services, and the promotion of attractiveness in international tourist circuits.⁵ The lessons learned globally, and the impetus around the CCIs, apply directly to Angola in its efforts to diversify its economy by leveraging its CCIs.

A. Classification of cultural and creative industries

The notion of “creativity” and the “cultural and creative industries” are constantly evolving. Definitions vary vastly between countries as there is no simple definition of creativity that encompasses all the various dimensions of this phenomenon.⁶ In the context of UNCTAD, the definition of the cultural and creative industries builds on the interplay between human creativity, ideas, intellectual property, knowledge, and technology.

UNCTAD’s approach is to widen the concept of “creativity” from including activities with a strong artistic component to economic activities that rely heavily on intellectual property as the primary input. UNCTAD’s definition of creative industries and the creative economy are as follows.⁷

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 culture and heritage, 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.
- Stand at the crossroads of the artisan, services, and industrial sectors.

The 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 inter-ministerial action.

Although UNCTAD has no concrete list of all creative industries (i.e., industries defined by International Standard Industrial Classification of All Economic Activities or ISIC codes), the UNCTAD–UNDP *Creative Economy Report 2008* provides a conceptual framework on which many countries base or build their own definitions for their CCI. Covering material and immaterial heritage, the arts, culture, as well as activities that depend on creativity to offer innovation and competitiveness, CCI are classified, by UNCTAD, as detailed in the table below.

Table 1. UNCTAD creative industries

Heritage	Arts	Media	Functional creations
Traditional cultural expressions: arts and crafts, festivals, and celebrations.	Visual arts: painting, sculpture, photography, and antiques.	Publishing and printed media: books, press and other publications.	Design: interior, graphic, fashion, jewellery, toys.
Cultural sites: archaeological sites, museums, libraries, exhibitions, etc.	Performing arts: live music, theatre, dance, opera, circus, puppetry, etc.	Audiovisuals: film, television, radio, and other broadcasting.	New media: software, video games, and digitalized creative content.
			Creative services: architectural, advertising, cultural and recreational, creative research and development, digital and other related creative services.

Source: Adapted from UNCTAD–UNDP (2008). *Creative Economy Report*. Figure 1.3 and Table 5.1.

B. Global data on cultural and creative industries

At current and available global estimates, the cultural and creative industries generate around 3.1 per cent of the global gross domestic product (GDP) and they create nearly 50 million jobs worldwide.⁸

The CCIs are important economic drivers in major Portuguese speaking countries such as Brazil and Portugal. For example, in Brazil, the CCIs contributed to 2.6 per cent of the country's GDP in 2017. Despite the COVID-19 pandemic, the Brazilian CCI economic contribution climbed, reaching 2.9 percent of GDP in 2020⁹ employing around 11 million people.¹⁰ In Portugal, cultural and creative sectors accounted for 3.6 per cent of the national GDP in 2016, and they employed over 120,000 people or 3.4 per cent of the total labour force.¹¹

The dynamic growth of CCIs globally is driven by international trade, the management of intellectual property rights, and new business opportunities, especially for small and medium-sized enterprises.¹²

According to UNCTAD, world exports of creative goods increased from US\$208 billion in 2002 to nearly US\$600 billion in 2019, just before the COVID-19 pandemic. It almost tripled over two decades. In 2020, however, there was a significant drop, due to the pandemic, and trade in creative goods experienced substantial export losses.

China continues to be the leading exporter of cultural and creative goods. In 2020, China's creative goods exports reached US\$169 billion, followed by the United States of America (US\$32 billion) and Italy (US\$27 billion). In addition, it should be noted that the ten leading exporters of creative goods in 2020 included five economies from Asia, four from Europe, and one from North America. Regarding the main exported goods, design goods accounted for nearly 63 per cent of total creative goods exports, followed by new media products (13 per cent) and art crafts (8 per cent).¹³

Creative services exports play an even larger role in the sector, in part driven by digitalization, digital transformation, and the pandemic.¹⁴ World exports increased from US\$487 billion in 2010 to nearly US\$1.1 trillion in 2020. Europe remains the largest exporter of creative services, followed by Asia and Northern America – US\$564 billion, US\$259 billion, and US\$227 billion, respectively.¹⁵





III

Historical and
economic context
in Angola

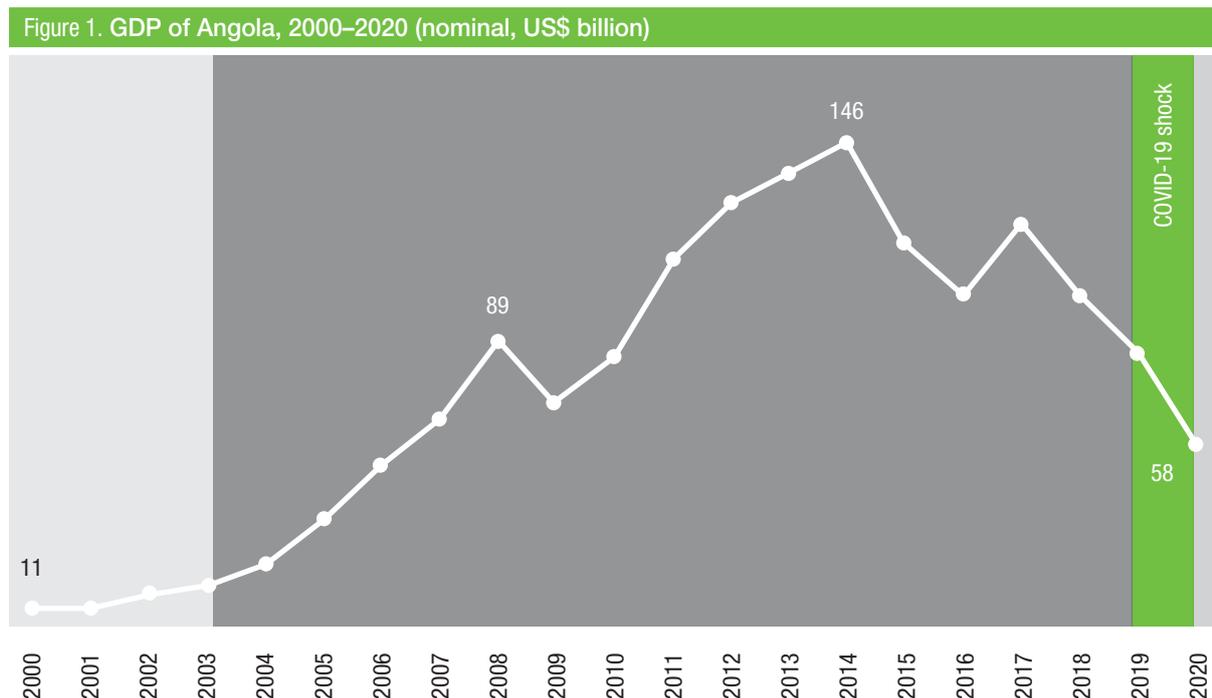


Angola is the second-largest Portuguese-speaking country in the world, behind Brazil, and is the seventh largest country in Africa, in terms of size. It has a growing population (16.8 million: 2009; 34 million: 2023), made up of diverse ethnic groups – such as Kongo, Ndongo, Matamba, Lunda, Kassanje, Wambo, Bailundo, Chiacca, Ovambo, among others – which add significant value to the country’s cultural diversity, and potentially to the CCIs.¹⁶ Most of the population speaks the nation’s official language, Portuguese; however, many speak any one of the 45 native languages including Umbundu, Kimbundu, Kikongo, and Chokwe, among others.¹⁷ Apart from Portuguese, the other Angolan languages are not encouraged for educational purposes, nor are they officially recognised as part of the richness of the country.

Despite its diversity, officially Angola is not considered to have vast tangible or intangible cultural heritage. It has only one approved UNESCO World Heritage Site: The Mbanza Kongo, vestiges of the capital of the former Kingdom of Kongo, which was inscribed in 2017, and is in the capital of Angola’s north-western Zaire Province. Still, Angola has 13 additional sites on UNESCO’s Tentative List for World Heritage Sites. It has also nominated its sand drawings and geometric figures or *sona*¹⁸ for intangible cultural heritage.

Angola’s contemporary history is impacted by colonialism, conflict, and commodity dependence. Its culture is influenced heavily by the Portuguese, who set up coastal settlements and trading posts in the 16th century, and ultimately colonised and ruled Angola for approximately 500 years. Following its independence from Portugal, Angola experienced an intense civil war, which lasted 27 years from 1975 to 2002. The main opposing groups in the Angolan civil war were the People’s Movement for the Liberation of Angola (MPLA) and the National Union for the Total Independence of Angola (UNITA). The MPLA has mostly been a party composed of members and supporters from Luanda, whereas the UNITA was mostly composed of members and supporters from rural areas and countryside.

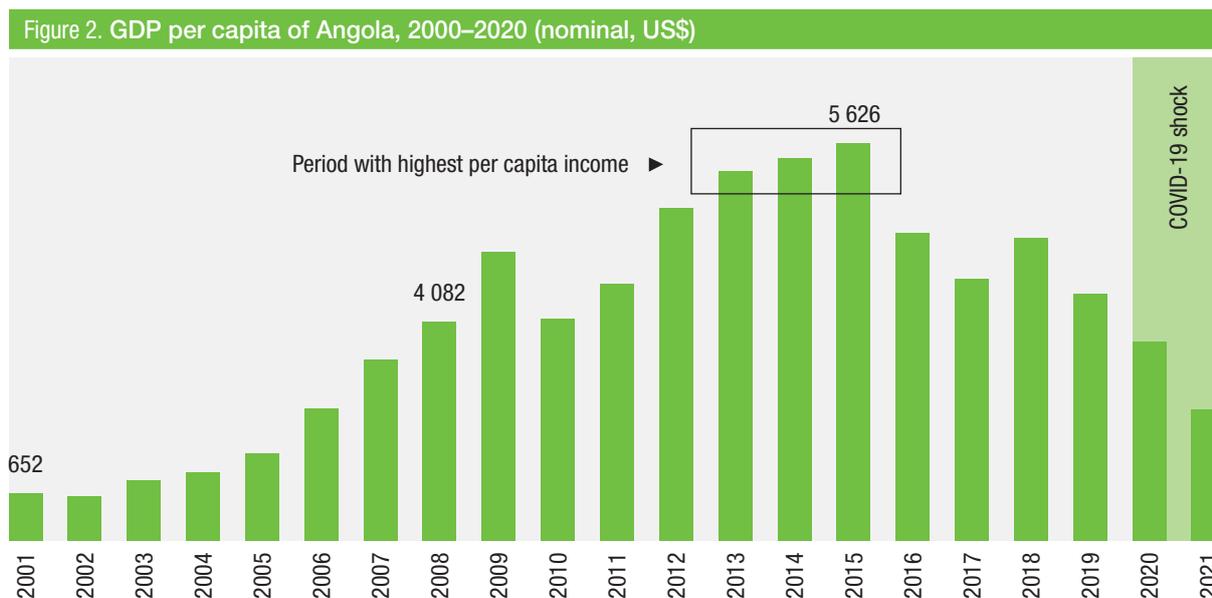
The conflict had a great impact on the economy, the territory, and Angolan culture. The largest ethnolinguistic groups in Angola have distinct cultural profiles, as well as different political loyalties. As a result, cultural expressions coming from more rural areas were diminished in the capital, and expressions from the capital minimised in other territories. Portuguese traditions were also affected, as the newly independent country did not want to be associated with the former colonising power. Since the peace consolidation with the Luena Memorandum of Understanding, signed in April 2002, Angola began a dynamic process of economic growth, mainly driven by oil exploration and drilling, as highlighted in Figure 1.



Source: Based on data from International Monetary Fund.

In 2000, Angola’s national GDP was approximately US\$11.1 billion. Until 2014, the country experienced steady growth, reaching (in nominal terms) US\$145.7 billion in 2014. However, from 2015 onwards, the country faced a counter-cycle shock, due to a fall in the oil price, and its GDP started a downward trend. GDP per capita followed the same trend, as shown in Figure 2. GDP per capita (in nominal terms) was US\$652 in 2000 and reached US\$4,082 in 2008, an increase of more than 500 per cent over the period of eight years after the civil war. In 2014 GDP per capita had climbed to a high of US\$5,626 and then subsequently fell.

Annex B provides additional socio-economic information about Angola.



Source: Based on data from International Monetary Fund.





IV

The cultural and
creative industries
in Angola



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A. Classification and taxonomy

The term “cultural and creative industries” has been the subject of ongoing discussions in Angola since the end of the 1990s within the scope of the now non-existent Ministry of Culture. In 2001, the National Institute of Cultural Industries was formally created, which emerged from the transformation of the National Institute of Books and Disks. In 2018, the Institute, which has its own headquarters outside the Ministry, assumed the designation of National Institute of Cultural and Creative Industries (INICC). Both the creation of the institute and the change of name originated from an increased sensitivity to the nuances around an economy, and economic activity, from culture and creativity, but did not result in the development of a classification or taxonomy of its own for the CCIs in Angola.

In November 2016, the Secretariat of State for Creative Industries (which represents a department under the supervision of a Secretary of State, appointed by the President) was institutionalised, under the former Ministry of Culture. The creation of this body aimed to position the CCIs as drivers of economic growth in Angola, and the concept encompassed other areas of activities such as advertising, architecture, tourism, software, and other creative assets that were not under the guidance of the former Ministry of Culture. The Secretariat that was under the tutelage of INICC was extinguished in the new composition of the Ministry of Culture, Tourism and Environment (MCTA) in 2020. MCTA was later renamed as Ministry of Culture and Tourism (MINCULTUR) in 2022.

Despite the creation of the Secretariat of State and the renaming of the Institute, there were no interactions with the other ministries or with representatives of the sector. Due to an absence of public participation and engagement, and lack of openness to discuss and legitimise the concept, there has never been a concrete definition, classification and taxonomy that could reflect the Angolan reality and a national vision for the cultural and creative industries in Angola. Regarding the understanding and acceptance of terminology for the sector, there is still an emerging and developing vision of the interconnection of culture and creativity as an economic sector by most public and private actors. The absence of a production chain for the cultural and creative sectors means that a definition and classification are not tangible for many artists, technicians, workers, entrepreneurs, public and private managers, cultural agents, producers, and members of traditional groups.

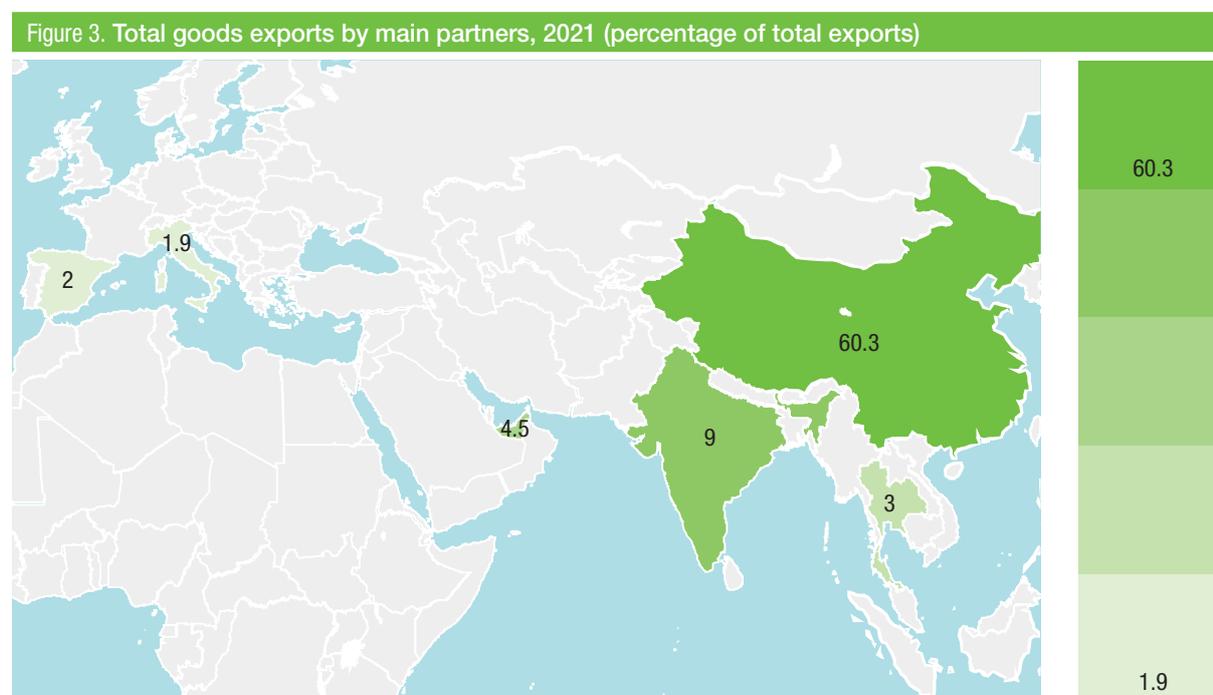
Based on national policies, news articles, and feedback from stakeholders, it is apparent that the terms “culture”, “cultural industries”, and “cultural and creative industries” are used interchangeably. It is also notable that within the Angolan government there are different understandings of what is meant by the CCIs; and in many cases there is a lack of recognition by Angolan government officials that a particular industry can be integrated into a CCI classification system. However, there is a willingness to strengthen the CCIs. Therefore, it is important that the terminology, taxonomy, and narrative that the country adopts be clarified with stakeholders. Both UNCTAD and UNESCO, and many developed and developing countries, offer routes toward classification which could be used as best practice or a starting point for Angola.

B. Economic contribution

Angola is dependent on its oil exports. Its recent economic development has evolved within a context of severe structural constraints and economic fluctuations attached to the price of oil. As a result, Angola needs to diversify its economy away from oil. Innovation and creativity are considered the main drivers of long-term sustainable growth and are necessary in the journey toward a more diversified economy, and thus must be given serious attention by national authorities.¹⁹

Oil-related products dominate goods exports. Most goods are exported to China and India.²⁰ The export composition has virtually stayed the same for years. Oil related exports (i.e., fuel) represented nearly 93.8 per cent of total goods exports in 2021, compared to 95.6 per cent in 2018, only a marginal decrease. In 2021, consumption goods represented 5 per cent of total exports, intermediate goods 1 per cent and capital goods 0.3 per cent.

Figure 3 shows the national exports by main export destination. As highlighted on the map, most of Angola's exports go to China (60.3 per cent), India (9 per cent), United Arab Emirates (4.2 per cent), and Thailand (3 per cent).

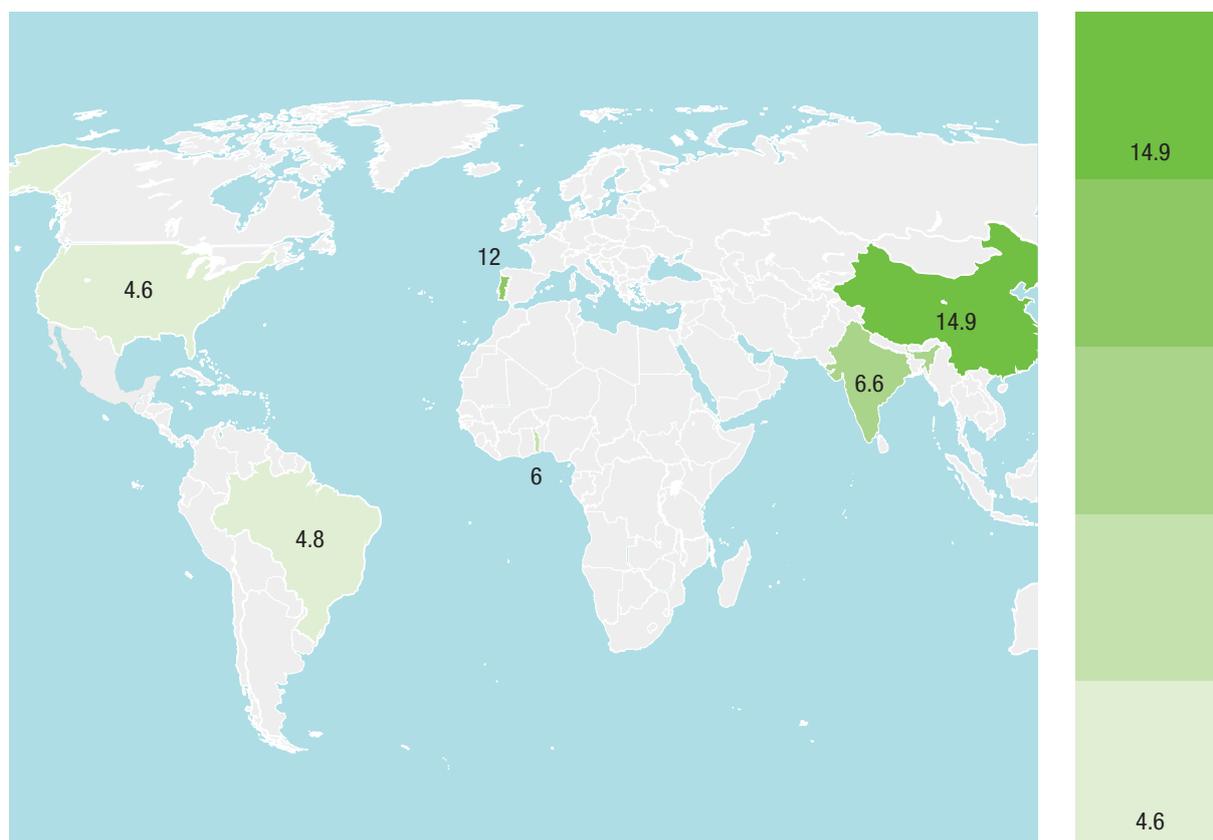


Source: Author's calculation based on data from the National Institute of Statistics.

Note: The remaining 17.2 per cent represents exports to other countries not included on the map.

National imports are presented in Figure 4. Angola's most important import partner is China, representing nearly 14.9 per cent of total imports, followed by Portugal (11.9 per cent), Brazil (4.8 per cent), and the United States of America (4.6 per cent). In 2021, machinery and equipment represented 22.7 per cent of total imports, fuel 16.6 per cent, agricultural goods 14.3 per cent, chemical products 8.7 per cent, and base metals 8.1 per cent.

Figure 4. Total goods imports by main partners 2021 (percentage of total imports)



Source: Author's calculation based on data from the National Institute of Statistics.

Note: The remaining 46.4 per cent represents the imports from other countries not included on the map.

Even within this commodity-dependent economy, there is significant room to leverage the trade and export potential of the CCIs, especially to Portuguese-speaking trade partners. But the establishment of a taxonomy for the CCIs in Angola is critical because it will enable the measurement of the trade in creative goods and services. The lack of a shared database between key government stakeholders (for example between the Angolan MINCULTUR, the Ministry of Industry and Commerce or MINDCOM, and the National Institute of Statistics (or INE) is a major challenge impacting economic legitimacy of the sector.

UNCTAD has limited data about Angola's trade in creative goods. Export data is available between 2015 and 2019; and import data from 2007 to 2019. According to UNCTAD,²¹ Angola is a net importer of creative goods. For example, in 2019 its creative goods exports amounted to US\$0.8 million or only 0.4 per cent of the value of creative goods imports. Imports of creative goods into Angola amounted to US\$220 million in 2019, 46.8 per cent of which were related to imports of interior design materials, particularly furniture. Books and published materials accounted for 6.3 per cent of total creative goods imports, while audiovisual material accounted for 25.4 per cent.

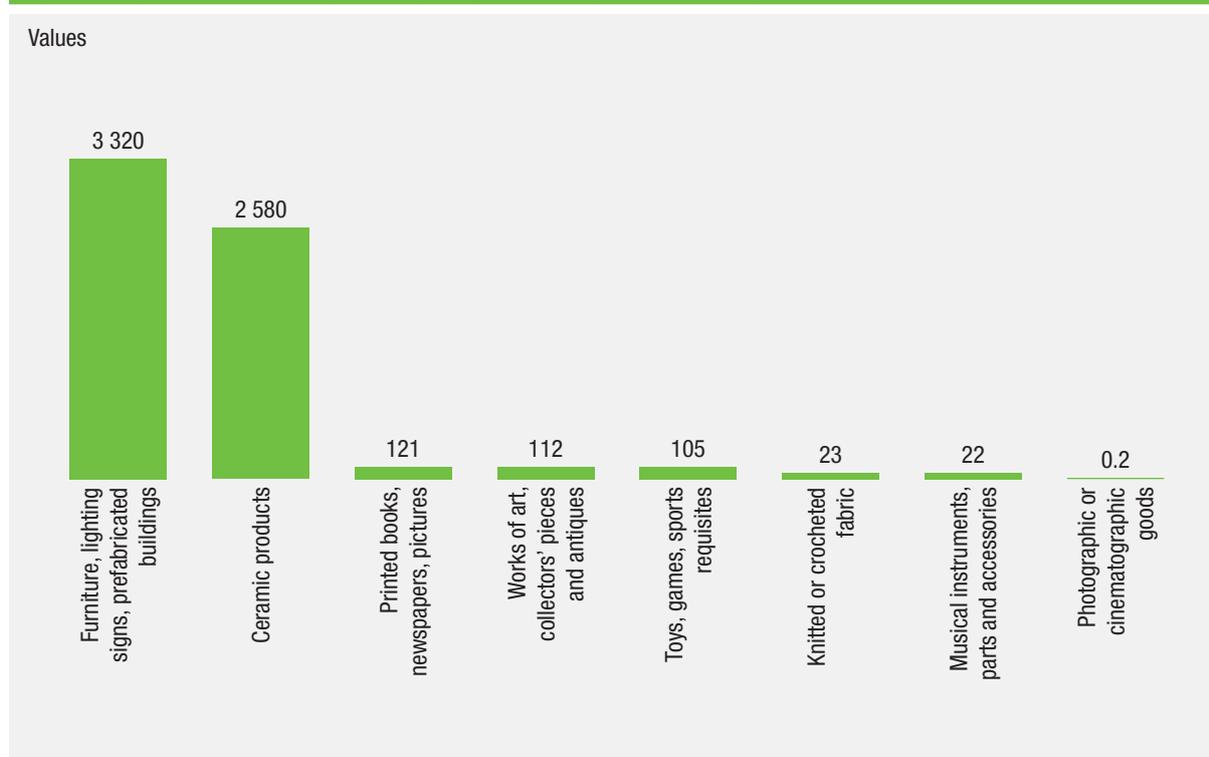
On the services side the situation was equally unbalanced. Creative services exports in Angola amounted to less than US\$0.2 million, while the country's creative services imports reached US\$48 million in 2019.

Trading Economics²² provides a more recent glimpse into international trade data for Angola in the COVID-19 aftermath, up to 2021, on the following creative product groups:

- ceramic products
- toys, games, sporting goods
- books, newspapers and photographs
- works of art, collection pieces, antiques
- photographic and cinematographic products
- musical instruments, parts, and accessories
- knit or crochet fabrics, and
- furniture, lighting, and prefabricated buildings.

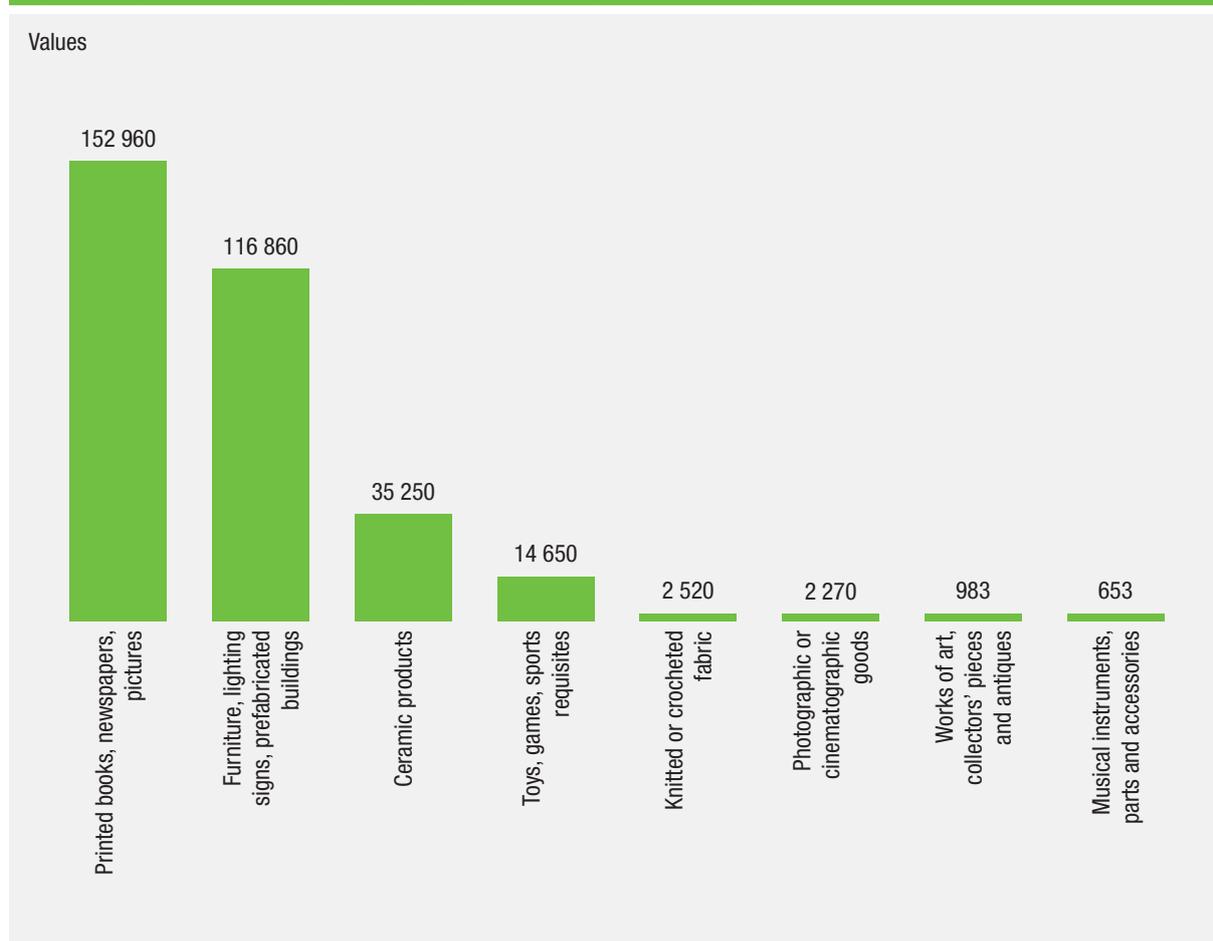
According to their data, in 2021, creative goods exports amounted to US\$6.3 million (see Figure 5), while imported cultural and creative goods were valued at US\$326.1 million (see Figure 6). The weight of CCI goods in the country's total merchandise imports is 2.8 per cent. However, the weight of CCI goods in the total merchandise exports is residual (0.02 per cent). The trade balance of cultural and creative products is highly lopsided, with exports representing about 1.9 per cent of imports in 2021. The product group "furniture, lighting and prefabricated buildings" stands out with the highest export potential, representing about 52.8 per cent of exports and 35.8 per cent of imports.

Figure 5. Exports of creative goods by Angola, 2021 (US\$ thousand)



Source: Based on data from Trading Economics (2022).

Figure 6. Imports of creative goods by Angola, 2021 (US\$ thousand)



Source: Based on data from Trading Economics (2022).

Measuring the impact of the CCIs in terms of employment and value-added to the economy remains a challenge, and there is a need for more information from official sources. In addition, most of the jobs created in the CCIs are informal; therefore, jobs in the creative sector are not registered in the national statistical system. There is no official information on the number of people working in the CCIs.

Regarding the economy, according to INE, in the second quarter of 2022, a total of 11,4 million individuals (population aged 15 and over) were employed. Of these 5,7 million were men, and 5,7 million were women. In addition, most employed people – or 79.3 per cent – work in the informal sector (70.4 per cent of men and 88 per cent of women). Women are more likely to work in the informal economy than men. In this context, it would be essential to support INE with a national data collection plan specifically for CCIs. Without this type of detailed information, it will be challenging to identify the sector's impact regarding jobs created, value added, and to accompany this information with complementary policy.

Again, without the appropriate measurement taxonomies and tools, it is difficult to capture how much CCIs contribute to GDP or gross value added (GVA) in Angola. Instead of production or value added, an alternative indicator is the earnings or turnover value of enterprises (in the formal economy) in different cultural and creative industries. Figure 7 presents the turnover values of the CCIs, according to available official data (from INE) for 2020. Management consultancy activities represent the highest value in terms of turnover, namely 70.3 per cent of all cultural and creative activities. Table 2 presents detailed turnover statistics for 17 cultural and creative industries.

Figure 7. Turnover of cultural and creative industries, 2020 (million kwanza)



Source: Based on data from the National Institute of Statistics.

Table 2. Turnover by cultural and creative industry, 2020

ISIC code	Cultural and creative industry	Values in Kz million	Values in US\$ million
7020	Management consultancy activities	234 858	466
7410	Specialised design activities	51 372	102
7310	Advertising	23 341	46
7110	Architectural and engineering activities	8 952	18
6201	Computer programming	4 177	8.2
6209	Other activities related with information technologies	3 835	7.6
6202	Computer consultancy activities	3 074	6.1
7490	Other consulting activities	2 225	4.4
5820	Software publishing	1 575	3.1
5813	Publishing of newspapers, journals, and periodicals	154	0.3
7420	Photographic activities	142	0.3
9000	Creative arts and entertainment activities	120	0.2
8542	Cultural education	54	0.1
5920	Sound recording and music publishing activities	35	0.07
5819	Other publishing activities	5.5	0.01
4762	Retail sale of music and video recordings in specialised stores	4.4	0.009
5911	Motion picture, video, and television programme production activities	3.8	0.007

Source: Based on data from the National Institute of Statistics.

Note: Exchange rate of 503.69 kwanza/US\$ (31 December 2022) is used, according to National Central Bank information.

See: <https://www.bna.ao/>.

INE only has information for 17 cultural and creative industries. The total turnover for firms in these industries reached 333.9 billion kwanzas (US\$662.9 million) in 2020. It would be interesting and valuable to produce and disseminate official data for other relevant CCIs, such as jewellery manufacture, film and audiovisuals, books and publishing, the manufacture of musical instruments, and research and development.

INE also has data about the number of companies registered in the 17 CCIs, as presented in Figure 8. Specialised design activities account for 33.6 per cent of the total number of private companies, while management consultancy services accounted for 21.3 per cent of the total number of companies. Table 3 provides more detailed data. These indicate significant potential in the design, public relations, and research CCIs – all services which could be strengthened by policy, investment, and training and capacity-building.

Figure 8. Total number of firms by cultural and creative industry, 2020



Source: Based on data from the National Institute of Statistics.

Table 3. Number of firms in each cultural and creative industry, 2020

ISIC code	Cultural and creative industry	Unit
7410	Specialised design activities	153
7020	Management consultancy activities	97
7490	Other consulting activities	86
6209	Other activities related with information technologies	33
6202	Computer consultancy activities	24
7110	Architectural and engineering activities and related technical consulting	13
7310	Advertising	12
6201	Computer programming activities	7
7420	Photographic activities	7
9000	Creative arts and entertainment activities	7
5920	Sound recording and music publishing activities	6
5813	Publishing of newspapers, journals, and periodicals	4
4762	Retail sale of music and video recordings in specialised stores	1
5819	Other publishing activities	1
5820	Software publishing	1
5911	Motion picture, video, and television programme production activities	1
5912	Motion picture, video, and television programme post-production	1
7220	Research and development in human and social science	1
8542	Cultural education	1

Source: Based on data from the National Institute of Statistics.

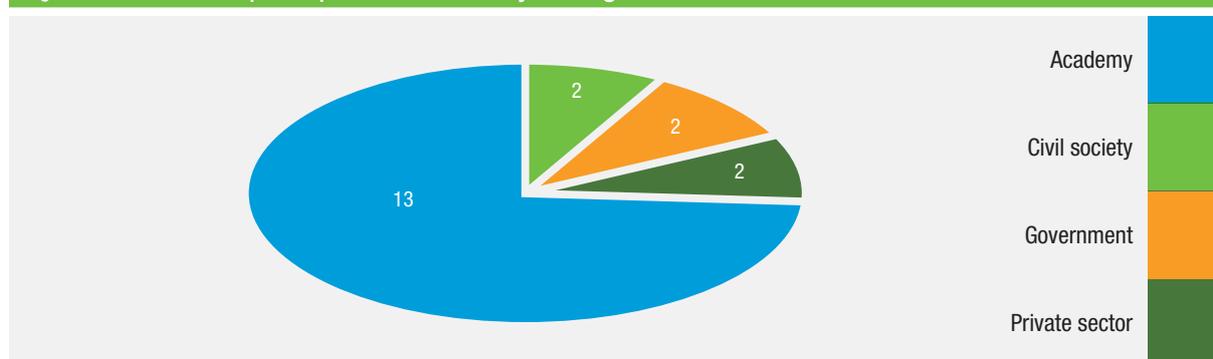
C. Results of UNCTAD survey among cultural and creative industries stakeholders in Angola

During the preparation of the report, a qualitative survey was conducted among cultural and creative industries stakeholders in Angola to obtain their subjective perceptions of the performance of, and constraints within, the CCIs. The survey was conducted during October and November 2022. A total of 19 responses were obtained during this period. The main objectives of this survey were twofold:

- (i) identify the taxonomy of CCIs in Angola according to individuals' perception, and
- (ii) identify the existing constraints in CCIs.

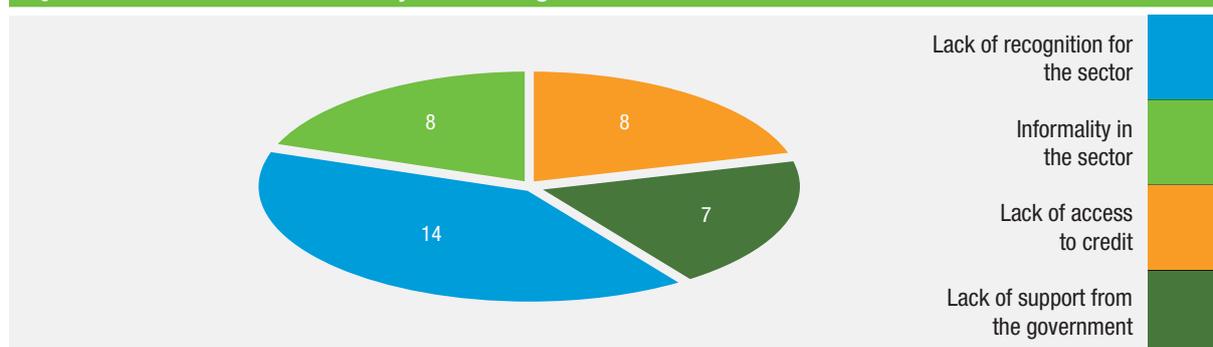
Survey participants represented both the private and public sectors. Most of the survey participants (13 out of 19) were from the private sector representing 68.4 per cent of the sample (see Figure 9).

Figure 9. Affiliation of participants in the survey on Angola's CCIs



Source: Based on data from the questionnaire.

Figure 10. Main constraints faced by CCIs in Angola



Source: Based on data from the questionnaire.

The results show that lack of government recognition hinders the sector's development, where 73.7 per cent of the interviewees mentioned lack of sectoral recognition as one of the primary constraints. In addition, 42.1 per cent thinks that lack of access to credit and informality are also among the main constraints for development of the CCIs (see Figure 10).

Regarding a national taxonomy for CCIs, the survey results suggest that most interviewees agree with the general taxonomy adopted by UNCTAD, as shown in Table 4. The industries identified as part of the CCIs by more than 85 per cent of survey participants are highlighted in green. This largely corresponds to the current coverage of creative product groups in UNCTAD's international trade statistics.

Table 4. Cultural and creative industries suggested for a national taxonomy according to survey participants

Sector	Yes	No	Does not know
Heritage and traditional popular culture	19	0	0
Performing arts, music, and celebration	19	0	0
Audio-visuals and digital creative content	19	0	0
Visual arts and crafts	18	1	0
Design, fashion, and creative services	17	1	1
Book, literature, and press	17	1	1
Information and communication technologies, and research and development	15	1	3
Trade	14	2	3
Health and education	10	6	3
Construction	9	5	5
Public institutions	9	2	8
Agriculture and fishery	8	7	4
Mining	7	9	3

Source: Based on data from the questionnaire.





V

The cultural and
creative industries
in public policies

Cultural and creative industry activities in Angola are heavily dependent on the State, which has created a mindset amid creative workers and cultural practitioners that without the State they would not be able to define their own paths. As a result, there is a culture of conformism among these practitioners, who identify as “authentic dependents” on the State. Cultural entrepreneurialism is still in its nascent state in Angola; and sustainable long-term business, and funding practices and sources, are still distant from the cultural and creative sector.

Government policy development on cultural and creative industries is still centralized at ministerial level. From a design perspective, there is little public consultation with partners. Usually, consultation is only done when the activities are already budgeted for, and it is necessary to plan their execution. At the implementation level, even provincial governments, when looking at the area of culture within their responsibilities, turn to the central ministry. This is in part due to the historical management and governance model in Angola, which, for about 15 years, was based on a one-party model. Centralisation remains strong and more time and action is needed to develop a culture of collaborative practices, in addition to developing the CCIs themselves

A. Classification and taxonomy

Since April 2020, at the government level, CCIs policies have been placed under the umbrella of the new Ministry of Culture, Tourism and Environment (MCTA). This reorganization took place under the auspices of the State Reform initiated in 2020, shortly after the decree of a state of emergency in response to the COVID-19 pandemic. However, a new Government was elected in September 2022, and the Ministry of the Environment was detached from the newly formed Ministry of Culture and Tourism (MINCULTUR).

The estimated State budget for (the former) MCTA in 2022 reached 20.2 billion kwanzas (around US\$40 million). According to information from the Ministry of Finance, approximately 40 per cent of these resources were to finance studies and research. Other notable projects included in the budget largely present construction or preservation efforts and are presented in Table 5.

Table 5. Selected CCI programs and projects in Angola’s 2022 budget

Project name	Kz million	US\$ million
Requalification of the Kingdom of Bailundo (Huambo)	739	1.5
Rehabilitation and equipping of the former National Assembly - Palácio da Música and Teatro (Luanda)	415	0.8
Construction and equipping of the Cultural Building of Huambo	400	0.8
Valuing and promoting the historical and cultural heritage	385	0.8
Promoting art and cultural and creative industries	106	0.2

Source: Angola Ministry of Finance. See: <https://www.ucm.minfin.gov.ao/cs/groups/public/documents/document/aw4z/mjk2/~edisp/minfin3296956.pdf>.

Note: We used the exchange rate of 503.69 kwanza/US\$ (31/12/2022), according to National Central Bank information. See: <https://www.bna.ao/>.

In July 2020, UNCTAD conducted a consultation and interviews with a wide range of CCI stakeholders in Angola, while the MCTA was in operation. Therefore, most of the data and reflections in this chapter still refer to the policies and actions in force before July 2020.

The integration of culture into the MCTA did not elicit positive expectations from many cultural professionals. In addition, many stakeholders were concerned about culture not being a priority; and being affected by further budget reductions. Some stakeholders noted that there is a question of political hierarchy about how culture is seen, as in “culture can wait, it is not urgent.” Some interviewees also noted the tendency for a certain inertia in government bureaucracy: there are apparently changes, but the perception is that everything stays the same. Other interviewees were more optimistic and considered the merger at the time an opportunity for culture to forge important synergies with tourism and the environment.

The need for a comprehensive and connected approach to various areas of public governance is undoubtedly a necessity for the CCIs. However, this need is even more comprehensive than what is made possible by the MCTA, requiring the creation of a multi-sector commission bringing together various ministries and liaising with civil society, investors, and practitioners in the CCIs.

Since 2001, policies related to the CCIs have been coordinated and executed by the National Institute of Cultural and Creative Industries (INICC).

INICC has the following mandates:

- a) Coordinate the execution of an integrated national policy for cultural industries.
- b) Coordinate the execution of the national book policy and the promotion of reading.
- c) Coordinate the execution of the national handicraft policy.
- d) Encourage the recording industry.
- e) Ensure the edition of literary works of cultural interest and of great social reach.
- f) Support the organization of exhibitions and events to promote cultural industries and creative industries in the country and abroad.
- g) Encourage the emergence of works of national cultural matrix and new creators in the field of literature, music, fashion, craftsmanship, design, and other areas.
- h) Support entrepreneurial and associated initiatives in the field of cultural industries.
- i) Promote exchange between national and foreign creators.
- j) Coordinate economic activity that produces, on a large scale, goods and services, whose artistic content is significant.
- k) Promote the marketing of products resulting from the edition of the book and record, with a view to collecting revenues.

The Institute has a General Director and two Deputy General Directors, one with responsibility for the area of Books and Reading and the other for Cultural and Creative Industries and Crafts. The structure is distributed among six departments. With the establishment of MCTA, INICC would have a new statute, after a planned merger with the Angolan Film and Audiovisual Institute. The new structure would still leave copyright and related rights issues outside the remit of the INICC.

B. Public spending

Data on Angolan public spending on the CCIs is not readily available. The Angolan government should conduct a detailed study with MINCULTUR (Office of Studies, Planning and Statistics – GEPE) and INE to ensure there is a comprehensive baseline understanding of the CCIs.

According to the available data, particularly from annual reports, MCTA maintained and recently increased its budget. Table 6 presents year by year figures according to data provided directly by the MCTA and according to data available at the Ministry of Finance (MINFIN) website. Reading and analysing it requires caution. Firstly, there are discrepancies between the data. The data provided by the MCTA represents the actual/executed budget and the figures available through MINFIN are the approved budget (in some cases, already revised and rectified due to oil price fluctuations). Secondly, a year-on-year comparison is not actually possible, since the budget is

not given in constant prices, resulting in the apparent substantial increase in the budget in 2019 and 2020 being linked to currency devaluation and inflation. It is strongly advised that official authorities' capacity to provide comparable data be strengthened, and that the MCTA also develop its technical capacity to use official data that can demonstrate trends in public investment in culture.

Table 6. Comparison of MINCULTUR/MCTA annual budget reported by different sources, 2015–2022

MINCULTUR/MCTA	Reported by MINCULTUR/MCTA		Reported by MINFIN	
	Kz million	US\$ million	Kz million	US\$ million
2015	1 963	16.3	2 940 (revised)	24.5
2016	1 465	9.0	2 226 (revised)	13.6
2017	1 756	10.6	2 505	15.1
2018	1 259	5.0	2 594	10.3
2019	3 306	9.1	3 475 (revised)	9.5
2020	4 000 (estimated)	6.9	4 155	7.2
2021	---	---	17 770	32.0
2022	---	---	20 206	40.1

Source: MCTA and MINFIN.

Note: Exchange rate (average) (kwanza/US\$): 2015 – 120.1; 2016 – 163.6; 2017 – 165.9; 2018 – 252.8; 2019 – 346.6; 2020 – 578.4; 2021 – 554.98; 2022- 503.69. Source: Banco Nacional de Angola.

MINCULTUR/MCTA budget allocation includes:

- current expenses such as salaries
- operating expenses with the Ministry's dependent bodies such as INICC
- operating expenses with public utility entities
- permanent expenses for recurring activities
- expenses with the public investment programme (studies for and construction/rehabilitation of infrastructure) and
- occasional expenses with activities, for example competitions/papers for the development and implementation of festivals such as Festikongo, or other activities for which the Ministry needs partners for implementation.

The above indicates that the professional sectors of culture and the CCIs receive little and inconsistent support from the State to undertake their activities. The occasional support received by professional sectors is subordinated to activities that the ministry intends to undertake and for which they are engaged as producers and promoters. The only entities that receive annual maintenance and operational subsidies are those designated as being of public utility (through a decision of the Council of Ministers). Currently these include the: Union of Artists and Composers (UNAC), Angolan Writers Union (UEA), National Union of Plastic Artists (UNAP), African League, Tchiweka Association of Documentation, Sacred Hope Foundation, Agostinho Neto Foundation, and Sindika Dokolo Foundation.

It should be noted that the public budget for culture is negotiated on an annual basis and distributed in monthly tranches. There is usually a substantial difference between the approved budget and the executed budget, the latter often being 30–40 per cent less. In the years after the crisis, many bodies dependent on MINCULTUR have only executed 50 per cent of their budget.

Figure 7 presents the annual budget for MINCULTUR's dependent bodies between 2015–2019.

Table 7. Annual budget for MINCULTUR's dependent bodies, 2015–2019 (Kz million)

	2015	2016	2017	2018	2019
National Historical Archive	91.3	74.0	77.3	72.8	79.0
Professional Training Centre Library	4.1	3.3	4.2	6.6	3.9
National Library of Angola	61.1	57.0	74.3	65.2	68.1
Óscar Ribas Museum House	33.2	16.9	23.6	42.4	30.1
INAR National Institute for Religious Affairs	55.4	59.6	64.2	55.5	61.8
INPC National Institute of Cultural Heritage	48.8	57.0	50.0	56.2	66.6
Institute of National Languages	62.1	63.6	59.7	57.0	63.0
National Book and Disk Institute	57.3	---	---	---	---
INICC National Institute of Cultural and Creative Industries	---	55.4	44.6	45.2	58.1
Angolan Institute of Film, Audiovisual and Multimedia	---	41.6	41.5	45.0	66.4
CEARTE Art School Complex	---	255.9	225.6	27.6	226.3
National Museum of Slavery	26.3	31.8	34.6	40.6	39.9
National Museum of Anthropology	56.8	58.6	57.4	45.6	53.4
National Museum of Archaeology	10.3	4.0	7.3	3.7	39.0
National Museum of Natural History	58.2	58.5	60.4	56.7	71.9
Huíla Regional Museum	8.7	11.4	23.9	32.5	28.9
Cabinda Regional Museum	8.7	8.9	29.8	26.2	31.3
Dundo Regional Museum	33.4	11.6	48.1	43.2	48.8
Total (kwanza million)	615.7	869.0	926.8	722.0	1 036.7
Total (US\$ million)	5.1	5.3	5.6	2.9	2.8

Source: Angola Ministry of Finance. See: <https://www.ucm.minfin.gov.ao/cs/groups/public/documents/document/aw4z/mjk2/~edisp/minfin3296956.pdf>.²³

This budget for MINCULTUR's dependent bodies serves to fund operations, and there is a separate ministry budget for projects and activities, as well as a public investment programme (for root works, maintenance, or improvement). The system described above is rather fragmented, making an overview difficult. Still, the biggest challenge is the fact that bodies depending on the ministry are unable to carry out any medium and long-term planning, because regardless of any existing plans, it could transpire that they do not receive any of the budgeted amounts at all. These challenges seem to be systemic.

Understanding the place of culture in public budget allocation requires an assessment beyond MINCULTUR/MCTA. The Presidency of the Republic and other ministries, for example, have allocated a significant budget to culture and the CCIs. The Presidency of the Republic also has cultural expenses. For example, in 2019 the amount spent was 2.5 trillion kwanzas (or US\$6.8 million). The budgets for activities such as maintenance and conservation of the Memorial Agostinho Neto was 78.7 million kwanzas (or US\$216 thousand) in 2019; and the construction of the Gallery and Library of the Presidency of the Republic was allocated 1.6 trillion kwanzas (or US\$4.5 million) in the same year. The charges of the National Commission for the Safeguarding of the World

Cultural Heritage amounted to 20.8 million kwanzas in 2019 (or US\$57 thousand) and are allocated under the budget of the Office of the Vice President of the Republic.

The Ministry of Foreign Affairs had 831.4 million kwanzas (2019) (US\$2.3 million) for cultural services, dissemination, and publication services; and in its operating and development support expenses, it had a 2019 budget for Promotion and Promotion of Artistic and Cultural Activities of 26.9 million kwanzas (or US\$74 thousand). The Ministry of Economy and Planning (MEP) has several programmes and projects with large budget allocations that can be partially used to benefit the diversification of the Angolan economy through culture and cultural and creative industries. These include the following programmes: Improvement of Angola's Participation in International Trade; Conversion of the Informal Economy; the Programme for the Projection of Angola Abroad; or the implementation of tourism cluster projects. Provincial Governments also have their own appropriations for culture.

Table 8 presents an overview of expenditure as percentage share in the 2021 GSB. Recreation, Culture and Religion accounted for 0.3 per cent of Angola's total public budget. Between 2019 and 2021 there was no change in the proportion of the resources dedicated for the sector. Table 9 shows that the budget share dedicated to culture is even smaller.

Table 8. Angola's public budget, 2021

Expenditure by Function	Value in Kz trillion	Value in US\$ trillion	Percentage share
General Public Services	1 769	3.2	12.0
Defense	627	1.1	4.2
Security and Public Order	709	1.3	4.8
Education	1 023	1.8	6.9
Health	851	1.5	5.8
Social Protection	561	1.0	3.8
Housing and Community Services	314	0.6	2.1
Recreation, Culture and Religion	45	0.08	0.3
Economic Affairs	1 079	1.9	7.3
Environmental Protection	10	0.02	0.1
Public Debt Operations	7 796	14.0	52.7
GSB General Total	14 785	27	100

Source: MINFIN.²⁴

Table 9. Detailed budget allocations for Recreation, Culture and Religion, 2021

Components of Recreation, Culture and Religion in GSB 2021	Value in Kz million	Value in US\$ million	Percentage share
Cultural Services	8 821	15.9	19
Recreational and Sports Services	10 315	18.6	23
Religious and Other Community Services	77	0.1	0.17
Broadcast and Publishing Services	26 209	47.2	58
Research and Development in Recreation, Culture and Religion	35	0.06	0.08
Total	45 457	81.9	100

Source: MINFIN.²⁵

Given the continued drop in the per barrel oil price, to which Angola's GSB is indexed, and the additional impact of COVID-19, public investment in culture is likely to decrease in the future.

Focusing more specifically on the budget dedicated to CCIs, INICC had a relatively stable budget allocated for its administration and management. As with the MINCULTUR budget, despite the apparent growth, it is necessary to consider the devaluation of the currency against the US dollar and inflation, which reduces the real value of the budget for expenses.

C. Policies, goals, and strategies for the cultural and creative sectors

The national identity of Angola is defined by the culture of its communities and the creativity of its people. This wealth of cultural and creative expressions in Angola has economic potential to benefit all of society and needs to be encouraged. Hence the importance of the development of policies, infrastructure, incentives and investment in the arts, culture, and heritage sectors, and the CCIs, to support social and cultural development. A cultural and creative policy implies reflection on values and principles, and decision-making on the human, technical, organizational, and financial resources to be mobilised, especially in the current context of budgetary cutbacks and economic crisis, within the country but also globally.

The Constitution of the Republic of Angola, in force since 2010, establishes that one of the fundamental tasks of the State is to progressively create the necessary conditions to make effective the economic, social, and cultural rights of its citizens (Article 21 c). The Constitution also protects intellectual property, safeguarding the rights of authors over the works they create and in which they participate (Article 42), as well as freedom of cultural and scientific creation (Article 43). More specifically regarding the cultural policy guidelines, the Constitution of Angola, in Article 79.1, provides that the State shall promote access to culture for all, thus stimulating the participation of the various private agents in its implementation. The youth get a special mention in the country's cultural policies, enjoying special protection (article 81). This is particularly important in a nation where the average age of the population is just 20.6 years (Census of 2014).

Historical, cultural and artistic heritage also gets special treatment in article 87 of the Constitution, which states that "citizens and communities have the right to respect and preserve their cultural, linguistic and artistic identity" and that the State has the duty to promote and encourage the conservation and enhancement of the historical, cultural and artistic heritage of the Angolan people.²⁶ These cultural democracy principles are reflected in the Cultural Policy of the Republic of Angola, a document that was approved in 2011 and expired in 2021.

In January 2007, the Long-Term Development Strategy for Angola (ELP) was published, with the horizon of 2025 and under the theme "The Return of the Black Sable."²⁷ This goal was extended to 2050 through Presidential Decree 81/19 of March 2020. In the document, the Executive justifies the decision by saying that "considering that stages A (2000–2005) and B (2006–2015) did not provide the expected results, due to factors of an internal and external nature, there is a need to review the Long-Term Development Strategy of Angola 2025 and extend it to the year 2050".²⁸ This decree also advances that policies will be reviewed, with the coordination of the Ministry of Economy and Planning. This revision is even more necessary given the significant global and local changes resulting from the impact of COVID-19, and a state of perma-crisis for the world economy, especially across many commodities, including food and fuel, driven by conflict, debt, and inflation. It should be noted that this ELP was already a readjustment of the Angola 2025 strategy, which covered the period 2000–2025.

The ELP contains a vision for Angola's development and diversification, and its role on the international stage. The plan for diversification of Angola's economy is outlined along strategic clusters, is advanced in the ELP, and the CCIs are transversal to some of these clusters, covering sectors such as Tourism and Leisure, and Textile–Shoes. Also, several of the advanced strategic policies in the ELP affect the various phases of the cycle of creation, production, distribution, and consumption of CCIs, such as: Education; Culture; Tourism (linked with the "Destino Angola" campaign and "Made in Angola" concept); Science, Technology, and Innovation; Investment Promotion; and Export Support.

The ELP puts forward four strategic objectives for cultural policy to:

1. disseminate cultural expression and promote cultural training
2. promote the safeguarding and enhancement of cultural heritage
3. foster cultural production, and
4. promote cultural cooperation.

The ELP maps out the objective of promoting cultural production, and the strategic options therein. Centrally, it advocates for the development of the CCIs “with a view to safeguarding, enhancing and disseminating cultural values, self-sustaining development and self-financing of the sector” (ELP VIII – 132). The primary sectors given as examples include cinema, audiovisuals, publishing, handicraft, and music. One of the action programmes for culture, the Cultural Industry Development Programme, is specific to the CCIs. It has three components:

- Professional Schools of Arts (training of professionals in areas such as Dance, Theatre, Music, Painting, Sculpture, Film and Audio-visual).
- Institutional Cooperation (between Museums, Archives, Historical and Cultural Sites, Rural and Urban Historical-Cultural Communities and cultural industry operators; integrated strategy for audiovisual and telecommunications).
- Financing of Cultural Activities (incentives for donations or deposits of cultural goods, streamlining of the law on patronage, participation of private initiative, tax incentives for companies to invest in culture, arts, and heritage).

Similarly, the National Development Plans (NDP) of Angola are medium-term planning exercises that support the implementation of the country’s long-term development strategies assumed in the ELP. Two exercises have already taken place: The first NDP covering the period from 2013–2017;²⁹ and the second NDP, which was still ongoing at the time of writing, from 2018–2022.³⁰ Data on the monitoring of the implementation of the objectives of these NDPs was not available. In the case of the NDP 2013–2017, a mid-term evaluation (2018–2019) was sent by MINCULTUR to the MEP, but this has not yet been made public. Since 2018 a new NDP has been implemented (2018–2022) and it includes a monitoring and evaluation system, including identified indicators, targets, and goals. The NDP 2018–2022 has culture as an objective and priority area of intervention, with MINCULTUR (MCTA from 2020–2022) identified as the entity responsible for conducting and implementing the culture policy.

The culture policy of the NDP 2018–2022 has four specific objectives: (1) to disseminate cultural expression and promote cultural training; (2) to promote the safeguarding and enhancement of cultural heritage; (3) to foster cultural production; and (4) to promote cultural cooperation. Two priorities, and respective programmes for intervention are defined:

- a) To enhance and energize the national historical and cultural heritage, with a strong emphasis on the recovery and improvement of the museum network, libraries and archives and the preservation and care for their collections.
- b) To promote art and cultural and creative industries through the implementation of Cultural Centres and Houses of Culture, as spaces of cultural and artistic creation and dissemination and promotion of cultural and creative industries, especially cinema, theatre, music, and dance.

The objectives and goals of NDP 2018–2022 for the Programme to Promote Art and Cultural and Creative Industries (*Fomento da Arte e das Indústrias Culturais e Criativas*) are presented in Table 10.

Table 10. Objectives and goals of the Programme to Promote Art and Cultural and Creative Industries

National Development Plan 2018–2022: Programme to Promote Art and the CCIs	
Objectives	Goals
Objective 1: Foster the circulation of cultural production in the areas of music, performing arts, visual arts, integrated arts and culture, providing broad access through Houses of Culture and Cultural Centres.	Goal 1.1 The number of Cultural Houses/Centres nationwide will increase from 10 in 2017 to 16 in 2022.
Objective 2: Foster cultural and creative industries, in particular cinema, theatre, music, and dance, through its own funding mechanisms, with a view to enhancing their impact on employment, tourism, local development and the national economy.	Target 2.2 By 2022, at least 13 Short Film Projects are produced.
Objective 3: To promote cultural and handicraft fairs, as a source of income for the communities and dissemination of the arts.	Goal 3.1 By 2022, there will be a 20 per cent annual increase in the number of Cultural and Craft Fairs held.

The goals and targets advanced in the NDP 2018–2022 are limited and lack ambition. However, as the previous evaluation has not been made available, it is not possible to comment further on the progress made in implementing the NDP and evaluating outcomes.

Several other NDP 2018–2022 policies are also relevant and can be adapted or aligned for the development of the CCIs in Angola. The first among them is the Population Policy. Here the CCIs offer an opportunity for local development and poverty alleviation and can contribute to women's empowerment and youth development. The Education Policy of Angola offers another avenue for strengthening the CCIs, with the training of teachers, lecturers and technicians who can in turn train and educate learners and citizens in the areas of culture, arts and CCIs, in appropriate conditions and with access to the latest technologies. The cultural and creative industries are also important when considering Policies on Fostering Production, Replacement of Imports and Diversification of Exports in Angola. However, in the NDP 2018–2022, only the hospitality and tourism industry is mentioned. The CCIs are also fundamental to the policies related to the Reinforcement of Angola's Role in the International and Regional Context, both in terms of its participation in the trade flows of international cultural products, services, and investments, and in terms of the Reinforcement of Angola's Projection Abroad.

The following sections summarize a selection of laws and legislation relevant to the CCIs in Angola.



1. Cultural Policy

Table 11. Analysis of Cultural Policy and recommendations

Cultural Policy

- Approved by Presidential Decree No. 15/11, January 11. It expires after 10 years, in 2021.
- Although it was announced that its reformulation would be discussed in a symposium during the third edition of the National Festival of Culture (FENACULT) scheduled for November 2020, the situation of the merger of the former ministries in the MCTA and the impact of COVID-19, meant that at the time of writing/analysis (July 2020) there was no team or initiative dedicated to preparing this reformulation, for example to prepare a background document for further discussion and consultation. Meanwhile, FENACULT itself had been postponed to 2021.

General information

- The Cultural Policy emphasizes mainly Angolan cultural traditions (“Angolanity” and Nation) including teaching and access to languages, social cohesion, and the role of culture in establishing and maintaining peace in the country.
- The Policy also seeks to stimulate cultural tourism and covers the development and preservation of cultural infrastructure.
- The Policy is multidisciplinary, rooted in Angola and its traditional knowledge either through languages, knowledge, myths, beliefs, and traditional medicine.
- The document reaffirms that Angola’s culture is based on the values, traditions and heritage of the country’s various ethnic groups and historical-cultural communities, which give it a distinctive character from which derives its national identity.
- The Cultural Policy views culture as a comprehensive and transversal concept for the country’s development.
- The Policy is defined as Cultural Democracy, emphasizing the importance of access without discrimination and participation; and communication between institutions/agents/professionals and the population.
- The Cultural Policy is based on four structuring principles:
 - Preservation of Cultural Diversity.
 - Equality of the elements of Cultural Diversity.
 - Recognition of belonging to a common community and destination: the Angolan Nation.
 - National Unity.
- The programmatic principles establish culture as a means of integral development of society, including the economy; as a means of affirming and valuing national identity; establish the equal right of citizens to participation in and access to culture and the arts; and envisage international cultural relations and cooperation as contributions to a better world, and may at the same time include commercial objectives (export).
- This Cultural Policy is comprehensive, including concerns with: Angola’s languages, tangible and intangible heritage, documentary and bibliographic collection, literary and artistic creation and education, cultural industries, cultural tourism, cultural cooperation, and dissemination of Angolan culture abroad.
- Point 7 of Cultural Policy makes the connection between culture, economy, and development. The industries mentioned include Book Publishing Industry; Film and Video Phonographic Industry; Discographic Industry; Crafts and Visual Arts; Performances; Cultural Tourism. Point 8 of the Policy on the Cultural Dimension of Development notes the importance of the following sectors in relation to Culture, but does not highlight their economic importance: Education, Media, Radio, Television, Newspapers and Magazines, Environment and Tourism, Agriculture, Technologies.
- The State is positioned as having a decisive and irreplaceable role in the financing of Cultural Policy, but the importance of the business sector and the rest of civil society is noted. In legislative terms, Cultural Patronage (*Mecenato Cultural*) is pointed out as an important funding tool.
- This Cultural Policy notes a special concern with young people, to provide them with infrastructures, services, and education for professional and personal development.
- For the implementation and monitoring of cultural policy, a strategy was drawn up but not approved. This strategy includes programmes, projects, activities, and actions, as well as the budget and monitoring instruments. The absence of this strategy was a hindrance to the creation of a basis for impact assessment, alignment of actions and efficiency in the definition of annual priorities.

Main constraints

- Primary criticism: Failure to establish a minimum amount of contribution described in the constitution, and/or in the State general budget and/or NDP that ensures permanent funding of the State general budget for culture, through the current MCTA/MINCULTUR and other direct measures.
 - Lack of information on how the resources are distributed among the Directorates (Institutes), within the Ministry (e.g., INICC, National Film Institute, National Museum Institute, etc.), and consequently to the sector.
 - Lack of information on financing opportunities for culture.
 - Lack of transparent mechanisms for monitoring and evaluating public investment in culture.
 - Lack of media and consultation between the cultural and creative sectors, and civil society in general.
- Secondary criticism: The need for a broad and participatory reformulation of the Policy through the establishment of permanent working groups and the establishment of Cultural Advisors who can be elected as sectoral representatives (e.g., music, theatre, dance, etc.). Geographic, age, and gender representativeness (and/or other characteristics considered important in Angolan society) should also be considered.
- Other criticism: Neglecting the Cultural Policy during its period of validity. The need to make the Policy a living tool that is constantly discussed, improved, and updated.

Recommendations

Adopt a text that considers culture and creativity in its triple dimensions, including symbolic, economic, and social value, and include a taxonomy of cultural and creative industries. From this perspective, this would be a cultural policy with the power to mobilize the ministries transversally. This new cross-cutting policy and governance for CCIs can be led by MINCULTUR directly involving the other ministries and institutes dealing with:

- industry and commerce
- innovation
- foreign relations
- higher education and scientific research
- statistics, and
- intellectual property.



2. Patronage Law

Table 12. Analysis of the Patronage Law and recommendations

Patronage Law
<ul style="list-style-type: none"> • No. 8/12, approved on January 18, 2012. • Regulation of the Patronage Law, approved by Presidential Decree N°195/15, of October 7, 2015. • The Patronage Law establishes the legal regime of tax incentives in the promotion of the development of the social, cultural, sports, educational, youth, technological, as well as health and information society sectors. • The regulation establishes the procedures for the tax incentive scheme, as well as the acts relating to the registration, application, evaluation, and monitoring of projects under the Patronage Law. • Amendments to the Patronage Law Regulations by Presidential Decree No. 53/19 of February 18, 2019.
General information
<ul style="list-style-type: none"> • The normalization of the law defines, for example, the Sponsors and establishes the Beneficiaries. • Principle of the use of the Benefits, as well as the registration of the Sponsors and Registers of the Beneficiaries. • Other points of standardisation are related to the project registration process, and project evaluation. • For tax purposes, the patron must apply for prior registration with the National Tax Directorate of the Ministry of Finance. For statistical purposes, the beneficiary must apply for registration with the Ministerial Department responsible for the sector of activity. • Donations may take the following forms: <ul style="list-style-type: none"> o cash benefits o benefits in kind, and o provision of services. • These types of donations must be quantified according to the cost value duly documented and supported by the patron. In Model 1 of the income tax return, the annual volume of donations granted is declared. • Of the changes to the regulation, the following stand out: <ul style="list-style-type: none"> o Annual obligation to register the sponsors with the Tax Office in their area of residence. o Sending of biannual information on the execution of the projects presented by the beneficiary entities to the General Tax Administration (AGT) of Angola (information prepared by the Committee for Project Evaluation); Obligation to submit the Declaration of Official Model of donations received at the Tax Office of the area of residence of the beneficiary. o The attribution of tax benefits to the sponsors is dependent on the delivery to the AGT of a declaration attesting that the donation is irreversible and its approval by AGT. o The deduction of the donations to the taxable income will have as limit 40 per cent of the total taxable income of the taxpayer, or 30 per cent when in benefit of its workers and relatives. o The tax benefits attributed to the sponsors resident or headquartered abroad will be subject to special legislation.
Main constraints
<ul style="list-style-type: none"> • Since 2015, it is not known how much financial resources the Patronage Law has injected into the Angolan CClIs, the quantity of projects supported, which are the main sectors supported, which are the main sponsors, and which are the main beneficiaries. • Cultural Patronage does not establish values or limits for support, or the financial volume that the same person or companies can donate or benefit from per year. • For a project to be approved, a proposal must be submitted and registered through a project evaluation committee created by the holders of the responsible ministerial departments (MCTA/MINCULTUR). It is not clear to the Sponsors and Beneficiaries who participates in this commission. • The commission evaluates and appreciates the project within an unidentified time frame generating uncertainty for the candidates. It is suggested by the sector that the commission be composed of a peer advisory body composed of representatives of the artistic, cultural, business sectors, and civil society. • Main points refer to the possibility of misappropriation of funds due to the lack of clarity of who can enter the projects as Sponsors and Beneficiaries and especially who evaluates the projects. Secondary critics argue that the government, instead of investing directly in culture, has begun to let the companies themselves decide which values, sectors and activities deserve to be sponsored. Other criticism in the sector regards the lack of clarity on what types of benefits patrons can receive, and what types of benefits beneficiaries can receive when registering their projects due to the doubts and margins left in Article 35 (procedure for the deduction of liberalities). The lack of a “clearing house” formed by technicians of the Ministry and/or participants of the evaluation commission that could possibly clear doubts is also cited as a criticism by representatives of the sector.
Recommendations
<ul style="list-style-type: none"> • Reduce bureaucracy for the sponsorship of the CClIs. • Revise the law together with Ministry of Finance and of Economy and Planning and MINCULTUR regarding culture to bring clearer and more beneficial rules to promote the sector by attracting investment from individuals and the private sector. • Communication campaigns with potential sponsors and beneficiaries are important for a better understanding of the law and rules. • It is important to consider implementing (i) transparency mechanisms to inform the public which projects are supported and (ii) monitoring and evaluation mechanisms to know if the resources are being used for the purposes cited in the approved projects.

3. Copyright and Related Rights Law

Table 13. Analysis of Copyright and Related Rights Law and recommendations

Copyright and Related Rights Law

- No. 15/14, published on July 31, 2014.³¹
- Establishes the legal regime for the protection of Copyright and Related Rights in the areas of arts, literature, science and other forms of knowledge and creation.
- In recent years a set of diplomas has been approved that develop the legal regime established by Law No. 15/14, establishing rules for action and relationship between public agents of the competent bodies to other agents of the National System of Copyright and Related Rights (SNDC), with the creation of National Service of Copyright and Related Rights (SENADIAC), under MCTA/MINCULTUR.

General information

- Intellectual property consists of a set of rights that guarantee the exclusivity resulting from industrial, scientific, literary, and artistic intellectual activity, translating into an important instrument for the stimulation of innovation activities, as essential factors of social, cultural, and economic development. Intellectual property is decisive for the development of creative industries in Angola, in its process of diversification of economic activity, being dependent on copyright for the creation of economic value in the sector.
- In Angola, the protection of intellectual property, and therefore of copyright, is contemplated in the Constitution of the Republic, which establishes the exclusive right of authors to use, publish or reproduce their works, and is implemented in Law No. 15/14 of 31 July and the regulations that contemplate it.
- This Law aims to protect the rights inherent to the intellectual property of authors, artists, performers, producers, means of diffusion and other broadcasting organizations, as well as entities of collective management of intellectual works of literary, artistic, and scientific nature, during their lifetime and 70 years after their death (art. 72).
- This instrument regulates the rights and mechanisms of protection, providing a set of prohibitions or restrictions on the use of works that extend the range of rights.
- The Copyright and Related Rights Law was followed by regulations on the registration of acts and fees inherent to the provision of services, collective management, and regulation on supervision.

Main constraints

- Internationally, Angola is a member of the World Intellectual Property Organization (WIPO), the United Nations agency with the mission of leading the development of a balanced and effective international Intellectual Property system that stimulates innovation and creativity, in addition to following the international classifications of patents, products and services in patent applications and trademark registration. The Bern, Rome and Marrakech conventions are also in the process of ratification.
- Integrated in the State's indirect administration, the National Service for Copyright and Related Rights (*Serviço Nacional dos Direitos de Autor e Conexos, SENADIAC*) was created (by the Presidential Decree nº 184/2019) with the objective of improving and intensifying the protection of intellectual property, with quality and speed required. However, knowledge and application of intellectual property rights in Angola are scarce, either due to the lack of business strategies, or due to lack of knowledge of their usefulness and relevance, or due to the reduced public initiative in terms of actions to raise awareness and encourage the safeguarding of copyright and related rights.

Recommendations

- Increase the dissemination of intellectual property rights, as well as their importance for the enrichment of national culture and the technological and scientific development of Angola.
- Implement public policies to foster creativity and economic recognition/valuation of creative processes.
- Improve the technical response capacity of public services in dealing with processes to safeguard the protection and enhancement of intellectual property.
- Raise awareness of creators about their rights, but also about the need to find structures to represent the cultural system, as well as the different subsectors that compose it.
- De-bureaucratise the processes through the creation of digital systems of submission and processing of requests.
- Make the law more flexible by adapting it to the characteristics of the cultural and creative sector.
- Recruit specialised technicians and organize specialised trainings for public sector technicians.
- Allocate necessary funding and provide administrative and financial autonomy to relevant authorities.
- Adapt laws to consider digital transformation, digital rights, and copyright amid the evolution of technology.

4. Industrial Property Law

Table 14. Analysis of Industrial Property Law and recommendations

Industrial Property Law

- Law 3/92, of February 28.
- It aims at the protection of industrial property that embraces not only industry and commerce, but also agricultural and extractive industries, such as all natural or manufactured products.
- The protection of industrial property is aimed at patents for invention, utility models, industrial models and designs, manufacturing, trade and service marks, rewards, the name and insignia of establishments and indications of provenance, as well as the repression of unfair competition.
- Decree – Law No. 20/97, May 9, table of fees relating to Industrial Property.
- International treaties:
 - Angola is a Member State of the WIPO, approved by Resolution No. 9/84 of 20 July.
 - Paris Convention for the Protection of Industrial Property, approved by Resolution No. 22/05 of August 19.
 - Patent Cooperation Treaty (PCT), approved by Resolution No. 22/05, August 19.
 - Member of the World Trade Organization (WTO), consequently of the TRIPS Agreement, by Accession on 23 November 1996.

General information

- Patent means the legal title granted to protect an invention and which gives its owner the exclusive right to exploit it.
- Invention is the idea of an inventor who allows, in practice, the solution of a specific problem in the field of technology, whether it concerns a product or a process.
- The Angolan Institute of Industrial Property (IAPI) is the body of indirect administration of the State responsible for implementing the public policy of promotion, protection, study, and development of Industrial Property, i.e., the rights that give their owners the exclusive use of creations, design, and distinctive signs of commerce.
- Since its foundation, the activity of protection of industrial property rights in Angola has resulted in the following framework of processes, according to the modalities of registration:
 - Brands: 64,861
 - Establishment Names: 1,599
 - Establishment Insignias: 1,471
 - Patents: 3,908
 - Utility Models: 61
 - Industrial Models: 396
 - Industrial Designs: 231

Main constraints

- The analysis of the Industrial Property Bulletin of 24 April 2020 shows a significant increase in the demand for protection of rights in 2019 in the various types of industrial property, with trademarks standing out in the request for protection compared with the others.
- It is important to note that patents registered in Angola are originally registered in other countries such as the United States of America, Germany, France, and the European Union and are then validated in Angola.
- In this process of registration facilitation, an arm of the private company Inventa that operates in Angola does the facilitation process before the IAPI. According to Inventa Angola, about 100 industrial design patents and international inventions were registered in Angola in 2019, most of them associated with the mechanical and oil industry. According to the IAPI, there has been no exclusively Angolan patent registration in at least the last three years. IAPI has also never registered any patents related to CCI practices, technologies, and innovation.

Recommendations

- Digitise processes that are still performed manually and/or using paper, which makes it difficult to organize and speed up processes.
- Increase training for people assigned to the activity, allowing greater efficiency in the management of processes and capacity to deal with their complexity.
- Reinforce campaigns to publicise the importance and possibility of registering with cultural and creative professionals. However, the increase in demand will be inconsequential if the institute fails to meet this demand.
- Value and give attention to industrial property rights activities, creating conditions for the Institute to operate with maximum efficiency.
- In addition to the above legislation, it is important to mention the importance of the Angolan government to conduct a summary analysis of the Tax Code and Customs Tariff as they have an essential influence on the effectiveness of policies on CCI. Due to the complexity of these legislations and the lack of clarity about them, it was not possible to exercise a more in-depth analysis.

D. Physical and digital infrastructure

1. Physical infrastructure

In comparison to its neighbours, Angola has a solid physical infrastructure to support the CCIs. Angola has strong material heritage, and infrastructure such as theatres, museums, cinemas, galleries, training centres, and also other types of infrastructure, such as the *Marginal* (a pedestrian promenade) and *Avenida 4 de Fevereiro*, which runs all along the south shore of the *Baía de Luanda* in Luanda, which has been used for cultural events. Although this infrastructure is relatively well distributed at the provincial level, the main problem lies in its adequacy, preservation, and maintenance. Regardless of whether the infrastructure is public or private, much of Angola's structural network is degraded and, in some cases, unusable. In addition, much of this physical infrastructure was not built according to best practice. For example, stage measurements and materials used do not meet standard technical requirements. Also, much of the infrastructure is not fully operational, nor is it equipped with technical equipment, and the right human resources at the management, programming, and technical level.

Regarding the cultural offering in Angola, a diversity of spaces, especially spaces dedicated to theatre and cinema, are distributed across the country. However, many of these spaces are derelict and need renovation and upgrade, as well as long-term maintenance and safeguarding. There is a need for collaboration – most likely through international partnerships, sponsorship and national private investment – for the reform and use of these spaces, as in the case of the project “We want our theatres back” of the Goethe-Institut.³² An example of partnership that can be leveraged and expanded on is the revitalization of the Iron Palace³³ that was reopened in 2016, because of financing secured through the Angolan State-owned enterprise (SOE), Endiama. The space is part of Luanda's architectural heritage and houses three exhibition halls. Its significant historical and heritage value, and can be used as a physical space too, improving the motivation for it to be further secured through partnerships with international institutions. An example of similar agreements is the one signed between the MINCULTUR³⁴ and the French Embassy in Angola in partnership with TOTAL E&P.

In terms of cultural infrastructure spread throughout the country, there are several cultural facilities including cultural centres, youth houses, cultural houses, and media libraries. They amount to at least one per province. However, one of the major problems is that there is no coherence in the management of the different spaces, with each of them being supervised by different government institutions, at central and local levels. This makes it impossible to collaborate, coordinate, and join efforts for a cohesive approach for maintenance, promotion, protection, and use of the infrastructure. This results in resources and lessons not being pooled or shared, and limits the growth of networks. This situation is a significant challenge in a context of scarcity.

In addition to rethinking the culture of organizations and their ways of working, other more practical and efficient solutions need to be considered to overcome infrastructure difficulties, and at a higher level, cultural uptake and production.

In Angola, foreign cultural centres and embassies are very important when it comes to providing space for cultural activities, access to information, training and even financing. The Portuguese Cultural Centre is the oldest and develops many intra-mural activities in the plastic arts, literature, and theatre. However, it only has capacity for small scale shows. The *Alliance Française* is the oldest centre after *Camões* and has even managed one of the national theatres. Besides Luanda, *Alliance Française* has centres in Cabinda and Lubango, both with small theatres. It does much of its work abroad dedicating itself to world music, with a focus on Francophone Africa and Angolan programming; theatre, dance, and circus; cinema and gastronomy.

At a more structural infrastructure level, access to electricity is a major challenge in Angola. In 2021 less than 50 per cent of the total population had access to power. Therefore, more public investment must be channelled to this sector, ensuring basic infrastructure is the catalyst for other economic growth. Table 15 presents the Angolan population's access to electricity in different provinces.

Table 15. Population with access to electricity by province, 2021

Provinces	Access (percentage)
Bengo	50
Benguela	37
Bié	22
Cabinda	53
Cunene	20
Huambo	33
Huíla	29
Kuando Kubango	32
Kwanza Norte	57
Kwanza Sul	24
Luanda (Capital)	100
Lunda Norte	64
Lunda Sul	28
Malange	25
Moxico	23
Namibe	60
Uíge	23
Záire	28

Source: Author's calculations based on the National Plan for Energy and Water Action Plan: 2018–2022.

With little to no access to electricity, people across the country cannot fully benefit from the government's policies to enhance the CCIs. In this context, a public investment plan in infrastructure is essential for the sector; and would have a cross-cutting effect across all economic diversification efforts. In addition, there is no way to access the international market and information if electricity is unavailable for people in less developed provinces. Luanda remains an outlier (with 100 per cent of households having access to electricity) In addition, access to both domestic and external markets are limited by the lack of connectivity to the Internet, because of the related power challenge. This impacts how CCI digital goods and services are marketed and consumed.

2. Digital infrastructure

Angola relies on Angola Cables, a multinational fibre optic telecom operator offering IP Traffic, cable circuits, Internet/peering traffic exchange, cloud/storage, and data centres services. Through the South Atlantic Cable System (SACS), Angola Cables connects Angola to Brazil and the United States of America, facilitating communication between the three nations, and enabling it to no longer bypass through Europe. This advance has reduced latency (time between computer click and screen information), and increased storage capacity in Angola Cables' local data centres by providing a "less leg" connection for users.

Angola Cables supplies several distributors which in turn provide the last mile of connection to the final consumer. In Angola there are about 41 Internet service providers and operators. The two main mobile providers are UNITEL (belonging to Portugal Telecom; Sonangol; Oi Group) and Movitel. According to most recent data from the International Telecommunication Union (ITU)³⁵ 90 per cent of the population lived in areas covered by mobile network in 2021. In 2020, 87 per cent of the total population had at least a 3G mobile network. In 2018, only 7 per cent of the population had access to Internet at home. In 2020, 36 per cent of the population was using the Internet. The latest gender disaggregated data is from 2014, when only 20 per cent of females and 22 per cent of the male population used the Internet, is likely outdated but is the only current available data on gendered usage.

Since digital infrastructure problems make Internet access expensive in Angola, the Internet is still considered a luxury and not a commodity. Most of the population, especially the young population, cannot afford a basic plan to access the Internet that costs around 1,800-2,000 kwanzas (US\$3.6). In comparison, in February 2022, the basic minimum wage in agriculture was 32,181 kwanzas (US\$63.9); in the transport, services and manufacturing industry 40,226 kwanzas (US\$79.9); and in trade and mining 48,272 kwanzas (US\$95.9).³⁶ In addition, unemployment among young people is about 46 per cent, a factor preventing them from being able to afford to access the Internet. The Government has been trying to address low connectivity through the free access points.³⁷

Internet access is one of the main drivers of the CCIs, especially as a source of interconnectivity between the young population, the country, and the world. The value of direct and indirect production, distribution, and monetisation through the Internet is immeasurable for the entire production chain of the CCIs. Currently, global platforms such as YouTube, Facebook, and Instagram – which could support the creators and producers of content in Angola to monetize – cannot do so due to low access rates and the lack of payment technologies that converts payments from US dollars to the national currency. Content producers must have international accounts to access these payments. The situation has become more pressing since the COVID-19 pandemic, where Internet access became an essential tool for every area of life.

High Internet costs in Angola have several negative impacts on the economy and society, including:

- Reduction of Angola's ability to develop and showcase a national brand internationally through its artists, creatives, and creations.
- Severe blockages to advance the online/digital system of payments, financial and banking services, and launch start-ups working with and in the Fintech sector.
- Constraints in the creation, distribution and consumption of games, digital platforms, process innovations, and innovations in services and digital products.
- Inability of many artists, creatives, content producers and distributors to monetise off digital platforms focused on content creation.
- Insufficient collaboration between artists and creatives in Angola and from Angola to the outside world.
- Difficulty in providing technical and educational training through e-learning.

A new Angolan satellite, named *Angosat-2* which launched in October 2022, is an essential additional investment that will improve internal communications, digitalization, and amplify public access to the Internet at a more affordable price in the near future. Still, like the electricity challenge, a more comprehensive infrastructure plan to connect Angolans with each other and the world is necessary.



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E. Education and vocational training

Education and training of human resources in the cultural and creative sectors are key to the development of the cultural and creative industries in Angola. This need is well noted both at the strategic and operational levels. The country lacks human resources that understand the importance of CCIs and can guide the process of developing them in the country, while being able to demonstrate and communicate their economic, political, and cultural benefits to policy makers, investors, and the people. In more operational terms, cultural and creative actors currently lack access to training and education that develops their creative and innovative capacity; and ensures that translates it into economic benefit. Generally, there is also a lack of overall awareness of the importance of culture and its benefits. This situation could be remedied with strong investment in cultural, artistic, and creative education; and a greater showcase of the CCIs positioned as an industry and not simply cultural practice.

Investment in teaching culture, arts, and skills across the CCIs is favoured at the level of political discourse and there is demand for such delivery, but, in practice, resources are minimal and therefore the objectives cannot be achieved. This is visible in the difficulties faced by public institutions educating and training Angolans in the arts, culture, and heritage sectors, and in the CCI practices.

The most important public institutions for education and training in the arts at the medium and higher education level in Angola are respectively, the *Complexo das Escolas de Arte* (CEARTE) and the *Instituto Superior de Artes* (ISART). CEARTE struggles with a low number of teachers and specialized teaching materials, and ISART also suffers from a lack of teaching staff at the required level of studies. These human resource issues are coupled with additional structural issues related to provisional and inadequate teaching spaces. Annex C contains further information about CEARTE and ISART.

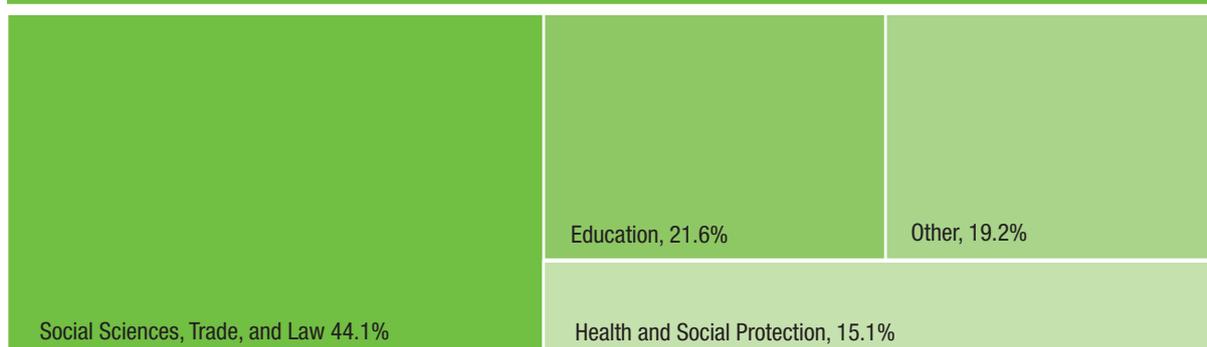
It is worth noting that while there are these challenges, other official and private training institutions exist. Their role in the education and training of human resources cannot be underemphasised and indeed, they can be leveraged into bolstering the cultural and creative industries. At official level, the National Institute for Professional Training (INEFOP) – part of the Ministry of Public Administration, Labor and Social Security (MAPTSS) – provides professional training through the Professional Schools of Arts and Crafts in several provinces and municipalities, with an emphasis on entrepreneurship. MCTA/MINCULTUR has also occasionally collaborated with MAPTSS. Examples of some of the certified courses at the professional centres relevant to the CCI are pattern cutting and sewing, cooking and decorating, English language studies, computer science, administrative work, accounting, and locksmithing.

Outside of the official education system, foreign cultural centres and embassies also offer ad hoc and short courses that support human resource training in CCI areas. The European Union-funded PROCULTURA project established the so-called Diversity Fund, which contributes to the creation of additional and lasting employment in the cultural sectors and reinforces cultural diversity and citizenship.³⁸ The *Alliance Française* has delivered courses in cultural production, and light and sound. The Goethe-Institut puts emphasis on design, museology, and theatre; and though small centre, they produce work with great quality and encourage co-productions. The Embassy of the United States of America sponsors the “Who wants to be an entrepreneur” programme and the Entrepreneur’s Club.³⁹ The Dutch Embassy provides the Orange Corners Angola⁴⁰ platform for entrepreneurs to learn, stimulate their creativity, expand their business and their professional network.

There is also a proliferation of private schools and teachers who instruct in various cultural-artistic areas and disciplines relevant to CCIs. However, private initiatives are neither regulated nor certified. The Government of Angola should consider regulating artistic education, and other relevant professional categories, and thus creating a solid basis for the professionalization of the CCIs.

Innovation needs real investment in higher education. In 2019, the national system included a total of 85 higher education institutions, out of which 27 were public and 58 private.⁴¹ In 2018, 21,661 students completed their Bachelor’s degree, mainly in social sciences and law. According to the last annual report *Anuário 2019*, 43.2 per cent of graduates, were enrolled in the Social Sciences, Trade, and Law fields (see Figure 11). 21.6 per cent of the students were enrolled in the Education field. Health and social protection represented 15.1 per cent of the total. At the first level degree, most students or 59.5 per cent, were enrolled in private institutions.

Figure 11. Students involved in Bachelor’s studies by field of study, 2019



Source: Author’s calculation based on data from the Ministry of Higher Education and Innovation.

Figure 12. Students involved in post-graduate education by field of study, 2019



Source: Author’s calculation based on data from the Ministry of Higher Education and Innovation.

In post-graduate education, 71.2 per cent of students are enrolled in public institutions. Figure 12 presents the most popular fields of study. Most post-graduate students are enrolled in Social Sciences, Commerce and Law (71.9 per cent), followed by Education (12.4 per cent), and Engineering, Manufacturing and Production (6.7 per cent).

Angola needs to attract more of its youth to the areas of Science, Technology, Engineering and Mathematics (STEM). In this context, universities and other higher education institutions play a critical role in supporting innovation and CCI. A policy shift to include the arts in STEM activities (STEM studies would become STEAM), could also be considered.⁴²

According to WIPO's Global Innovation Index (GII), Angola ranks 127th among the 132 assessed economies.⁴³ Table 16 presents some indicators presented in the GI 2022 report. Angola's performance is relatively weak, where data is available. compared to other countries. Therefore, national policies need to be strengthened to enhance innovation – a driver of the CCIs and contributor to innovation systems.

Table 16. Selected innovation indicators in Angola, 2022

Indicator	Rank (out of 132 countries)
Knowledge creation	132
Patents by origin/bn PPP\$ GDP	129
PCT patents by origin/bn PPP\$ GDP	97
Utility models by origin/bn PPP\$ GDP	67
Scientific and technical articles/bn PPP\$ GDP	131
Citable documents H-index	130
Knowledge impact	127
Labour productivity growth, percentage	117
ISO 9001 quality certificates/bn PPP\$ GDP	120
High-tech manufacturing, percentage	107
Knowledge diffusion	125
Intellectual property receipts, percentage of total trade	95
Production and export complexity	117
High-tech exports, percentage of total trade	100
ICT services exports, percentage of total trade	131
Creative outputs	92
Creative goods exports, percentage of total trade	127

Source: Author's calculation based on data from WIPO's Global Innovation Index 2022.⁴⁴



Recommendations

- Develop a system of public finance and bureaucratic support that allows continuity in the development and implementation of medium and/or long-term strategies related to education even when there is a change of guidance at the ministerial level.
- Complete the study on the physical state of the CEARTE and ISART facilities and solve the most pressing logistical and infrastructure-related challenges (e.g., accessibility and security of facilities, availability of materials and bibliography).
- Provide CEARTE and ISART with more resources and more teachers.
- Continue protocols with foreign universities and attract individual foreign teachers for short periods of research and teaching.
- Support the training of staff and Angolan citizens, in a way that can provide a solid basis for the growth of the CCIs in the long-term.
- Expand the areas of training in the cultural and creative sectors, ensuring continuity between levels of training, but not neglecting a general artistic education (from primary to university level), and encourage professional requalification and continuing professional training.
- Implement legislation to regulate artistic education and create professional profiles in the CCIs (relevant legislation is awaiting approval, including amendments and publication of the Basic Law of the Education and Teaching System).
- Integrate disciplines of management and creative entrepreneurship in the curriculum of technical and academic disciplines of the sector, and train CCI agents in the economic, legal, and fiscal frameworks that are inherent to their professional activity and business development.
- Identify and develop strategic training curriculums and approaches, for example: courses for cultural producers including knowledge about contractual agreements; and training in – cultural and creative tourism; the use of information and communications technologies (ICTs) for cultural and creative businesses; and fundraising and sponsorship.
- Identify and evaluate small pilot projects (such as the ISART project in Moxico or the collaboration with Textang) that could guide future decisions.
- Promote a regional innovation and technology-based entrepreneurship ecosystem based on knowledge and partnerships between universities and the private sector.
- Provide incentives for youth enrolment in ICT-related education by creating national programmes of specific scholarships for students in these scientific areas.
- Promote a legal ecosystem to incentivize the creation and development of start-ups in ICT sectors.

F. Impact of the COVID-19 pandemic on cultural and creative industries

While the COVID-19 pandemic had a significant impact on the world economy, the CCIs were among the worst affected by the pandemic, with serious consequences for the sustainability of firms, jobs, and livelihoods. In Angola, cultural and creative activities were suspended in March 2020, and a state of emergency instated between 27 March and 25 May 2020 to contain the spread of COVID-19. In addition, the economic situation in Angola was aggravated by the sharp reduction in oil prices, where the price of crude fell to its lowest level in 18 years.

In response to public health risks, the Angolan State adopted a series of measures to limit the risks of contagion in commercial activities. To mitigate the effects of the pandemic on the economy, it also adopted initiatives aimed at supporting businesses and families through the protection of all types of employment, including jobs arising from the activity of small and medium enterprises, and those of workers in the informal sector.

There are no specific data on the impacts of COVID-19 on the CCI in Angola, but there were public reports of an unprecedented crisis, with serious consequences for the activity of cultural professionals, many of whom were already on the threshold of survival. The cultural and creative sector was briefly framed in the Presidential Decree no. 98/20, which approved immediate measures to alleviate against the negative economic and financial effects of the pandemic. The Decree opened a micro-credit support line, worth 4 billion kwanzas (about US\$7 million), directed at women and young entrepreneurs.

The Law Decree 219/20 of 21 July 2020 allowed for the re-opening of entertainment establishments, cultural, artistic and tourist activities, as well as the operation of travel agencies and tourism, according to concrete measures of security, prevention, and control of the spread of COVID-19, with application to the entire territory, except for localities with a defined sanitary fence, namely the Province of Luanda and the Municipality of Cazendo (Kwanza-Norte).

Given the characteristics of this sector – constituted largely by micro and small-scale business structures and characterized by its great flexibility, innovation, and resilience – it is expected that the Angolan creative classes would overcome the COVID-19 challenge, over time, and continue contributing to employment and the diversification of the Angolan economy.⁴⁵ However, public agents need to be proactive to ensure the recovery of the sector.

Below are examples of initiatives taken by other countries on the African continent to mitigate the serious economic and social consequences experienced by cultural professionals paralysed by COVID-19 induced inactivity:

- In Morocco, the Ministry of Culture announced the pre-distribution of all the remuneration from the copyrights scheduled for the year 2020, in addition to the acquisition of works of art and the launch of a call for artistic projects (US\$4.02 million) in the areas of theatre, national tours, music, singing, performing arts, choreographic arts and plastic and visual arts exhibitions held by galleries.
- The Government of Namibia funded the cultural and creative sector to mitigate the economic crisis induced by the current pandemic situation.
- In South Africa, the government, recognizing the desperate plight of the cultural sector, committed both digital resources and private sector involvement, in addition to financial support of over 150 million rands (US\$8.5 million) directly allocated to artists and creators.
- Zimbabwe committed to new ways of conceiving, creating, and disseminating culture, reinforcing the role of traditional cultural expressions in a way that complements mainstream artistic offerings.

In addition, UNESCO has both been encouraging the preservation and promotion of cultural diversity in the countries most affected by the pandemic; and encouraging a deep reflection on the opportunity the crisis represents to rethink the practices and work processes of the cultural and creative sector, in the context of its “RESILIART” initiative.

Finally, measures implemented by governments to contain the spread of the virus have also encouraged the proliferation of digital platforms, which in turn supports the transmission of artistic and cultural content around the world.



VI

Industry analysis



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There is no taxonomy and classification of what activities the Angolan government considers to be part of CCIs; or what industries constitute a strategic priority for development and investment through public policies and resources. However, the current NDP refers to specific CCIs such as cinema, theatre, music, dance, and handicrafts. To provide an industry analysis, the mapping report took classifications proposed by UNCTAD and UNESCO as a basis.

The following sections present Angola's cultural and creative industries under nine main areas:

1. music
2. cinema, audiovisual and digital media
3. video games, start-ups, technology, and innovation
4. performing arts (theatre and dance)
5. architecture, design, crafts, and fashion
6. visual arts (photography, painting and installation, sculpture)
7. literature and publishing
8. museums, and
9. celebrations (including carnivals), gastronomy, and cultural and creative tourism

A. Music industry

Context

Music is one of the central elements of Angolan identity, affirming itself as the cultural manifestation of greater reach and importance for the country. In the second half of the 20th century, migration flows from rural areas to major cities put Angolans in touch with their roots in the form of traditions, languages, stories, rhythms, and dances. Out of this contact, the foundations of semba, a style of music recognized as the flag of Angolan popular music, was born. In the 1960s, music festivals saw their first editions take place across in several cities and music assumed a role of cultural representation for the whole territory. With the democratisation of radio, access to Angolan music became widespread and popularised. The government supported much of this growth through the creation of an official broadcasting company in Angola and support for the activity of clubs and artists, also promoting street festivals.

In the early 1970s the production and distribution of music records produced in Angola by companies such as Rádio Reparadora do Bié, Estúdios Norte, Companhia de Discos de Angola and Valentim de Carvalho emerged. These activities contributed to the sustainability of the music business and allowed musicians to see their work both recognised and disseminated. It was during this period that Os Kiezos, Teta Lando, Rui Mingas, Filipe Mukenga, Irmãos Kafala, Zé Van Duem, Filipe Zau, Elias Diakimuezo (nicknamed the “King of Angolan Music”) and many others, became household names.

In the years following Angola’s independence, Rádio Nacional de Angola and the National Record and Publications Company (ENDIPU) were created, and the music industry continued to develop, with an increase in public funding.

In the 1980s and 1990s discotheques and disc jockeys (DJ) gained a foothold on the music scene. Semba did not lose its central place in the musical offering of the country (with emphasis on names like Paulo Flores and Bonga) but shared its popularity with other genres. Also, in the 1990s a new generation of musicians emerged influenced by international trends in hip-hop, rap and electronic music. The merging of Angolan rhythms, such as semba and kizomba, with the influences of hip-hop and new music production technologies, saw the birth of a new musical style: Kuduro.

Attributing its origins to the musician Tony Amado, Kuduro experienced rapid international expansion, becoming one of the big globally recognised “brands” of Angola. Since then, many other kudurists have stood out, especially Sebem, Dog Murras, DJ Djeff and Kalaf. Currently, there is a new wave of artists who have been working on other styles and other aspects of reaffirmation of Angolan music, through a return to pre-independence roots and the combination of other international musical styles. This is the case of Aline Frazão, Anabela Aya, Irina Vasconcelos and Jack Nkanga. Anselmo Ralph, a musician from Kizomba, has gained international visibility. It is also worth mentioning the growing dissemination of jazz music.

Education, training, and research

In Angola, music is taught more informally than it is formally. The formative practice is closely related to learning through observation and imitation in informal and familiar environments. Specialised training is limited, resulting in low levels of professionalisation in the sector. The absence of high school training as well as technical training (production, sound, lighting, and management) is also noteworthy. However, the work of the National School of Music (created in 1976) with elementary level training is worth mentioning.

Regarding institutionalised education, an increasing technical and professional training offering is emerging, namely through CEARTE’s training in “Creation and Interpretation.” Music education and training is still not widespread in both public and private universities and tertiary institutions, with the exception of the degree course in singing at ISART.

Fundamental work on the preservation and study of Angola’s ethno-musical expressions has been developed by some researchers and artists, highlighting artist Vitor Gama’s Tsikaya project, as well as the study of the phonographic archives of radio and television content, a process that deserves to be deepened and developed.

Creation and production

The Angolan music industry is extremely dynamic with constant renewal and entry of new artists creating new musical works. However, it is also worth mentioning that the industry also has a low level professional and economic sustainability, in part due to the difficulty musicians have in guaranteeing adequate remuneration for creative work. While creation levels are high, creatives and musicians themselves signal that one of the biggest barriers they face is the difficulty applying the legislation on copyright and related rights (Law No 15/14 of 31 July). The National Copyright System is being implemented with the intervention of different agents including entities supporting artists such as the National Union of Artists and Composers (UNAC) and the Angolan Copyright Society (SADIA). The effective regulation and enforcement of this law is crucial for the economic sustainability of the sector and of Angolan artists.

The explosion of digital tools available to the music production industry is democratizing access to production and publishing, and also opening new opportunities for the emancipation of creators dependent on publishers and producers. Digitalization also allows for the global distribution of content through streaming services, making compact discs (CDs) obsolete.

Actors in the music value chain – such as publishers, producers, and studios – have followed international trends, to merge skills, and integrating brands and work processes. The globalization of the sector means that Angolan audiences and artists are increasingly influenced by genres and musical styles from other geographies and cultures, with emphasis on hip-hop from the United States of America, and South American dance rhythms. Additionally, Angolan music is more widely available on the international market, especially in the Portuguese and Brazilian markets.

As far as folk and traditional music is concerned, while the existence of many groups is highlighted, it is recognized that much remains to be done to preserve and enhance Angola's musical roots. These groups maintain diverse traditions at the level of musical expressions, dance, and traditional instruments, such as the hungo, dikanza, puita, mukindu and batuque. The groups are also responsible for the folklore research work in the regions of Luanda, Bengo, Huambo, Bié and Malanje, and seek to value rhythms such as semba, kilapanga, massemba, rivet, kangoia, njimba, mundango, varina, xinguilamento and kazukuta.

In the wake of the COVID-19 pandemic, the Angolan music industry has seen a drop in profits of between 80–90 per cent, suggesting the need for emergency intervention in the sector.

Distribution, display, and consumption

Music plays a big role in Angolan society and its presence is great, both as a form of artistic expression and as a social phenomenon, making it one of the most active artistic sectors in the country. The music industry and programming, both in theatres and in informal places, is well supported by the public, especially young people. Luanda has the highest density of concert halls and programming, with a lower offering available in the other provinces – a result of the high touring and logistics costs, and lack of professional technical sound services in these regions. Angolan music on digital music distribution platforms is not high.

In addition to the regular programming spaces, the hiring of artists for private events – one of the main sources of revenue for the country's music sector – stands out. However, COVID-19 has narrowed this market substantially, impacting business opportunities for musicians and production companies.

A strong dollar has also raised production costs since most of the technical equipment in the Angolan music sector is imported. This situation, coupled with the loss of purchasing power of most of the population, has made it even more difficult for Angolan musicians to perform shows and tour. An opportunity to do so still exists on the festival circuit.

The main music festivals:

- Sumbe International Music Festival (FestiSumbe)
- Kizomba Music Festival
- International Hip Hop Festival
- Kuduro Festival
- National Festival of Culture (FENACULT)
- Social Surf Weekend (Festival o SSW)
- Luanda Song Festival
- International Music and Literature Fair
- Urban Angolan Popular Instrumental Music Concert
- National Hero's Day Gala
- TOP Musical Contest of the Most Beloved
- Traditional Music and Dance Festival
- Zouk Angola Festival, and
- Variant Popular Music Festival.

This set of festivals have a great economic impact and contribute to social expression, although they have also recently seen their budgets diminished by the economic crisis. The reputed Luanda International Jazz Festival, which started in 2009, has been discontinued.

At the level of promoters, L&S Republicano, Bié, Nova Energia, Guelvamos, AF Entretenimentos, Karga Eventos, Clé Entretenimentos, Organização África Cultura are important players.

Due to the lack of record printing capacity in Angola, music studios are obliged to send recordings to other countries for printing, creating a gap in the supply and value chain. When the records are sent back for distribution in Angola, the customs duties charged make it difficult for the general population to acquire them.

Still, the consumption and distribution of music creation has been undergoing a change, witnessing a growing substitution of record purchases for music consumption on digital platforms, especially on ZAP (Kisom), the main Angolan mobile operator. Contrary to most markets, the main international platforms (Spotify and iTunes) do not wield much economic weight in the Angolan digital market since the youth have difficulty in processing dollar payments over the Internet. However, Angolan music has an increasing presence on those platforms, reinforcing its international visibility. Video assumes a very important role in the distribution and consumption of music both on the Internet (on platforms such as YouTube) and on television. Although Internet access is not yet widespread, public radio and television play a strong role in the dissemination of Angolan music.

Although there is an impressive community of musicians and composers, the dynamics of agency and promotion are not sufficiently developed, due to the limited share of professionalisation and economic sustainability of artists. Professional studios are mainly concentrated in urban areas (Luanda and Benguela) where in recent years several home studios have appeared, most of which are not officially registered. Angolan music is still quite unknown abroad, although some important artists have an international role and tour globally, especially in European countries. The links with international markets are weak for several reasons, including the insufficient quality of production, the high costs of travel, and musicians' own lack of knowledge of internationalization strategies.

Reference should also be made to the low penetration of the Patronage Law (Law No. 8/12 of 18 January) which was envisaged as contributing to the enhancement of Angolan cultural products abroad. It has failed to attract private investment and its impact is still quite limited.

Recommendations

Transversal

- Train the different agents (public and private) for the structuring and organization of the sector across the different phases of the value chain (creation, production, edition, distribution, and regulation) to generate a greater contribution to the cultural and creative industries.
- Develop a model of support for musical creation and production based on a public–private partnership between the government and the agents of the sector. A notable example is the case of the city of Berlin.⁴⁶
- Promote widespread access of creators to the Internet and technological platforms for production, distribution, and access to digital content.
- Create a public–private structure specialized in the promotion and distribution of Angolan music abroad (i.e. an Angola Music Office), similar to France’s Bureau Export.⁴⁷

Public sector

- Reinforce the training offering in the technical and academic areas of music, highlighting the stimulation of professional training of the different agents linked to the music sector, particularly in the economic dimensions of: business management, entrepreneurship, fiscal aspects, legal framework, etc.
- Develop an effective system of copyright protection, in a model that involves the active participation of the artists, together with the entities in charge.
- Support the formalization of the professional artist status, through the structuring of actions related to professional portfolios and access to social security.
- Simplify administrative procedures, reducing the bureaucracy that burdens the sector and decreasing the weight of taxation and customs duties in the total cost of records produced by Angolan artists.
- Value the working conditions of musicians, particularly those in the areas of folklore and traditional music.



- Map the showrooms and cultural houses across the Angolan territory.
- Promote the production and transmission of knowledge about the history of Angolan music, in particular semba, and its relevant role in building the cultural consciousness of the country, so that this knowledge can be transmitted to younger generations.
- Promote the effectiveness of the Patronage Law, which has not been able to generate a reinforcement of private investment in the sector.
- Consider adoption of local content quotas and support the profusion of broadcasting services.

Private sector

- Organize sectoral representation to create an independent agency that contributes to the professionalization and internationalization of the sector, as well as to stimulate publishing and distribution.
- Develop a sector model based on cooperation among the sector's agents, with a support base that offers training, courses, and information, in collaboration with entities that develop research.⁴⁸
- Foster dynamics of cooperation and articulation between agents of the music industry and tour operators.
- Promote greater awareness of the private sector for the effective exploitation of the Patronage Law.
- Promote the hosting of an International Music Fair in Angola and support the participation of Angolan artists at similar international events.⁴⁹
- Facilitate information and organization of the sector in conjunction with booking agencies in Europe.
- Enable the mapping and registration of professionals involved in the music production chain including the production of events, parties, fairs, festivals, and national and international exhibitions.





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B. Cinema, audiovisual and digital media

Context

Angola has a cultural and historical connection with the cinematographic arts, supported by a prestigious tradition and a creative community with international recognition. Angolan cinema has its own identity, shaped by the history of the country, and it stands out as one of the CCIs with the greatest potential for internationalization.

The first motion picture filmed in Angola, when it was as a Portuguese colony, was *O Caminho de Ferro de Benguela* (The Benguela Railway), produced in 1913 and directed by Artur Pereira. Until the end of the 1940s, the General Agency of the Colonies and the “film missions” to Angola, produced a series of documentaries and the nation’s first fiction feature film, *The Empire Spell* (1940), by António Lopes Ribeiro. During the 1950s and 1960s, documentaries on the natural and cultural resources of the Angolan territory were produced, among other entities, by the Army Cartographic Service, the Angolan Information and Tourism Centre (CITA), Telecine-Moro and Cinangola Filmes. The documentary *Angola, na Guerra e no Progresso* (1971), by Lieutenant Quirino Simões, was the first Portuguese film in 70mm format.

It was during the colonial war that the greatest number of fiction productions were recorded. At the same time, since the late 1960s, the recordings of anti-colonial guerrilla warfare by MPLA’s Department of Information and Propaganda and the films *Monangambê* (1971) and *Sambizanga* (1972), by Sarah Maldoror, inspired by the works of Luandino Vieira, represented an intervention cinema that coincided with the country’s independence. After the proclamation of independence in 1975, there was a bet on intensive staff training at the Promocine film cooperative and the Televisão Popular de Angola (TPA). Over that period, the cinema sector started to document a new country, following popular mobilization, workers’ conditions, and political-military activities. These were films of great importance for the onset of a more sophisticated Angolan cinematography. The milestone of international co-productions with Portugal was production of the film *Miradouro da Lua* (1992), which provided the basis for the subsequent creation of the Portuguese-speaking African countries (PALOP) film support fund (where Angolan productions are supported).

Several key institutional moments have impacted cinema and audiovisual production in Angola. The Angolan Film Institute (IAC) and the National Film Laboratory (LNC) were created, together with TPA, as the bodies responsible

for film production in the country. Later, in a re-modelling of the Angolan state apparatus in 1999, the LNC and IAC were dissolved, and their functions were integrated in the National Institute of Cultural Industries. The Angolan Film, Audiovisual and Multimedia Institute (IACAM) was created in 2003. The Cinemateca Nacional de Angola was founded in 1980 with the mission to conserve and disseminate cinematographic and audiovisual works. In 2012, the Law of Cinema and Audiovisual was approved with the mission of contributing to the promotion, development and protection of cinema and audiovisual activity, assuming three principles: intellectual property, artistic freedom, and respect for the Angolan historical and cultural heritage.

Currently, application of the Cinema and Audiovisual Development Fund and Cinema Support Law (*Lei de Apoio ao Cinema*) is practically non-existent, as there is no government strategy and effort toward the production, distribution, and exhibition sector, despite the high interest. There are difficulties around materialization of ambition, and lack of stability and clear strategy. The *Lei de Apoio ao Cinema* was drafted according to the Portuguese Cinema Law, then modified according to the Brazilian Cinema Support Law. Although the law establishes a financial support fund for the realization of several short and feature films, these goals have not yet been met.

Education, training, and research

At the secondary school level, CEARTE is the only entity that offers training in cinema production. CEARTE offers two courses out of seven planned for the film sector: animation and multimedia technician; and production technician. However, they lack the appropriate teaching materials.

At the level of both public and private higher education there is a formative offering of degrees in cinematography and audiovisuals, with different designations. Such courses are only in development phase, and remain more theoretical rather than practical.

As in other sectors, the Instituto Superior das Artes assumes an important role as a reference school in cinema, along with other institutions such as the Politécnico Metropolitano de Angola and the Universidade Independente de Angola. The training offered is technical; and is performed practically in television (TV) stations. For example, camerapeople, editors, costume designers and other workers in the film production chain end up gaining work experience through direct involvement in working at the television channels.

Another major project relevant to Angola is documenting cinema history on the continent. The Archive of Historic Cinemas of Africa project is a partnership between the Goethe-Institut and the director/actor Miguel Hurst. It researches and disseminates information on the built cinema heritage of the continent, particularly in Angola, and draws attention to the recovery of some of the most emblematic spaces for cinemas across Africa. The result of this research is a published book, *Angola Cinemas*, which includes a photographic record by Walter Fernandes of several abandoned movie theatres in the country. Also of note is the study, *Angola, the birth of a Nation*, by Maria do Carmo Piçarra and Jorge António, which is a survey on film production in Angola, looking at the contribution of this art back to the genesis of the Angolan nation.

Creation and production

Angolan cinema has outstanding names that remain references for new generations, and include the artist António Ole, Tuy Duarte de Carvalho, brothers Henriques, Asdrubal Rebelo, Orlando Fortunato, Zezé Gamboa, and M^a João Ganga. From the new generation of directors, Hojy Fu, Carlos Araújo, Mawete Paciência, Henrique Narciso “Dito”, Biju Garizim, Manuel Narciso, Fradique (Mário Bastos), and Jorge Cohen stand out. This new generation has been repositioning Angola’s film identity.

For example, Generation 80 is a production company that, since its inception 10 years ago, has developed an important role in the creation and promotion of independent and authored Angolan cinema, dedicating itself to the production of short and feature films, and documentaries. Its work has been recognized at several international film festivals, such as Malaga, Rotterdam, Fribourg, and Rio de Janeiro, among others. For Generation 80, the production of films is at low cost, due to the existing equipment and international funds shortage. Cinema in



Angola is not yet a consolidated business. Nevertheless, Generation 80's productions are extremely promising. An example of this was the film *Air Conditioner* (2020), shown in Rotterdam, Saudi Arabia, Switzerland, and Austria. The companies, Obelisco Comunicação Visual, Giant Sables Media Entertainment, and Clé Entertainment, also stand out in the production panorama.

Among the new wave of directors, Nuno Barreto, director of *O Mambo* (2018), which was produced on a budget of only 20 thousand kwanzas (US\$20), won the Best Short Film Award at the festival of Portuguese language cinema in 2019. While it is noteworthy that an award-winning production can be made on a small budget, this does not mean that the sector does not require larger support/budgets.

One feature film and two documentaries are produced on average per year in Angola. According to the National Development Plan 2018–2022, the goal was to support the production of five short documentaries by 2022. Local television channels do not have enough resources to produce film productions, and short films and documentaries are mainly created by ZAP, TPA 1 and 2. Angola has previously produced two very successful soap operas – *Jikulumessu: Abre o Olho* (2014–2015) produced by Semba Comunicação, and *Windeck* (2012–2013). Both screened on Brazilian television, through a partnership with TV Brasil, and RTP1 of Portugal. However, this production capacity seems to have been lost in Angola.

Some professionals are of the opinion that the Government should invest in the production of quality national content and use executive producers with a more commercial mentality (who can fundraise and find sponsorships), as well as good writers who produce appealing content and storylines. Community television production is an area that could be explored through private funding and where innovation could be made. The intention to create a trade union that regulates and organizes the sector, integrating it actively in the artistic, social, and economic dynamics of the country, should be highlighted.

Distribution, display, and consumption

Independent Angola inherited a total of 24 movie theatres. These theatres are currently in a state of disrepair and with compromised infrastructure; and the Angolan State has no resources to maintain or refurbish these spaces. However, most of these spaces form part of the country's built cultural heritage and their potential for renovation is great. Angola's movie theatre infrastructure was mostly nationalized in the 1980s and the management of these spaces is under the protection of EDECINE (the state-owned company situated under the ambit of MCTA). EDECINE is undergoing a privatization process (to transfer part of the rooms to private management and use), but none of these rooms have been in operation since approximately 1992, and recently there have been no renovated rooms.



The places of cinema consumption, both theatres and open-air cinemas, play an important role in the history of Angolan cinema, with emphasis on some iconic spaces in Luanda: Miramar Cinemas, Avis (now Karl Marx), Restauração (where today the National Assembly works), Império (now Atlantic), São Paulo, Nacional, Tivoli (Corimba), Tropical, Kipaka, Ngola Cine. A substantial part of these rooms is now deactivated or operate at reduced activity.

There are currently 44 active commercial cinemas divided between the ZAP and Cinemax companies. In 2016 ZAP, the largest Angolan satellite TV operator, accounted for 70 per cent of the entertainment quota on television and it owns seven movie theatres. By the end of 2020, two new movie theatres were expected to be delivered, bringing the number of theatres distributed across shopping centres in Luanda to ten. Cinemax, a company managed by the Zahara group, has 37 movie theatres across the country. Currently, approximately 380,000 tickets are sold per year at ZAP Cinemas and approximately 600,000 at Cinemax ones. In 2016, ZAP inaugurated its first cinema complex in Luanda, with seven cinemas and 1,600 seats. ZAP has an agreement with Lusomundo, Pris and Big Picture distributors, accessing the productions of all major international studios for display in Angola.

The Luanda International Festival (FIC Luanda), which was created in 2008, had six editions and was discontinued only because of the lack of support and government strategies; and only a few others remain. The Instituto Camões–Portuguese Cultural Centre and the Cazenga Soap Factory have recently hosted film festivals.

It was announced in the beginning of 2020 that during the year, the first Angolan film will premiere on the Netflix streaming platform. The film, *Dias Santana* (2016), already released at Cannes Film Festival, is an Angolan–South African co-production by Giant Sables Media Entertainment.

Especially in the suburbs of the capital, the taste for cinema remains alive among the youth, highlighting the interest in cinema made by amateur producers, against the background of the musical style Kuduro. While artistically and technically weak, this movement has had the merit of reactivating some cinema circuits, and taking advantage of infrastructure that is underutilized.

There is space for the diffusion of films, series, and educational videos which can be sold to the public and private education system. There are also possibilities of reaching a niche of younger consumers who are already looking for more alternative and local films. TV Zimbo uses OUR Cinema as a platform for screening of alternative, local, or art cinema. There are also rooms at ZAP and Cinemax dedicated to exhibiting alternative productions, despite the low demand.

Recommendations

Transversal

- Increase Angolan film production, which is currently very low (less than three films per year) due to the low level of public and private investment.
- Reformulate the role of public entities, both in the dimension of support of the activity and in the development of adequate legislation, with the active participation of the sector.
- Create permanent forums for debate and discussion between public and private agents, reinforcing trust between producers and investors, both national and international.
- Improve labour relations in the sector by establishing reference mechanisms in the production process (for example by defining what a cameraperson or publisher does, and the daily and hourly costs).
- Support professional education through public and private organizations.

Public sector

- Re-evaluate the process of privatization of EDECINE and/or verify the possibility of a decree that avoids the demolition of movie theatres or their use for other purposes.
- Promote the knowledge and distribution of Angolan cinema, for example through the creation of a space for national cinema on public television.
- Promote studies to quantify the sector's contribution to the economy and job generation in the country.
- Increase the level of public funding for film production, either by boosting the current calls for support or by strengthening international co-productions.
- Guarantee dynamism in the application of the Cinema Law, which is insufficiently applied and not bolstering the creative capital of the country.
- Create mechanisms to facilitate production by public authorities such as production licenses, logistics, etc.
- Promote the effectiveness of the Patronage Law, which has not been able to reinforce private investment in the sector.
- Consider resuming the activity of the *Cinemateca Nacional* as a reference entity in programming, archiving, research, and film literacy.

Private sector

- Boost national production by international collaborations and co-productions.
- Strengthen the institutional representation of agents and professionals in the sector.
- Examine other means of international funding for co-productions such as the Creative Europe MEDIA strand⁵⁰ and initiatives in the pan-African film industry.⁵¹
- Enhance capacity building around international distribution, and specifically in digital media. This could include the creation of a private representative entity that can organize matchmaking and participation in international fairs and markets, especially in Europe, such as the Berlinale Africa Hub.



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C. Start-ups and video games

Context: Start-ups

There are, on average, formally 3,000–3,500 people working in the start-up and innovation sector in Angola according to research conducted by BriterBridges, whose series of industry maps or #EcosystemMaps⁵² are built in close partnership with the main players in the technology industry. The maps provide a comprehensive view of the main stakeholders involved in the ecosystem, from entrepreneurs to sponsors and events.

There is no regulatory legislation or specific government support for the sector, either as a credit line or tax exemption; and the scene is very fragmented. The Angola–UCAN Catholic University Incubator, for example, launched in 2016, has a co-working space and an individual room for start-ups. In 2018, the incubator, which received a US\$12 million contribution from the Angolan Development Bank, served as an accelerator for eight projects, of which four became companies, including solutions for the pharmaceutical sector. It also received support from Orange Corners (the Dutch Embassy in Angola) in the same year. Orange Corners Angola⁵³ is a space where young university students and entrepreneurs are given all the tools needed to take their ideas into reality. They are given access to the knowledge, tools, and resources they need to leverage their business ideas, and are connected to a network of entrepreneurs, the marketplace, and new opportunities.

Conversely, another incubator, Accelera Angola, which has four founding partners and started operating in 2018, has received no financial support from the Angolan government.

Context: Gaming

The video game industry is one of the most rapidly growing industries worldwide, enjoying increasing demand, and benefiting from a process of globalization in access to technologies and Internet connection. According to Newzoo, the Dutch agency that provides the economic data on the sector worldwide, the gaming industry market was a US\$152.1 billion industry in 2019. It is expected that by 2023, the sector's growth will be 10 per cent per year. Most African gamers play on servers based in Europe.

In the specific case of Angola, there is a high consumption of gaming services, with growing demand from the youth for premium gaming experiences and connection to other user networks. According to research by Angola Cables there was an average of 50,000 gamers playing in the country, as of March 2020.

The demand, together with the growing productive supply nationally, demonstrates the potential for development and economic exploitation of gaming. Meanwhile, gaming has been recognized as an official sport, only adding more impetus to the sector's growth.

In Angola, gaming still struggles to be accepted as an official sport, amid the preconceived idea that gaming is addictive. However, in 2019 there was an official gaming event in Luanda, which drew 200 players. Gaming is an expensive sport from a data perspective, and Angola has a significant challenge in its high Internet costs. If solved or minimized, this barrier to entry could drive down unemployment among the youth. Despite efforts to provide the country with a more fluid, fast, and uninterrupted Internet by Angola Cables, the price of redistributing the value of the Internet is extremely high and inaccessible to young people, who are mostly unemployed.

It is difficult to measure the success of gaming and the actual number of users in Angola. For example, in the case of the game *Zungueira Run*, there have been 50,000 downloads since it was made available. But this is not representative of the actual number of users, since more than one player can use the same download.

Angola Cables recently presented the ACGAMING project to the Ministry of Youth and Sports. The project is built around three pillars:

1. Gaming infrastructure in terms of availability of games to play and devices (Internet cost, computer cost, devices, and international payments) to ensure gameplay.
2. Space that the community could use for gaming.
3. Demystification of the idea that games are addictive, by demonstrating that the gaming sector generates employment to change people's perception.

The first Angolan gaming championship, held in December 2019 at Belas Shopping, gathered between 300 and 400 people.

Education, training, and research

The training necessary for the design, creation and programming of online games is an innovative area of education and encompasses multidisciplinary dimensions including computer science, programming, design, and telecommunication technologies, among others. In higher education, there is not yet an offering focused on this specific sector. Public and private higher education institutions include courses in computer engineering, telecommunications engineering, and electronic engineering.

To fill the training gap in the sector, Bantu Games has partnered with Bukka to teach a free course at the *Instituto Superior de Telecomunicações* for young people interested in entering the sector. Currently, Bukka is working on specific game development and 3D training on its online platform. There are entrepreneurship trainings for start-ups through Orange Corners, or the "Who wants to be an entrepreneur" (*Quem quer ser Empreendedor*) programme of the Embassy of the United States. *Quem quer ser Empreendedor* has been operational for two years, and is implemented by Acelera Angola, which manages the call for proposals. The programme received 1,000 applications. Acelera Angola selected 50 entrepreneurs and then narrowed the pool down to 20. The five ultimate winners won US\$10,000 to invest in their companies and initiatives.

Creation and production: Start-ups

Angola's start-ups operate mainly in fintech, agri-tech, insurance tech, and mobility. Accelera Angola, which functions as an ecosystem builder, has 50 incubated companies working in acceleration and entrepreneurship. In January 2019, some initiatives were created including the Future Agro Challenge, Hub, Community, and Entrepreneur's Club. Currently, Accelera Angola has two co-working spaces. The Accelerator works within corporate social responsibility areas to develop programmes for companies as a kind of research and development activity. Accelera Angola develops training catalogues and captures international resources, mainly for training of trainers. Banks and Unitel also have their own area of innovation. Angola has a virtual currency through the Banco Bai called E-Kwanza, which is a concrete solution for digital payments. Initiatives like this could serve as interfaces to help with international payments, via, for example, Paypal and Amazon.

According to the Angolan Intellectual Property Institute, there are no registrations of innovations, technology, games, and new media in the country. According to members of the innovation sectors, when achieved, innovation is patented outside Angola due to greater external agility in the registration processes.

Build. Ship. Scale



Creation and production: Gaming

The creative sector of game development is constantly growing, with the emergence of new creators. However, challenges around stabilizing and making the business and production costs profitable mean that creators do not stay in the market for a long time.

Bantu Games is a company specialized in online game creation. Its biggest bet was the game *Zungueira Run*, an infinite race game that portrays the reality of street vendors in Luanda who run away from the municipal authorities. Bantu Games received a financial contribution from PlatinumLine – an Angolan multi-media and entertainment news company covering covers the main entertainment events in Angola and the African continent – to develop its first projects. Bantu Games now focuses on business-to-business activities, and provides free and specialized training to young people. The other major Angolan games company is Interactive Flow.

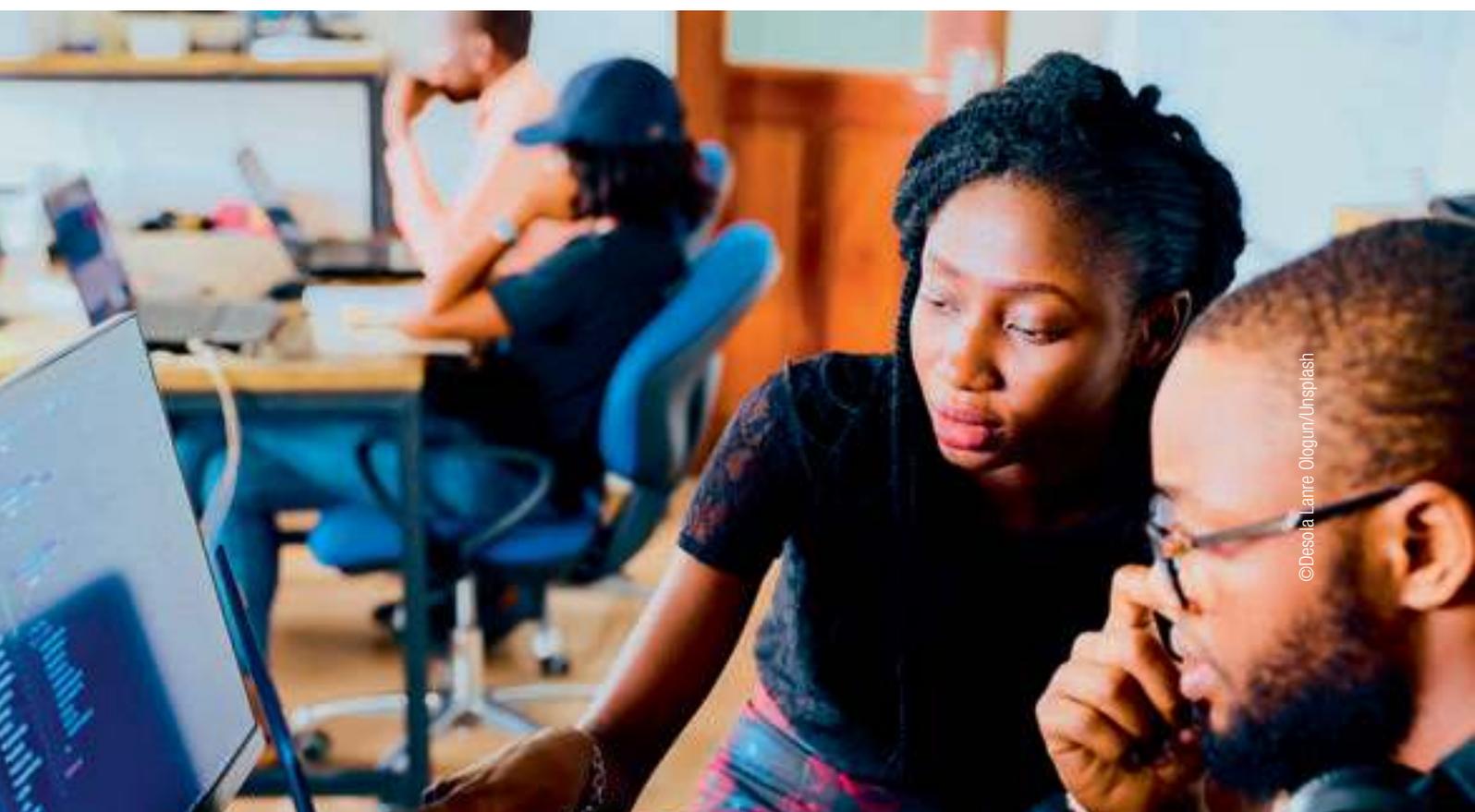
On average between 50 and 60 video games are developed in Angola per year, but not registered with the Angolan Institute of Intellectual Property. A big driver of creation in this sector is the National Contest for the Creation of Digital Games, now in its fifth edition. The contest is organized by the Methodist University of Angola, Agostinho Neto University, and the Higher Polytechnic Metropolitan Institute of Angola, in partnership with CCBA–Casa Cultural Brasil Angola. Other initiatives that have awarded agents in the sector are the Imagine Cup, the Angolan Creator/Inventor Fair and Technological Talents.

Distribution

On the distribution front, several actors support distribution efforts. Angonix is a neutral platform for Internet traffic exchange, located in Luanda. It interconnects global networks, network operators, and content providers to maintain local Internet traffic, while offering content providers and international networks a peering base on the African continent.

The lack of access to online payment methods and the impossibility of international dollar payments makes the transactions associated with start-ups and video games difficult. However, the GGCoin currency supports BAI-Banco Atlântico, provides a nascent solution for digital payments.

There is also a parallel market to video games, with numerous sites and discussion blogs, such as the Angolan Game Association that popularize gaming distribution.



Recommendations

Transversal

- Improve the quality and cost of Internet access.
- Improve the process of registration of intellectual property, making it clearer, faster, and more effective for gamers and innovators.
- Develop a training centre (in the learning-by-doing model), for example in a physical incubator that facilitates Internet access for creators.
- Elaborate development plans to increase competitiveness and strengthen the sustainability of creative clusters.⁵⁴
- Improve the national and international payment system for the acquisition of equipment, software, and computer programmes and gadgets.
- Create legislation for start-ups.⁵⁵

Public sector

- Include video games and the innovation sectors as part of the classification of the CCI.
- Approach creators and innovators to find solutions, through games and digital platforms, for solving socio-economic problems in the country.
- Encourage the teaching of digital creation and innovation in public education (early childhood, high school, and college).
- Support universities so that students who develop projects can have access to a specific fund to continue their studies (for example the National Bank of Angola and the Catholic University).
- Reduce the tax burden of specific equipment for innovation and technology.

Private sector

- Promote the mapping of market opportunities.
- Give incentives to banks to create incubators.⁵⁶
- Strengthen the existing network of incubators and the Angola Gamers Association network for participation in international fairs and events either by obtaining funding from the Angolan Government or by funding from development partners.
- Combine the country's heritage with gaming and digital sectors, for example, develop new local applications and games, valuing the country's heritage, history, and ethnic origins.



D. Performing arts

Context

Angola's **theatre** scene captured and contributed to the cultural formation of the Angolan nation, which preceded independence in 1975. In the years prior to independence, an environment of artistic creation was emerging, with groups of actors, authors, and playwrights breaking with the standards of what, until then, had been theatre controlled by the regime. The African League was a stronghold of the nationalist cultural expression movement and the birthplace of theatre groups such as Teatro Gexto (Experimental Theatre Group), through which renowned personalities such as António Domingos Van-Dúnem and Gabriel Leitão passed. The Teatro-Musical Ngongo Group, formed in 1961 and extinguished in the following decade, was responsible for attempting to bring the first play in Kimbundu to the stage. In the years preceding independence, the first Angolan playwrights appeared: Domingos Van-Dúnem, António Cabo, and Orlando de Albuquerque.

In independent Angola, there are opportunities for greater artistic expression, in which theatre has taken an active role. It is under this scenario that the Tshingaje group was formed, led by José Mena Abrantes and César Teixeira, who presented the first post-independence spectacle, *The Popular Power*. The Xilenga-Teatro group presented *This is How It All Happened*, a play that emerges from the oral narrative *tchokwe* and marks the first step towards the presence of the oral tradition of the Angolan people on the country's stages.

The School of Theatre and Dance was founded in 1976. It is the originator of the Group of Theatre Amateurs and presented, with the contribution of Cuban trainers, the first Angolan play in an international territory. The play, *História de Angola*, was performed in São Tomé and Príncipe and Nigeria between 1977 and 1978.

It is in the late 1980s that some of the most relevant theatre groups appeared, such as the Coletivo das Artes Horizonte Nzinga Mbanje, founded in 1986, and Elinga Teatro, which was formed by José Mena Abrantes in 1988. These groups remain active today and make an essential contribution in the development of the sector and in its international positioning.

The AAT (Angolan Theatre Association) was established in 2006. It is a representative entity of the sector's agents and has 450 registered groups all over the country.

Dance, besides being an artistic expression, in Angola is a cultural and social manifestation. Traditional and popular dance is strongly linked to the daily aspects of the communities, communicating aspects of cultural and religious life, traditional rituals, and also a dimension of social intervention. Examples of popular dances are the kabetula, the kazukuta, and the head dance. In its traditional dimension, dance is accompanied by traditional instruments, with a focus on percussion accompanied by chants and with a choreographic energy inspired by the folklore of each region. The various musical influences that have developed in Angola have given rise to styles of music that have also translated into dance genres such as kizomba, semba, and kuduro. Kizomba is a dance that quickly became popular throughout the world, and is taught in schools in the United States of America, Portugal, France and South Africa. Besides its strong popular and traditional character, Angolan dance is also expressed through classical and contemporary language.

Angola did not have a tradition of modern dance after independence, but thanks to various individual efforts it became the fourth country on the African continent to establish a contemporary dance company, the Companhia de Dança Contemporânea de Angola, whose founder Ana Clara Guerra-Marques, is internationally recognized. This is the only professional Angolan dance company.

The appreciation of dance as a technique and an area of artistic study still needs to be developed in society in general, and particularly with policymakers. The idea that dance, like other arts, is entertainment often prevails, and therefore it is believed it does not need to be taught or supported by the State. In general, dance as an amateur sector is stronger than the professional dance sector. Many are dedicated to teaching and learning the various types of dances, but the sector is not regulated.

Education, training, and research

The educational offering in performing disciplines such as theatre and dance is divided into formal and informal education. In informal education, the role of amateur dance and theatre groups stands out, where teaching and learning are done through observation and practice. However, there are already groups that encourage training within the formal framework, as is the case of the Horizonte Nzinga Mbanje Collective of Arts.

In the field of private dance teaching, the Alfa Ómega dance school, founded in 1999, teaches subjects such as classical ballet, acrobatic ballet, tap dance, and jazz, but also includes other styles such as contemporary dance, semba, kizomba, hip-hop, and afro. The school, which has about 120 students of various ages, has worked on its own productions staged in the capital. CDC Angola also regularly organizes and supports training activities such as workshops, master classes, seminars, open classes, among other pedagogical work.

The formal educational offering, at the basic and secondary levels, is concentrated at CEARTE, Angola's Polytechnic Institute of Arts, the only public technical–professional institution at high school level in the arts sector in Angola, offering plastic arts, dance, theatre, and music training. As far as higher education is concerned, artistic training is concentrated at the Instituto Superior das Artes across the same disciplines of plastic arts, music, theatre, but including film.

The National Institute for Artistic Training is the Ministry's organ in charge of guiding and coordinating all artistic training structures of an academic nature, in the field of music, dance, theatre and plastic arts. Especially in rural areas of the country, traditional dances are taught in initiation schools, as part of the learning of social and spiritual life – essentially culture. For example, among the Cokwe community, in the Mukanda boys' initiation school, young people are taught to be *Akixe*, or masked dancers. However, within the dance groups, education is very informal. There have also been schools/private teachers that provide dance training services in a playful and extracurricular context.

There is a need to regulate artistic education in Angola to make the dance and performing arts sector, as well as other sectors, more professional, as well as to protect the public by ensuring the quality of the offerings.

Creation and production

In 2019, the AAT had about 450 registered groups, more than a hundred of which are based in Luanda, demonstrating the strong presence of the sector in the capital. AAT has a total of 6,559 registered agents on its books. In addition, there are numerous unorganized amateur groups that are not accounted for by AAT. Some of the plays that have most marked the history of the Angolan theatre are *The Wizard and the Intelligent* by Étu Lene; *Cassinda does not go back* by Nguizane Tuxicane; and *Hotel Comarca* by Henrique Artes.

The sector is divided into groups that, organized or not, carry out the important work of maintaining theatre in Angola, a task that has proven difficult over the years. Among the hundreds of existing groups, the Collective of Arts of Horizonte Njinga Mbande, the Collective of Renewable Arts, the Nucleus of Arts of Pitabel, the Henrique Artes Theatre Group, the Oasis, the Elinga Theatre, the Miragens Theatre and Étu Lene Companhia de Dança Contemporânea stand out for their national activity and international presence.

Similarly, the practitioners of traditional and popular dances also organize themselves in groups. The confluence of theatre and dance as disciplines working simultaneously is quite common in the sector and in Angola. However, there are groups that are exclusively dedicated to the practice and teaching of traditional dances such as kabetula, dizanda, kazukuta and even semba and rebita. These groups, such as the Island World Union and the Kanbocomeu Workers Union, gain a special stage in the carnival celebrations that take place in several cities, the most impressive one being in the capital. The Congresso de Salsa e Kizomba organized by PedSalsa (a private dance company) with the participation of international dancers, has also been held in Angola since 2011. In the field of private dance teaching, Alfa Ómega, mentioned above, continues to play an important role.

Contemporary dance is the area that has stood out the most in recent years since the founding of the Companhia de Dança Contemporânea de Angola in 1991. The company, which is part of the International Dance Council of UNESCO, has presented hundreds of shows on international stages and toured in Europe, and at the moment is the greatest reference for Angolan contemporary dance in the world. It is an ambassador of contemporary Angolan culture in the form of dance.

Exhibition

The National Cine-Theatre, managed by the Caxinde Tea Association, is one of the most important theatres in the capital and the country. The Cultural Centres and the Houses of Culture provide space for the presentation of plays, given that in several provinces of the country, theatre groups face logistical difficulties, particularly in terms of the space needed to be able to present their work.

The National Arts Award, an initiative of the Ministry of Culture, is an event that was instituted in 2000 with the purpose of awarding prizes to creators in the disciplines of literature, film and audiovisual, plastic arts, performing arts, and research in human and social sciences. In the field of theatre, this award has proved to be very important for the actors in the sector and in driving recognition.

The International Theatre Circuit, which takes place annually in Luanda since 2019, is an important moment for the promotion of **Angolan theatre** in other markets, and exchange of experiences and learning. In 2019, the 3rd Benguela Theatre Marathon was also celebrated, the Mar-kit Teatro, which counts on the presence of several national groups, consists of a non-profit theatre exhibition and provides a meeting point for the sector's agents and debate about their reality. Although with a tenuous presence, there is an online platform to promote Angolan theatre, the Theatre Forum, which disseminates the work and testimonies about the sector through YouTube.

Traditional and popular **dances** have a strong display space within the communities, in the public space of daily life and on the streets, where the main cultural celebrations of this nature take place, but especially in Luanda and Lobito. The most popular dances nowadays, such as kizomba, semba and kuduro, are put into practice in clubs and nightlife spaces. In turn, contemporary dance approaches the reality of the theatre as far as its exhibition is concerned.

CDC Angola has been performing dance seasons every year, a practice it introduced in Angola, and which it has been supporting for about 30 years. This company has played a pioneering and innovative role in the country, maintaining in parallel a programme of artistic residencies and international tours.

The online platform, Neovibe, is a space for promotion and dissemination of Angolan artists in various areas, from visual arts to music, theatre, and dance.

Recommendations

Transversal

- Develop awareness campaigns about the benefits of artistic education in performing arts: social inclusion, well-being, school performance, etc.
- Promote the status of performing arts professionals, bringing classifications of who the professionals are in the productive chain.
- Consider theatre in a transversal way, on several fronts, not only in the dimension of social activism theatre, but also as a sector capable of generating content and income for other creative sectors, such as cinema, audiovisual, television and music, for example.
- Support and give international visibility to Kuduro festivals such as, *I love Kuduro* and *A Dança é Kuduro* held in Luanda, to generate tourism and create a cultural attraction for the country.

Public sector

- Strengthen the artistic training system and the creation of mechanisms to protect it, namely the creation of a Sub-System for Artistic Education and Training.
- Promote awareness among policymakers of the importance of public financing of artistic sectors with less immediate economic potential, but with major gains in national and international public visibility in the medium and long term.
- Map and restore, through international partnerships, the theatres and cinemas of Angola.
- Promote the use of the Patronage Law to support the sector.

Private sector

- Develop the work of crews (groups) that connect music and audiovisual for video clips recording.
- Raise awareness of potential sponsors of the importance of supporting the sector, given the benefits to society in physical, mental/emotional, and cultural terms.
- Creation of a label *Kuduro made in Angola* for artists to use this brand and promote it internationally in dance and happenings festivals.





E. Architecture, design, crafts, and fashion

Context

As an economic and creative activity, **architecture** in Angola is still a sector in the consolidation phase. The production of internal knowledge and its application are in the process of stabilization. It is very much still necessary to invest in the development of the sector, which also assists in the import of architectural services from international studios.

Design is a part of CCI that deserves particular attention because of the breadth of creative disciplines it includes, and the potential for transformation of cultural and social experiences that its creative process can trigger. In the general panorama of the sector, there are positive national developments underway, with a focus on structuring the supply of designed goods and services and their competitiveness. In Angola, design covers many areas from culture to urban space; and interior design in particular – associated with the design of furniture and decoration articles – is a contributor to the sector's exports. One of the most prominent branches of design, with a strong drive and potential for internationalization, is fashion design. Design is a critical input and tool for other CCIs such as crafts, also highly exportable, and activities that draw heavily on various disciplines of design.

Angolan **handicraft** is distinguished by its richness and diversity. Still considered an amateur activity with little business expression, it is a sector with a high potential for creating economic value and employment. This activity uses the abundant raw materials of the country and reflects the influences of the environment, whether in the materials it uses, the meaning that is conveyed in its representations, or the functionalities it responds to. In addition to their aesthetic value, Angolan handicraft articles generally have a functional purpose and an associated symbolic value. The supply of handicraft products in the Angolan market mirrors the reality of usage, and one can find articles in the form of basketry, furniture, natural jewellery, manufactured fabrics, fashion items, fashion accessories, ornaments, footwear, paintings, sculptures and wooden items, bamboo and ornamental stone, and musical instruments, among others.

The **fashion and textile** industry is in a development phase. Because of a global crisis in the textile industry, which has had repercussions throughout the sector, the agents of this industry are now working on the new positioning of their products in the national and international markets. On the other hand, the Angolan government has started a process of industry investment and restructuring to overcome a cotton production crisis.

Fashion in Angola is an emerging sector, with a new generation of creators and agents who intend to position themselves in the market. They are actively taking advantage of the global opportunities where an increasing number of African creatives are gaining space and establishing new trends. Fashion designers, models, producers, and entrepreneurs have been strengthening their role in the development of the sector and its internationalization, through investment in training, the organization of international events and exhibitions, new concepts of trade, and a clear interconnection with other branches of arts and design.

Education, training, and research

Architecture:

Instruction is present in the curriculum of public and private higher education entities, usually associated with urban design. There are also several projects and entities that have contributed to the dynamization of the sector, such as Beyond Entropy Africa, which has been developing research work on suburban Luanda, with the intention of intervening directly according to the needs of the territory. The Goethe-Institut Angola has supported this and other projects in the study, promotion, and growth of the Angolan architecture sector.

Design:

Training in design is mainly delivered as part of technical and professional education associated with the design field being taught. At the level of higher education, the Independent University of Angola and the Public Polytechnic Institutes in Namibe and Huila offer courses.

Handicraft:

The artisan techniques of production is passed, in most cases, from generation to generation, through apprenticeships and informal transmission based on observation and practice. However, handicraft is part of the formative offer of technical and professional level, both in the public and private sphere. The Peasant Network Consortium has developed relevant work in the formation, guidance, and training of local Angolan producers in various business branches, providing the necessary tools for the export of their products. The training areas include international marketing and administrative, customs, logistics and financial practices related to exports.



Fashion:

Courses in this sector are still concentrated in the levels of professional and technical basic education, with the denomination of “cut and sew”. At the level of higher education, the Instituto Superior de Artes proposes a degree in Fashion Design. The investment that the government has made in restructuring the sector also includes training its agents. The Ministry of Industry has taken on this role in the realization of Auscultation and Collection Workshops for the Study of the Value Chain of Textiles, Clothing and Footwear, organized in partnership with the Ministry of Economy and Planning.

Creation and production

Design:

Among the various disciplines of design, it is interior design that stands out in Angola, particularly because of its ability to generate value through exports. Generally, design activities have had modest development; but the sector, for example, is not in a position to and cannot independently market and communicate about its successes. An example of sector excellence comes in the form of The Soap Factory. As the first creation and support centre for young artists in Luanda, this space, located in an old factory, encompasses a creative and productive centre with workshops and training spaces in the areas of music, carpentry, locksmithing, design and technology. The focus of the project in recent years has been on furniture design and the reuse of materials in innovative solutions, driven by the values of sustainability.

Handicraft:

The production of handicrafts takes place mainly individually or in cooperatives and associations and is rarely associated with the business dimension. The Provincial Association of Artisans of Luanda (APROARTE) and the Cooperative of Artisans and Promoters of Arts (COAPRA) have developed relevant work regarding the protection and preservation of this activity and its agents. Their efforts focus on the creation of better conditions for the development of Angolan craftsmanship, namely through the creation of workshops, not only in Luanda, but also other provinces, and the recognition of this discipline as an integral contributor to the CCIs. Handicraft could become an engine of development and economic value creation generating sustainable income along the value chain for artisans, traders, or raw material producers. But the sector is disorganized and fragmented, marked by individualism, because of producers' need to generate income. Producers do not have regular and structured contact with demand profiles and their trends. They also lack structured knowledge regarding quality, design, standards, and systematic organization of the market, making supply fragile and uncompetitive, and minimizing handicraft's potential for internationalization.



Fashion:

A crisis in cotton production has triggered an economic downturn throughout the value chain of the textile and fashion industry, leading to factory closures and drastically hindering national ambitions to produce clothing. This crisis has led to public investment in the restructuring of the industry to restore the productive dynamics. The Teztang textile production plants in Luanda, Assola (formerly called África Têxtil) in Benguela, and SATEC in Dundo, were the targets of this intervention. The complete rehabilitation of the factories was given a boost through a line of financing from the Bank for International Cooperation of Japan, intermediated by the Angolan government.

As a creative sector, Angolan fashion presents remarkable dynamics. There are several designers and local brands which have stood out on the international scene, such as Nadir Tati, Soraya da Piedade and Dauvia Nijenhuis.

Distribution and display

Architecture:

Angolan architecture has maintained a regular presence at international events, for example, the recent participation of Angola in Expo Milano 2015 which had a focus on the celebration of the African Women's Day. Its curator (architect Paula Nascimento) won the Architecture for Woman award.

Design:

A large part of the work developed in this sector results from a direct creator–client relationship, without much recourse to promotion or distribution systems. In the area of urban furniture design, ARPINO came to position Angola on the international scene by winning the famous Red Dot award. As far as graphic design is concerned, Mwango Brain studio stands out as the entity responsible for creating Angola's brand and logo for its participation at Expo Dubai 2021.

Handicraft:

Whether in rural or urban areas, producers sell their goods mainly on the streets, but also in markets or to other traders, who assume the role of a warehouse for marketing and distribution. However, the production-to-consumption cycle is slow, increasing the stock period and consequently the sales price.

Fashion:

There is a stratified consumption of fashion goods in Angola. Clothing products that are produced on a larger scale and at more affordable prices to the population are often not high quality. These clothes are also not competitive with the second-hand imported products that dominate the market, and there is not yet large space for quality articles to be consumed by a larger Angolan market.

Angolan textile, clothing and footwear brands have assumed an increasingly predominant role in the market. The following brands stand out: Pretah, Oluchi, La Attitude, Geraldo Fashions, Sista Paiva, Rogue Wave, Wann Kiamy and A Rinn. Zeyangels Fashion is a distributor of Angolan brands in the national and international market, with representation in Luanda and other cities in the country, as well as in Paris, London, Berlin, and Portugal. Cláudia Mitter, its administrator, is also among those responsible for the Angola International Trade Show, which has the support of the Ministry of Culture in promoting the fashion sector and the textile industry globally.

Tussole Models, a modelling agency in Angola, organized the International Fashion Forum, the first edition of which took place in 2020, opening space for a debate on the future of the textile industry under current circumstances. Events such as Angola Fashion Week, Moda Cassenda and Angola International Fashion Show are important showcases for fashion professionals, gathering the attention of global agents in the sector, such as the magazines *Vogue* and *Elle*.

Recommendations

Transversal

- Foster education opportunities in the intermediate and superior levels in the various areas of design, with particular emphasis on the area of entrepreneurship.
- Enhance training for CCI agents in finance, business, project management, and intellectual property.
- Recognize the crafts associated with this sector as an integral part of cultural and creative sectors, including them in public dynamics and policies.
- Support better sectoral structures through the creation of or collaboration with associative entities of professionals, regulating and legislating their activities.

Public sector

- Attenuate the fiscal and customs loads applied to the products of these sectors, promoting exports.
- Create public mechanisms to support national brands through online and offline communication tools, such as local production certification seals.
- Position Angola in incentive programmes such as Fashionomics Africa; an initiative of the African Development Bank that aims to create an online platform for fashion designers to position their products in the global market. The network does not currently feature Angolan brands.
- Make the Patronage Law benefit architecture, design, crafts, and fashion.

Private sector

- Invest in the production technology of the textile industry to enable the creation of competitive products in the African fashion consumer market taking advantage of the growing reaffirmation of afro-fashion and modernization through afro-futurism.
- Invest in the participation of artist-in-residence programmes for the textile industry.⁵⁷
- Empower craftsmen to the dynamics of the market by creating platforms for collaborative work with designers, architects, and other creative professionals.



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F. Visual arts

Context

The visual arts sector in Angola is characterized by a diversity of influences. Traditional Angolan art is expressed in the most diverse forms, from painting to sculpture and engraving, and is closely linked to mysticism, cults, and rituals of different ethnicities and a spiritual connection with nature.

The ancient Angolan art, in the form of painting, sculpture and engraving, represents the presence of the ancient African kingdoms and the various ethnologists who still cohabit in the country today. These roots represent the base of African aesthetics, reinterpreted, and translated over the centuries by Angolan artists. Until the beginning of the 20th century, a naturalistic aesthetic prevailed in all artistic manifestations, influenced both by the European canons and by the presence of an imperial and colonial regime. In the second half of the 20th century, a range of artists emerged who broke with naturalist models, questioned the representativeness of art, and developed a more Africanized pictorial discourse through a re-reading of African arts, also denoting influences from movements such as vanguardism, surrealism, cubism, neorealism, and expressionism. It is through these influences, particularly surrealism, that Angolan artists began to build a bridge with the post-colonial period, starting to see art as a symbolic manifestation that opposes the process of artistic creation of the previous period.

As in music, these artists found in the search for an Angolan identity, an art; and in the search for African ancestral cultures and practices, a way to express a cultural identity. African and Angolan art is thus a product of the ethnic diversity it manifests and the meeting, over the centuries, of various civilizations, interactions, and experiences, within the continent and beyond.

Currently, a new generation of artists has fostered a fertile environment of creation in the country, positioning the contemporary art of Angola as a sector full of potential, and whose representations on the global art market and network are increasingly influential. These artists combine traditional manifestations of sculpture, painting and engraving with new techniques and tools such as photography and video. In doing so, they reflect, in their influences and representative forms in each creation, the cultural miscellany that characterizes the country, as an identity key to its artistic production.

Angolan contemporary art breaks boundaries and crosses the world, standing out for its innovation, the wide range of its manifestations, and its universal language of becoming a visual manifesto of Angolan culture.



In the cultural policy part of the National Development Plan 2018–2022, MINCULTUR took on the promotion and dissemination of plastic arts as a tool for and route toward combating ignorance, violence, and poverty, and as a way of building national identity. This document also reinforces the role of art and culture as important instruments of economic diversification, through the promotion of the creative and cultural industries.

Education, training, and research

Formal education in visual arts at the basic and secondary levels is concentrated at the CEARTE. Regarding higher education, artistic training is concentrated at the Instituto Superior das Artes. There are also training courses in technical and professional education in the areas of sculpture and artistic design. At the level of professional education, the drawing, painting, and pottery courses stand out. Artistic training is supported by the National Institute for Artistic Training.

According to the National Development Plan 2018–2022, framed in the Culture Policy, the promotion of art and cultural and creative industries through the implementation of Cultural Centres and Houses of Culture as spaces of cultural and artistic creation and dissemination is a priority intervention area. Artistic training is one of the instruments mentioned to achieve these objectives.

Creation and production

Contemporary artistic production mainly takes place in Luanda, which is a hub of dynamic creation in the areas of painting, photography, video, performance, and installation. Besides the most classical representations of the plastic arts, through painting, sculpture, engraving, among others, multimedia tools have been used repeatedly by contemporary artists in their latest creations.

Over the last decade, African art, with a great contribution from and by Angolan artists, has positioned itself in the networks of global diffusion and has emerged as a trendsetter in the sector worldwide. Artists support each other through the formation of associations and collectives whereby they promote their work in the national and international markets.

UNAP or the União Nacional de Artistas Plásticos (National Union of Plastic Artists), founded in 1977, is a cultural association that promotes and divulges Angola's artistic manifestations and is still active today. It is responsible for the organization of several exhibitions, events, and gatherings. UNAP works with BJAP (Brigade of Young Plastic Artists), a socio-professional association whose main purpose is to promote plastic arts and provide support to young creators.

Barefoot is a collective of cultural philanthropists advocating for the development and promotion of projects focused on cultural manifestations. It has a high incidence of work in the arts. It addresses the need for intervention in a sustained and grounded way to enhance the cultural movement in Angola. Its members are Januário Jano, Paula Nascimento, Suzana Sousa, Adalberto Cawaia, Ngoi Salucombo and Winnie Carmo. Their work includes the creation of platforms for collaboration and studies to train, educate, share, develop, and promote cultural

projects and initiatives. One of the most recent projects is the LUANDA Residence, a programme of artistic residencies with creators of PALOP, financed by the Calouste Gulbenkian Foundation, in Lisbon. Throughout the year, the Collective also carries out training and public interventions.

E-Studio is an artist collective founded by artist Rita GT that establishes a platform for collaboration between several artists from Angola and the rest of the African Diaspora. During 2020, the Angolan artist Nefwani Junior and other professional colleagues established the Emergency Artist Residency project. This project created an online point of confluence between artists and the public during COVID-19 mandated confinements. Following initial work, the artists have presented their creative process and plan to hold exhibitions with works resulting from the residency.

Display and distribution

Luanda has a network of art galleries that display national and international artists, including Espaço Luanda Arte, MOVART, Hall de Lima Pimentel, Jahmek Contemporary Art, Ar-ma Gallery, Atelier Grizef, Art Studio, This is Not a White Cube, and AOVC Galeria de Artes. The Espaço Luanda Arte has played an important role in cultural diplomacy, representing Angola at some of the biggest art fairs globally, such as the Paris Art and Design Fair, Also Known as Africa (AKAA), Cape Town Art Fair, and FNB Joburg Art Fair. The MOVART gallery has also ensured a programme of exhibitions and artistic residencies that have contributed to the dynamism of the sector.

The plastic arts market, still small in economic contribution, is dominated by gallerists and foreign entities, which also create a vibrant sector. The national network of museums and the network of Casas da Cultura are also important spaces for the presentation of the work of Angolan artists. The Portuguese Cultural Centre is an important agent in the promotion of the Angolan visual arts sector, both through exhibition work, public mediation, and agent training. The Sindika Dokolo Foundation, with one of the largest collections of contemporary African art, also promotes contemporary Angolan art. The Foundation participated in the organization of the Triennial of Luanda, an event that has helped to project the country's culture and visual arts internationally.

UNAP develops its own work to promote plastic artists, with the organization of exhibitions and fairs, contributing to their internationalization. In 2019, the association carried out a protocol with the Union of Portuguese Speaking Capital Cities, through which a mutual commitment was made to disseminate activities on the digital platforms of each of these entities. The Mostra de Jovens Criadores da CPLP is a biennial event. The last edition was held in Luanda in 2019, and featured an exhibition of works by young, emerging creators, and the event has become a vehicle for positioning the new generation of artists.

The Ministry of Culture has supported the presence of Angolan artists in international events, with emphasis on the country's representations at the Venice Biennale (in cooperation with ENSA –Insurance of Angola), Havana Biennial and São Paulo Biennial. In 2013, the debut year of the Venice Biennale, the photographer Edson Chagas collected the Golden Lion award for the project *Luanda, Encyclopedic City*. The representations of 2015 and 2017 were overseen by artist António Ole, who had already been awarded in 1986 at the Havana Biennale.

Still at the international level, the work of the contemporary artist Nástio Mosquito stands out. His work has already been exhibited in several international museums and galleries, including the Tate Modern Museum. It is also worth mentioning the ENSA Arte Award, a bi-annual national painting and sculpture competition, the BAI Arte Project (sponsored by BAI) and BFA Arte (sponsored by BFA)

Hangar Books (Lisbon) recently launched a publication on Angolan contemporary art, contributing to its recognition on the international scene.

Recommendations

Transversal

- Invest in the structuring and organization of the sector, covering different phases of the value chain (education, creation, distribution, and exhibition).
- Develop awareness campaigns about the benefits of artistic education: social inclusion, welfare, and school performance.
- Promote the status of arts professionals: students, teachers, and creators.
- Promote co-creations among photographers, painters, designers, sculptures, and stylists to understand the visual arts sector in a more transversal way.
- Encourage Angolan iconography in fashion, design, and craftsmanship by creating/offering a stronger visual identity.
- Raise awareness among the Angolan middle class about local visual arts, paintings, sculpture, and photographs.
- Creating campaigns of valorisation ranging from schools to television and social media are important.

Public sector

- Increase training opportunities from primary to university level in the various artistic disciplines.
- Increase support for artistic production in Angola, with particular emphasis on young artists, through funding for national and international residency and creative programs.
- Reduce imports of equipment and inputs used in the production chain, for example, cameras, 3D printers, inks, canvas and brushes, and encourage the national industry to produce these inputs.
- Make the Patronage Law benefit the visual arts sector.

Private sector

- Foster artistic creation through the organization of national and international contests, competitions, exhibitions, and residency programs.
- Encourage companies and industries to partner with artists by including iconography/art in product labels.
- Encourage companies and industries to acquire art from Angolan artists by filling private spaces such as company headquarters, banks, as well as public spaces such as streets and squares.



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G. Literature and publishing

Context

In Angola, reading is not a widespread habit. There are few bookstores, books are expensive, and libraries have no loan services, only offering face-to-face reading. There are no roaming libraries. The country has not yet joined the International Standard Book Number (ISBN) system, which makes it invisible to the world of literature. Although the Angolan oral tradition is significant, and offers a rich collection of tales, legends, fables, and poetry in various traditional languages, this abundance is not measurable, reinforcing the need for more research and documentation at this level.

Historically, the literary production movement in Angola began at the end of the 19th century with the publication of the press and took on particularly impressive proportions in the cities of Luanda and Benguela, still cultural centres to this day. Angola's first publication was an *Official Bulletin*, in 1845. It was followed in 1855 by *Aurora*, in newspaper format. Already in 1882, the first newspaper, *The Future of Angola*, appeared compiled in both the Portuguese and Kimbundo languages. It was these first publications that created the conditions for the literary phenomenon in the country. These pages circulated the liberal ideas that came from Europe, criticism of the social situation, and issues of linguistics, history, and ethnography of Angola.

Joaquim Dias Cordeiro de Matta, author of *Philosophia popular em provérbios angolenses* and a Portuguese–Kimbundo dictionary, is considered the first great writer in Angolan literature. In 1902, the first Angolan literary work was published, called *Luz e Crença* (Light and Belief). It gathered written essays, tales, poetry, biographies, history, and writing on other themes. By this time the Angolan Literary Association was founded. Its newspaper *Juventude Literária* (Literary Youth) assumed an education programme for the people of Angola. This work was perpetuated by the African National League, through the magazine *Angola*, whose first issue was published 1934, and assumed a role of producing doctrine, study, and educational propaganda. It is also in 1934 that the first Angolan novel, *O Segredo da Morta*, by António de Assis Jr was published.



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The Movement of the New Intellectuals of Angola began in the 1950s perpetuated through the magazine *Mensagem*, which fostered the literary creation into the next decades, although it only saw two editions. It was in the first years of the 1950s that Óscar Ribas launched the novel *Uanga*, one of the most representative pieces of Angolan literature to date. In 1957, following the work of the Movement of New Intellectuals of Angola, the Cultural Society of Angola appeared, publishing the magazine *Culture*. In 1963, the first Meeting of Writers of Angola took place.

The Angolan Writers Union (UEA) was founded in 1975. Its first president was Agostinho Neto. It is still active in its mission of promoting and spreading national literature. The UEA has 128 associated authors, although there are only about 90 active authors. The UEA has associates who reside outside Angola, for example, the Ambassador of Angola and cultural attaché for the press in France. Statutorily, members must pay monthly dues. But only 10–15 per cent of members pay their dues today. For members that are above 60 years of age, there is no obligation to pay. The Ministry of Culture funds the UEA, as it is a public institution, but the support is often delayed. For example, in 2020, there was no support, despite the impact of COVID-19.

Between 1985–1990, between 5,000 and 15,000 copies per book were published annually in Angola. Currently, the number has dropped to between a meagre 500 and 1,000 copies. It is rare that more than 1,500 copies are published per book, with these instances being supported by private actors.

The national literature tradition, while seeking to be specifically Angolan, is progressively moving towards a more outward market, trying to establish a stronger foothold in international literature. Angolan literature is also recognized in the Lusophone world. In 1997, the Camões Prize, the most prestigious in the Portuguese language, was awarded to Artur Maurício Pestana dos Santos, author and playwright best known as Pepetela. This distinction was again awarded to recognize the Angolan author, Luandino Vieira, in 2006.

The National Institute of Books and Disks was created in 1980. Its organic statute was reformed and published in 2006. It was, however, later incorporated into the National Institute of Creative Industries (INICC). In 2016, the Angolan Academy of Letters (AAL) was constituted by writers Henrique Lopes Guerra, António Botelho de Vasconcelos, and Boaventura da Silva Cardoso. It was created with the purpose of teaching, studying, and encouraging the use of the Portuguese language and the official languages, and the connection between them. Thanks to AAL, *Bird and Open Wings*, an anthology of Angolan tales was published by 36 writers, including Agostinho Neto, Ondjaki, and Luandino Vieira.

Education, training, and research

The Portuguese language is taught during several years in schools until higher education. A degree in Angolan Languages and Literatures is proposed by the Faculty of Letters of the Agostinho Neto University. Still in the sphere of public education, there is a degree offering in the Portuguese Language and in the teaching of the Portuguese Language. This offering is mainly concentrated in the institutions of the capital. In the context of private educational entities, there is a predominance of the Portuguese language teaching degree.

Angola has a low level of education, especially among young people. To encourage reading and writing, the UEA developed a project called “Conversation with the Writer” to share experiences between associate writers and schools; and it provides students with the opportunity to engage writers and producers through presentations of works and question–answer sessions. Also, to create opportunities for new writers, there is a Listening Council within the UEA composed of former general secretaries and former presidents of the assembly, who provide training for potential new writers.

Creation and publishing

In general, it is harder for a writer to live off their work than a musician, because in Angola musicians do not pay taxes. The government allowed this situation to foster the habit of listening and buying music. But in Angola there is a strong focus on literary creation and a new generation of writers is emerging to continue this focal point. Artur Santos, also known as Pepetela, who won the Camões Prize in 1997, remains an undisputed figure in the literary milieu, and in 2019 was nominated for the Oceans Prize, with the work *His Excellency, of Corpo Presente*. José Eduardo Agualusa is currently one of the most outstanding names in Lusophony, also nominated for the Oceans Award with his contribution of *Paradise and Other Hell*. He was also a finalist for the Booker Prize and writes chronicles for the Portuguese magazine *Visão*.

The Lev’arte Movement intends to bring art and literature to and from young Angolans, through a series of events such as “Poetry around the fire” and “*Poesia eu vivo*.” The project, “Trunks of Angolan Literature”, of the Lev’arte Movement, together with the Camões Institute and the Acácias Publishing House, collects unpublished works by young writers with the intention of publishing and promoting them. Some of these young talents are José Luís Mendonça, António Gonçalves, Cristóvão Neto, and Luís Kandjimbo.

Regarding the editorial panorama, Angolan publishers such as Mayamba Editora, Editora das Letras, Kilombelombe, UNIQ, Editora Azul, Editora Chela (Lubango) and Rubricarte are highlighted. All of them have financial difficulties, mainly caused by the cost of importing the materials needed to publish books, especially paper. Angolan writers face difficulties because the country does not produce paper. Angola exports wood but does not have a paper mill; and in addition, the import of ink cartridges and parts for the machines makes the final product more expensive. The Multisectoral Commission for the Monitoring and Implementation of the National Policy on Books and Reading working group, made up of almost all those involved in production, book promotion, libraries, representatives of the UEA, MINCULTUR and the Ministry of Education (MED) is advocating before the Presidency of the Republic to resolve this issue.

The new generation of writers, who face difficulties in seeing their work published and who, at the same time, relate to the digital world in another way, has been trying to create and publish their work in digital formats, to access the public more quickly and effectively. There are also books with out-of-print editions that would be in great demand, but there are no re-edition policies. Lastly, there are no translation policies to make national production better known beyond the Portuguese-speaking world.

It is currently cheaper to publish a book abroad than in Angola. The inputs for publishing books in the country have a very high cost that does not stimulate competition. Only textbooks and religious books have exemptions on customs tariffs. There are some printers, but they face difficulties in importing paper.

Distribution and offer

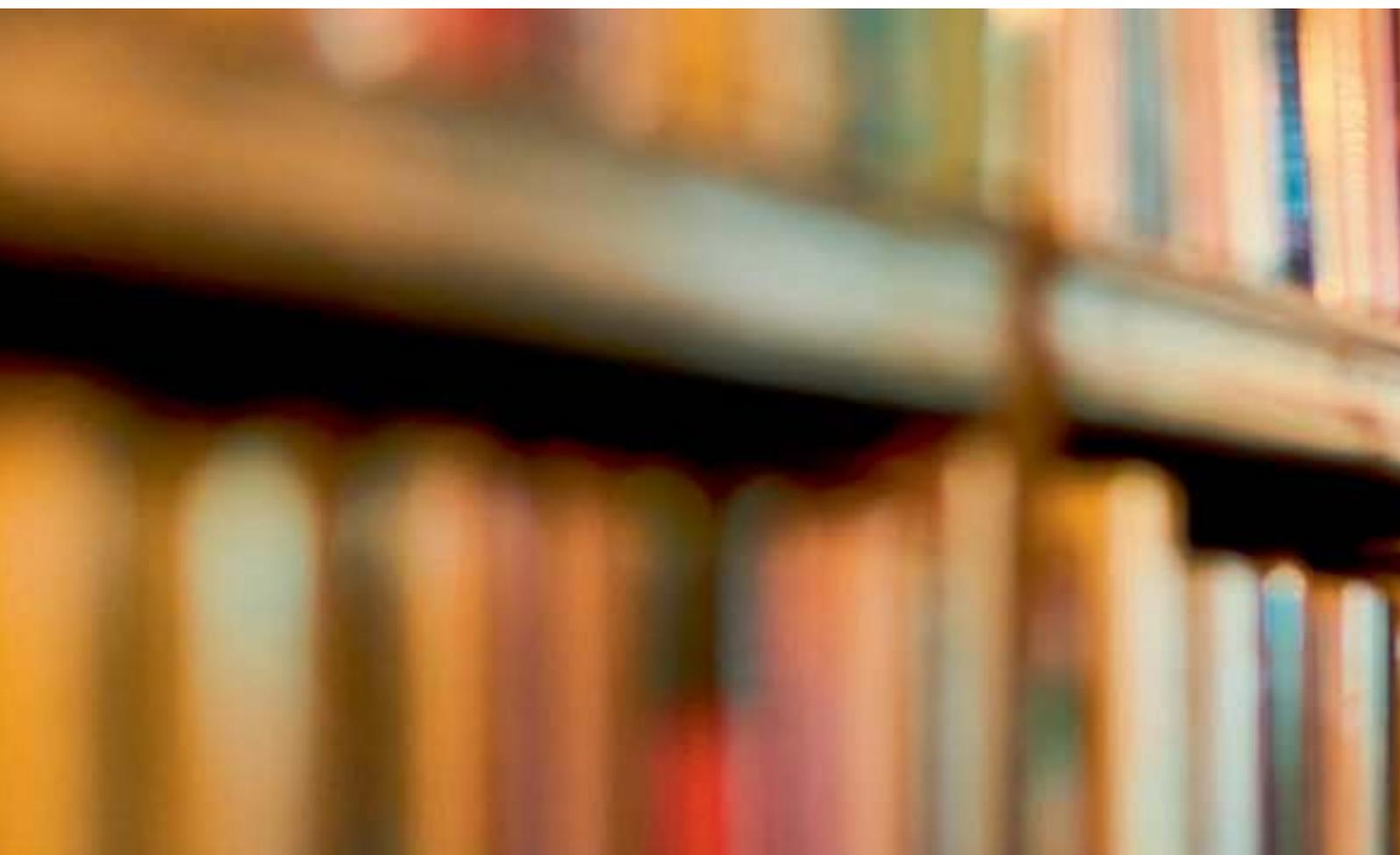
Angola has a national network of 12 public libraries. The National Development Plan 2018–2022 has a goal to grow this network to 25 libraries by 2022. The number of library users at the time of writing the plan was 230,400 visitors per year. This number was projected to grow to 345,700 by 2022, with final data outstanding. The plan also aims to invest in the collections and documentary archives. In 2022, the collections of one National Historical Archive and five Provincial Archives will be made available to the public. There are around 320 library technicians in the country.

Media libraries (with computers and good structures) and libraries (without computers) exist in separate systems under the supervision of different ministries. If counted as a whole, they would total 100. The system is slowly reformed, and there is a memorandum for the integration of libraries (MINCULTUR) with Youth Houses (under the Ministry of Youth and Sports). The merger with the media libraries (Ministry of Telecommunications, Information Technology and Media) is not yet planned, although it is mandated.

Besides the libraries, which are autonomous entities, there are other structures associated with libraries. Youth Houses have multipurpose rooms and small workshop rooms. There are also Houses of Culture, which are not part of the public library network. Besides libraries and reading rooms, Houses of Culture have multipurpose rooms, workshop rooms, and space for exhibitions.

All bookstores in Angola have succumbed to the crisis of reading hardcopies, that has affected the sector globally. Except for the largest urban centres, buying books is an activity facing disappearance. Bookstore owners state that access to online content, as well as the difficulty in importing content in the face of customs duties, are the main reasons. Pauline Sisters, Cheikh Anta Diop, Novo Chá de Caxinde, Magas, Criativa and Lemos bookstores continue to stand out as main centres for book sales.

One of the events that underscores the value of the sector is the International Book and Disk Fair. The event, held by the Provincial Government of Luanda and produced by Arte Viva, aims to facilitate access to books and records and promote their circulation.



Recommendations

Transversal

- Find a joint solution between the government, the Angolan Writers Union, and other advocacy organizations to speed up the resolution of the cost of importing materials for book production.
- In parallel, start promoting digital e-book publications, either initially with foreign publishers or by joining efforts to create an Angolan online publishing house.

Public sector

- Reduce production costs, and overall book publishing and distribution costs through tax exemptions for the production chain.
- Support the creation of decentralized bookstores outside Luanda to contribute to the circulation of affordable books in the provinces.
- Make the Patronage Law benefit the Angolan literary sector.

Private sector

- Support the organization of international festivals and book fairs by UEA in Angola (i.e., Luanda, Benguela and Huíla Book Fairs).
- Promote the participation of UEA at international festivals and book fairs through which authors can market or distribute their books free of charge.
- Encourage authors to find partnerships and foster online digital publications through international funds, crowdfunding, and other alternatives to public funds.⁵⁸





H. Museums

Context

The museums of Angola were nationalized after independence. Most museums operate from old colonial structures, which are in dire need of rehabilitation. There is also a need to digitize museums and use software for managing libraries, and cataloguing and consultation (internal, on site, public consultation).

MINCULTUR, through the National Directorate of Museums (NDM), an organ dependent on the Ministry, oversees Angola's museums. The NDM has no fixed annual budget. All acquisitions and improvements must be undertaken by MINCULTUR, which transfers a budget for small improvements of infrastructure, electricity, water, personnel, and maintenance. Every year, museums present a budget proposal for the following year and receive funds only for current expenses, which are not enough to make investments.

The museums of Angola have a considerable and internationally attractive historical collection. Signs of innovation are also visible. For example, the Coin Museum, through the implementation of new technologies, has set new standards of display in Angola and attracted new audiences. Collections related to natural history, slavery, and the history of Angolan independence have a significant appeal.

The main source of the budget of the Museums of Angola is public subsidies. All museums have public funding and are contemplated in the general State budget. In addition, they can, since April 2020, charge entrance tickets thanks to Presidential Decree 107/20 which regularized the legal vacuum left by Law 7/11. Regarding the Presidential Decree on ticket collection, the directive states that museums receive the payment of the ticket and deposit it in the national treasury account. Only 60 per cent of the amount collected in the previous year comes back to the museums. All museums follow the pricing table that is in the decree. The ticket price varies according to age group (0–12 years for example), and whether the visit is with or without guide. The ticket price is symbolic, so as not to drive away visitors.⁵⁹

Another source of funding for museums is philanthropy. Museums create mechanisms to receive philanthropic support for their activities, but this occurs very sporadically. The Regional Museum of Huila, for example, received support from the Economic Bank and the N'gola brewery. The Museum of Huila also sells products through its store; and is a leading example of a mixed financing model.

Education, training, and research

Some museums have partnerships with schools. Practically all of them offer guided tours to local schools. In Luanda, the Agostinho Neto University offers courses in Social Sciences and Communications with the Coin Museum, Museum of Natural History and Museum of Anthropology. There are also training courses funded by international institutes. The National Museum of Anthropology in Luanda and the Ethnological Museum of Berlin (SMB/SPK) started a partnership in December 2018, together with the Goethe-Institut Angola, to reactivate the important collections of Angola in Berlin and Luanda for the public and to develop joint research.

There is a lack of training in Portuguese as a first language. International training is desirable; however, Angolan Museums have many partnership protocols, and few partnerships work. For example, the National Archives of Angola has about 25 employees of which most have only technical training. Besides the need for museum-related instruction, training on archives and archive managing is an important field for training.

Offer

Angola has currently 14 public museums and one private museum. There is a need for greater investment in, promotion of, and communication about museums. The information available to visitors is insufficient. The provision of information material and mediation services is also insufficient

National museums:	Regional museums:
<ul style="list-style-type: none"> • National Museum of Anthropology (Luanda) • National Slavery Museum (Luanda) • National Museum of Natural History (Luanda) • National Museum of Archaeology (Benguela) • National Museum of Military History (Luanda) 	<ul style="list-style-type: none"> • Cabinda Regional Museum (Cabinda) • Huila Regional Museum (Lubango, Huila) • Dundo Regional Museum (Lunda Norte) • Lobito Regional Museum (Lobito-Benguela) • Museu da Tentativa (Caxito) • Museum of the Kings of Congo (Zaire Province) • Central Plateau Museum (Huambo Province)

Angola's public museums had 266,399 domestic visitors and 18,099 foreign visitors in 2019. The most visited museums:

- National Museum of Military History with 106,104 domestic and 9,058 foreign visitors
- Dundo Regional Museum with 41,109 domestic and 86 foreign visitors
- Air Force Museum with 33,131 domestic and 3,838 foreign visitors
- National Museum of Slavery with 18,532 domestic and 1,804 foreign visitors
- National Museum of Anthropology with 13,107 domestic and 1,921 foreign visitors



Recommendations

Transversal

- Use new technologies, and digitized and computerized systems in museums.
- Study and consider options for adapting scanned materials and online virtual tours.⁶⁰
- Consider internal structural modernization of museums and outdoors.
- Review the annual financial allocation that is made available to museums in the general State budget.
- Develop marketing campaigns and effective communication plans that can be developed in collaboration between various institutions and then shared among museums.
- Foster partnerships with the International Council of Museums (ICOM).
- Reinforce campaigns related to the International Museum Day.⁶¹
- Search for international partnerships with museums in Brazil and Portugal for staff training.

Public sector

- Invest 60 per cent of the value of the tickets in the training of the museum workers and in infrastructure and computerization.
- Carry out periodic training of national, regional, and private museum staff in Angolan universities to stimulate interest among university students in engaging professionally in Angolan museums.
- Seek international partnerships with development partners to finance infrastructure improvements and with private or public companies to become museum patrons.
- Make the Patronage Law benefit the sector.

Private sector

- Search for financial support from sponsors.
- Hold roaming exhibitions at home and abroad.⁶²
- Develop catalogues, guides, and digital Angolan scripts on travel platforms like Trip Advisor, Booking.com, and Angolan hotel platforms (i.e., <https://www.hoteisangola.com/>).
- Seek partnerships with other tourism sites to disseminate information about museums in Angola.

I. SWOT analysis of Angola's CCI

Table 17. SWOT analysis of Angola's CCI

Strengths

1. Angola has a rich portfolio of cultural and creative expressions, especially intangible ones: Music, literature, audiovisual production, performing arts, and crafts.
2. Dynamic sectors: Music, literature, audiovisual production, performing arts, and crafts already show the cultural and creative offering of Angola to the world.
3. Diaspora as ambassador of the country and contributing to country branding: Angola has citizens living in countries such as Brazil and Portugal, and these cultural and creative bridges bring Angola's culture, arts, and creations to the world. An example of this is the kizomba and semba festivals held by Angolans in the diaspora.
4. Angola has a young population: It represents an enormous potential for cultural and creative production and consumption, including gaming and streaming.
5. New generation of creative entrepreneurs: Angola has a new generation of creative entrepreneurs developing innovations for both industry, commerce, and the final consumer. These creatives are in the start-ups incubated and accelerated with appetite to expand their business, register their innovations in Angola, connect internationally and release their potential.
6. Language connections: With a language shared with Portugal, Brazil, and Portuguese-speaking African countries (PALOP), Angola's cultural and creative assets can access the international market without requiring major adaptations.
7. PALOP consumer markets: They already consume Angolan music and literature. Marketing campaigns and international partnerships can further increase the Angolan brand of musicians, writers, and their respective works.
8. Angolans have a good reputation for being cheerful, creative, and inventive people: This spirit stimulates the creators and influences the way business partners can view the capabilities of Angolans.
9. Festivals and popular festivals: Festivals in Angola such as carnivals, FestiCongo, and street theatres are decentralized and can mobilize local communities and attract international tourists.
10. Political transition and favourable constitutional context since the Luena Treaty in 2002: It generates a certain sense of freedom of expression and creation.

Weaknesses

1. Angola has a limited list of world cultural heritage recognized by UNESCO: This hinders international visibility and could have an impact on the arrival of international tourism. In addition, there are few classified buildings in the historical centre of Luanda or classified historical monuments in the rest of the country.
2. Underestimation of the sector: Despite the willingness of entrepreneurs and the government, there is no wide recognition of the socio-economic importance of CCI in the public sector and civil society in general. Consequently, access to credit and lack of incentives remains a major constraint for the development of the sector.
3. Non-existence of an official taxonomy and classification: This generates a data and information gap about the sector and its performance.
4. Lack of a cross-cutting vision to promote CCI: This prevents government, the private sector, and entrepreneurs from understanding the sector's inter-industry production and distribution chains.
5. Some CCI have an incipient potential but do not have the proper support: Gaming, technology and innovation sectors are not considered as CCI, and therefore underutilized to bring socio-economic benefits to the country.
6. Angola's young population has inadequate access to the Internet: The low amount of Internet users is a deterrent to production and consumption on a large scale.
7. Absence of an efficient tax system and incentive policies: The lack of a unified tax system is an obstacle for cultural and creative entrepreneurs in the production and distribution of cultural and creative products, while the Patronage Law is widely considered inefficient.
8. Lack of copyright enforcement and a culture of piracy: This discourages creators from registering their creations, and consumers from respecting copyright.
9. Infrastructure degradation: It prevents the community, culture professionals, and creative minds from having a common meeting place where they can work, interact, and exchange ideas.
10. Complex and inert governance structure: No clear structure of who does what, with institutes accumulating different roles, government actors duplicating efforts, and inefficiency in implementation in the field (especially in the transfer of resources from Luanda to the rest of the country).

Opportunities

1. Culture Policy Review in 2021: This may be an opportunity to accommodate a more efficient model for cultural and creative governance, including definitions, taxonomies, and financing information for stakeholders.
2. Participation in international programs: These include UNCTAD Train for Trade II, European Union-funded programs at national and regional level, *Instituto Camões Procultura*, “Who wants to be an entrepreneur” by the Embassy of the United States of America, and “Orange Corners” by the Dutch Embassy. Such programmes provide opportunities for collaboration, train cultural and creative professionals, attract international investment, establish international partnerships, and open the market for Angola’s cultural and creative products.
3. Train for Trade II is an opportunity to understand CCIs more transversally as a concrete alternative sector for the country’s economic transformation and social inclusion.
4. Train for Trade II is an opportunity for Angola to make its CCI more visible through marketing campaigns about cultural and creative assets of Angola. Focus may be on expressing Angola’s uniqueness, high quality products and attractive ecosystem.
5. Events like the International Year of Cultural and Creative Industries for Sustainable Development in 2021 can be a bridge to raise awareness and legitimize the sector within the Angolan society through campaigns in official government media, social networks, and paid media that can promote CCIs as an important sector in the aftermath of the COVID-19 crisis.
6. Willingness of CCIs to collaborate: Entrepreneurs, cultural professionals, cultural and creative producers, and distributors are interested in collaborating for a better development of the sector.
7. Political will to collaborate with the sector: Some members of the Angolan government show support to invest in Angolan cultural and creative production. It is necessary to put this in practice by inviting actors to work together.
8. Cooperation between State Secretariats that make up the Ministry of Culture and Tourism: Synergies between Secretaries and focal points can facilitate coordination and co-management, benefitting cultural, historical, natural, and sustainable tourism.
9. Coordination, encouragement, and channelling of investment: The Angolan government can meet with local and international banks, investors, and angel investors to raise awareness and coordinate efforts to invest in the sectors.
10. Linking cultural and creative talent to the educational system involves promoting cultural and creative activities from elementary education to universities, opening more courses related to CCIs, and including entrepreneurship in the curriculum at CEARTE and ISART.

Threats

1. Main import and export trading partners: China and the United States of America do not have demand for the import of cultural and creative products from Angola.
2. Legislative framework, funding regulations and incentives: The current legislative framework does not meet the needs and reality of CCIs in Angola. It does not regulate professions, establish concrete values for minimum wages, or encourage private financing in the sector.
3. Low efficiency of public institutions in charge of CCI makes it difficult to strengthen CCIs. MINCULTUR and its institutes (i.e., National Institute of Creative Industries; Angolan Institute of Film, Audiovisual and Multimedia, National Institute of Artistic Training, and National Direction of Museums) need better communication and coordination, better qualified personnel, and more budget for projects.
4. Insufficient connection between the public institutions in charge of CCI and the private sector during the process of developing public policies, setting, and meeting targets. This causes a lack of trust among private sector stakeholders.
5. Low level of formality and no government effort to formalize CCI professionals through measures like tax exemption, regulation of professions with established minimum wage, and retirement guarantee.
6. Lack of attractiveness and structure for cultural tourism drives away tourists and the public: Flights, connections, hotels, and the services network require improvement. Cultural tourism in the country is mainly international and nascent due to structural problems.
7. A brain drain and lack of intellectual property registration: There is a significant brain drain and creators and creations are not registered in Angola, causing the country to lose its competitive advantage in terms of intellectual property in the short, medium, and long term.
8. Low level of interest from private investors: Private banks and investors do not understand CCIs, are not confident, and do not perceive any concrete financial mobilization from the government that could encourage micro or macro investment, solidarity investment and collective financing.
9. Lack of mature enterprises to receive investments: Cultural and creative entrepreneurs need to go through an incubation period and need guidance on fundraising and dealing with investors.
10. Low investment in digital infrastructure: Despite efforts to bring a better connection to Angola, local distribution is still limited. It is also necessary to build online platforms for the new generation of content creators who could collaborate through these platforms. The capacity of rural and marginalized cultural and creative entrepreneurs needs to be developed to bridge the gap between the centre and the margins.





VII

Way forward



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The cultural and creative industries are essential drivers of sustainable development and socio-economic well-being. Several countries stimulated the growth of CCIs for employment and income generation, regeneration of urban areas, mental health, social cohesion, tourism, and sustainable development. As a relative latecomer, Angola can observe and learn from other countries' experience of policy interventions and development models and use these lessons to its advantage.

The Cultural and Creative Industries component of the EU–UNCTAD Joint Programme for Angola: Train for Trade II demonstrates that there is an understanding in Angola that the CCIs provide a feasible alternative for economic diversification. Based on this mapping report, there are five areas to consider for developing Angola's cultural and creative industries:

1. Public policy and governance

Coordination and management:

The Government of Angola needs to develop internal communication structures (made up of working groups) to coordinate across relevant ministries, secretariats, and institutes that can collaborate in developing CCIs. Civil society should also organize itself to both become a strong partner to the government and advocate for the CCIs.

Taxonomy:

There is very little information on the CCIs in Angola. An official taxonomy and classification would allow data collection from and by competent bodies. It is suggested that the authorities commission an audit of available and best methodologies for the creation of a cultural information system from developed and developing countries; and incorporate best practices into a national system of measurement (see below).

Legislation:

Copyright rules and patronage law are essential instruments providing the authorities with the mandate to adequately implement, enforce, and disseminate the legal directives. The current proposal for a Patronage Law for sponsorship is the target of much criticism, particularly regarding the lack of clarity on how this instrument works.

Intellectual property:

Creation and innovation are at the centre of CCIs, but they must be supported by an efficient and effective intellectual property framework, including the ability to register and protect creative work in a way that enables and ensures monetization in the short, medium, and long term for creators.

2. Measurement

Statistics:

On one hand, the lack of data forces the government to work “blindly” and results in its underestimation of the potential of the CCIs. On the other, the private sector (formal and informal) also does not recognize the potential of the CCIs, and thus it cannot position itself as an essential social, cultural, or economic pillar. The absence of detailed statistics also results in a knowledge gap about the Angolan CCIs on the international market, disallowing Angola the chance to advocate for its creatives, and the cultural and creative industries. More Angolan CCI data availability within the global marketplace and international institutions could legitimise Angola’s attractiveness and result in a greater allocation of international private capital, and other types of funding, for cultural and creative projects and cooperation.

Data collection:

To improve the measurement, the government needs to promote initiatives to collect and disseminate information and statistics about the CCIs, improve the national capacity to gather data about the CCIs, and support the National Institute of Statistics (INE) to collect detailed data about businesses in the CCIs, such as: people working in the industry, disaggregated by sex and age; number of companies contributing to the CCIs; industry information; and enterprise size by headcount and revenue – all of which would provide a more accurate picture of Angola’s CCIs.

3. Empowerment

Education and training:

While structures to train and upskill people to work in the CCIs exist, more teachers and materials are needed improve the quality and quantity of human resources required for the growth of more vibrant CCIs. Besides training focused on cultural and creative professions, training in cultural management, entrepreneurship, finance, international promotion, and marketing is also essential.

Partnerships:

With the right skills to build international partnerships, institutions, and entrepreneurs in the CCIs can also benefit from international cooperation.

Physical infrastructure:

Improvements in the nation’s physical infrastructure, including cultural spaces, access to electricity and mobility, are necessary to provide spaces for creating, distributing, and consuming art, culture, and creativity.

Digital infrastructure:

Improvements in the quality and affordability of Internet distribution and telephony in Angola are essential for developing the CCIs; and indeed, entire supportive ecosystems that prompt growth.

4. Finance, innovation, and technology

Financing:

The CCIs tend to require public and other investment, but creative entrepreneurs need support and resources to develop and implement their projects; and to scale them, as they are often either labour, equipment, or technology dependent. The CCIs tend to struggle to access even microfinance, due to the variability of earnings and its impact on credit scores. As a result, banks need to work to understand the sector, and its potential, and adapt their policies to offer creative workers access to loans; and support efforts to build their creditworthiness. In addition to traditional private financing, other forms of support, such as tax incentives, social schemes, and public funding – such as permanent tenders and sporadic public procurement – are essential.



Routes to revenue:

Resolving issues related to international and online payments is crucial to monetizing the sector; and could be an area where new mobile payments technology and other innovations can emerge.

5. Promotion

Brand and image:

Angola's cultural and creative products lack a strong, saleable brand and image nationally and globally. Brand and communication campaigns could highlight the sector's importance and role in everything from job creation to social cohesion and cultural diplomacy. Campaigns could also help the country's market cultural and creative products and enhance the overall image of Angola – its people, culture, traditions, voice, practices, and other new possibilities. In addition, strengthening the "Creative Angola" brand could promote exports of creative goods and services and increase their attractiveness in the international cultural and creative tourism market.

Cultural and creative diplomacy:

Strengthening cultural and creative diplomacy, especially with Portuguese-speaking African countries (PALOP) and other Portuguese-speaking countries, could increase international exchanges and Angolan creative workers' participation in development, aid, funding, cultural season, and cooperation programmes targeting the CCIs.

When considering the CCIs, different dimensions of time (i.e., past, present, and future) need to be taken into consideration. Stakeholders in the CCIs must think simultaneously about how to support cultural traditions, discover ways to enchant audiences for today's museums and galleries, and support the development of technological innovations for the future. The dynamics of the CCIs do not always work like traditional industries, and it is impossible to predict which products will meet wide success. Therefore, new practices must be implemented in Angola for the CCIs to function optimally.

State intervention through shared management between ministries but anchored in MINCULTUR and the involvement of the private sector and civil society will generate better policies and actions to attract national and international partners, buyers, and investors.

To achieve an ideal management model, a common understanding in the Angolan Government, and not only in MINCULTUR, about the relevance of the CCIs is needed. With adequate frameworks, Angolan CCIs have the potential to generate socio-economic growth and innovation through start-ups in more traditional industries such as oil, agriculture, mining, and finance. For this, it is crucial to consider a significant improvement in the intellectual property registration system and regime in the country.

The CCIs already bring socio-economic benefits to Angola. The COVID-19 pandemic, among others, brought to light the industry-wide challenges such as low digitalization, which is a bottleneck for CCI development. It also highlighted the urgent need to invest in affordable Internet and Angola's digital infrastructure. It is essential to consider that in the post-crisis period, the CCIs will be of great value to the country across the dimensions of social cohesion, job and income generation, and well-being.

Another issue that may be tackled by the development of CCIs is Angola's low diversity of trading partners. The CCIs allow Angola to diversify its trading partners by opening more doors in different markets beyond China and the United States of America. In addition, CCIs can strengthen trade and cooperation relationships. A significant opportunity will be PALOP and African regional cooperation.



Endnotes

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- ⁷⁷ Diário da República Iª Série n.º38 of March 21, 2019, Presidential Decree n.º84/19.
- ⁷⁸ United Nations, June 10, 2020, <http://data.un.org/en/iso/ao.html>.
- ⁷⁹ Quick Info Sheet - Employment Survey in Angola I Quarter 2020.
- ⁸⁰ *Idem.*
- ⁸¹ INE, Inquérito de Despesas, Receitas e Emprego em Angola, Folha de Informação Rápida (Pobreza e Desigualdade), December 2019.
- ⁸² *Idem.*
- ⁸³ Inequality indicator in the income distribution, which aims to summarize the asymmetry of this distribution in a single value, assuming values between 0 (when all individuals have equal income) and 100 (when all income is concentrated in a single individual).
- ⁸⁴ Human Development Report 2019 - United Nations Development Programme (UNDP).
- ⁸⁵ It assesses the long-term progress of the three basic dimensions of human development: a long and healthy life, access to knowledge and standards of decent living.

Annex A – List of Interviewees

1. Government

Ministry of Culture, Tourism and Environment (current Ministry of Culture and Tourism)

- Maria da Piedade de Jesus - Secretary of State for Culture
- João Lourenço – SEC focal point and consultant
- Gabriel Cabuço – National Institute of Cultural and Creative Industries
- Hélder Marcelino – Secretary of State for Tourism
- Fernando Ludgero Diogo – Focal Point
- Dr Ângela Manuel – Focal point
- Paulo Kabeletete – Head of planning and projects department at the Office of Study Planning and Statistics (MINCULTUR) / Gepe - Gepe Technician
- Aguiinaldo Cristóvão – MCTA Employee and Leader of the Technical Group of the Multi-sectoral Commission for the Follow-up and Implementation of the National Book and Reading Policy
- Paulo Kussy – Counselor at MCTA

Ministry of Higher Education, Science, Technology, and Innovation (MESCTI)

- Domingos da Silva Neto – Secretary of State for Science, Technology, and Innovation
- Jorge Gumbe – General Director of Instituto Superior de Artes (ISART)
- José Katito – Assistant Director General of the Instituto Superior de Artes for the Scientific Area

Ministry of Education (MED)

- Julieta Octávio – National Director of Professional Technical Education
- Eusébio Pinto – General Director of the Art Schools Complex (CEARTE)

AIPEX

- Sandra Dias dos Santos – Administrator

National Institute of Statistics (INE)

- Manuel Cordeiro – INE Focal Point
- Adão Fernando – Director of the National Institute of Statistics / Assistant Coordinator of the Business and Establishment Census (REMPE)

Angolan Institute of Industrial Property (IAPI)

- Carla Carvalho – Deputy General Manager

Provincial and Municipal Government

- Manuel António Gonçalves – Provincial Director of the Office of Culture, Tourism, Youth and Sports in Luanda
- Manuel (Dala) de Sousa – Municipal Directorate of Culture and Tourism in Luanda

2. Foreign and international institutions

- Paul Barascut – Director of Alliance Française de Luanda
- Agnela Barros Wilper – President of Alliance Française, Linguistics and Art Critics
- Nídia Klein – Director of the Brazil-Angola Cultural Centre

3. Local and international interviewees from private sector and civil society by sector

- Rui Last Man – Director General of PRODUZA 80 Academy
- Analtino dos Santos – Journalist (Jornal de Angola)
- Ingrid Fortez – Consultant and International Specialist in Cultural and Creative Industries
- Artur Mendes – CCO Angola Cables (Communications Director)
- Miguel Bibe – Trademark and Patent Attorney Invents International Angola
- Januário Jano – Multidisciplinary Artist, Barefoot Collective Cultural
- Adriano Mixinge – Writer, Journalist and Administrator of Memorial Agostinho Neto
- Miguel Hurst – Actor, Consultant of the Goethe-Institut, former Director of the Angolan Film and Audiovisual Institute
- Dalila Salvador – PROCULTURE Project
- Belmiro Carlos – Pro-Cult NGO
- Amaro Francisco – Tourism Specialist
- Carlos Correia – Consultant and development specialist
- Gentil Viana – Peasant Network, Handicraft

Music

- Paulo Flores – Musician
- Maya Cool – Musician/Agent, Union of Musicians of Angola
- Vítor Gama – Musician, Tsikaya Project, instruments, pangeiart
- Vasco Sacramento – Programmer and producer
- Fernando Sousa – Cultural programmer
- Dr. Eduardo Sambo – Jurist, university lecturer, composer
- Prof. Rosa Roque – Composer and National Culture Award 2020.
- Paula Miranda – Sociologist, artist

Museums

- Santos Garcia Simão – Archivist, Museologist and Book Author Holistic view of museums and archives in Angola: A historical approach
- Soraia Santos – Current President National Directorate of Museums
- José Vigário – Director of the Cultural Center Palácio de Ferro

Literature

- David Capelenguela – President of the Angolan Writers Union – UEA
- Fernando Jassy – Literary Movement Lev'arte
- Astrigildo Pedro Sumbo – Specialist in Cultural and Creative Industries

Audiovisual and Interactive Media

- Jorge Cohen – Generation 80 Producer
- Jorge António – Director/producer
- Nuno Mortágua – Former Commercial Director of ZAP Cinemas for Angola and Mozambique
- Luís Esteves – Commercial Director Unitel

Games, Technology, and Innovation

- José Carlos – Manager ACELERA ANGOLA
- Xande Pinto – Bantu Games Manager
- Crisóstomo Mbundu – IP Product Manager Angola Cables

Festivals – Carnival

- Jorge Antunes – Director of ZAP Viva Channel
- Kayaya Júnior – Events Producer

Performing Arts – Dance

- Ana Clara Guerra-Marques – Researcher, choreographer, dancer, and dance teacher

Annex B – Socio-economic indicators

Region	Central and Southern Africa
Capital	Luanda
Administrative division	18 provinces: Cabinda, Uige, Zaire, Bengo, Luanda, Kwanza Norte, Kwanza Sul, Malanje, Lunda Norte, Lunda Sul, Benguela, Huambo; Bié, Moxico, Cuando Cubango, Huíla, Namibe and Cunene
GDP (millions, US\$, 2019)	US\$84,639 million ⁶³
National currency	Kwanza (symbol: Kz)
Average Exchange Rate 2019	364.6 Kz/US\$ ⁶⁴
Exchange Rate on 06/19/2020	601.3Kz/US\$ ⁶⁵
Population (2019)	31 825 299 ⁶⁶
Age Distribution of the Population from 15 to 54 years old ⁶⁷	15-24 years 19.4% 3,057,937 men and 3,119,888 women 25-54 years 31.8% 4,928,353 men and 5,181,565 women
Total Adult Literacy (15 years and older, 2014) ⁶⁸	Average: 66% (80% Male and 53.4% Female)
Urban Population (Total % of population, 2018)	65.5% ⁶⁹
Life expectancy at birth (years, 2018)	60 years ⁷⁰
Annual Trade Balance (2019, US\$)	Angola exported US\$35,180 million and imported US\$22,299 million ⁷¹ , resulting in a positive trade balance of US\$12,881 million
Inflation, annual consumption prices (2019, %)	17.1% ⁷²
Main Exports (2019)	Crude Oil (US\$31,396 million), Gas (US\$1,507 million), Diamonds (US\$1,215 million), Oil Refining (US\$462 million)
Main countries of destination of exports (2018)	China (59%), India (9.1%), United States (3.5%), Spain (3%), South Africa (2.8%) ⁷³
Main countries of destination of oil exports (2019)	China (67.6%), India (9%), Portugal and Spain (3.5%) United States (2.7%), Italy (2.4%) ⁷⁴
Main Imports (2019)	Machinery, Mechanical and Electrical (\$2,793.4 million), Food (\$2,613.2 million) Fuel (\$1,937.1 million), Aircraft and vessels (\$1,695.0 million), Chemicals (\$1,032.6 million) ⁷⁵
Main countries of origin of imports (2019)	China (14%), France (13.8%) Portugal (12.9%), Belgium (6.2%), Republic of Korea (5.3%), United States of America (4.4%) ⁷⁶
Attractiveness indicator for international business	Angola is ranked 177th out of 190 countries in the 2020 edition of the World Bank's Doing Business report
Minimum wage (2019, in Kz) ⁷⁷	Guaranteed Single 21,454 Kz Agriculture 21,454 Kz Transport, Services and Manufacturing 26,817 Kz Trade and Mining 32,181 Kz
Employment (2019, % of employees)	Agriculture: 50% of the employed population Industry: 8.7% of the employed population Services: 41.2% of the employed population ⁷⁸
Unemployment rate (1st Q 2020)	32% ⁷⁹
Employment rate at 15 years of age or older by area of residence and sex (2nd Q 2019)	Angola: 60.7% 62.1% Men and 59.4% Women 47.3% Urban and 81.6% Rural ⁸⁰
Population living below the poverty line (% , 2019) ⁸¹	Angola: 40.6% 57.2% Rural Areas 29.8% Urban Areas
Gini coefficient (Dec 2019) ^{82 83}	0.51
Human Development Index (2019) ^{84 85}	0.574 - Angola is ranked 177th out of 189 countries

Annex C – Education institutions of arts and culture in Angola

CEARTE

The *Complexo das Escolas de Arte* (CEARTE), also called *Instituto Politécnico de Artes*, is the only technical and professional art high school in Angola, designed to receive 3,840 students, from 7th to 13th grades (1st and 2nd cycles). CEARTE is a public polytechnic high school, attached to the Ministry of Culture and was created by the Joint Executive Decree 01/2015 of 13 July of the Ministry of Culture and Education and has the superintendence of the National Directorate of Artistic Training of the Ministry of Culture and the Directorate of Professional Technical Education of the Ministry of Education. The institution resulted from the fusion of the extinct National Schools of Visual Arts, Dance, Music and Theatre, previously located in the former Academic of Music (Marginal) and in Rangel (Nelito Soares, in Blocks C), and which existed since the 70's. With facilities built from scratch in 2014 in Camama, Municipality of Talatona, CEARTE has 80 rooms (27 for general training subjects and 53 for technical specialty subjects), a library, a boarding school with 106 beds (which does not operate for financial reasons), a multi-sports hall, a medical post (which also does not operate), a cafeteria, an open-air amphitheatre with capacity for 450 people, two laboratories, one for physics and another for chemistry, and a multipurpose auditorium for internal use with capacity for 309 seats.

CEARTE started operating in 2015 and currently offers five areas of training: visual arts, dance, music, theatre, and film, but only for high school (10th to 13th grades). Since its inauguration in 2015, CEARTE has trained only about 200 students: the first class of finalists in 2018 (about 70), a second class in 2019 (68) and a third class in 2020 (with an identical number of finalists). This small number of pupils in relation to their capacity is mainly due to a lack of teachers and specialized teaching materials. In addition to these needs, other factors have been suggested to explain the lack of students: the institution's location in an area that does not offer safety (assaults on students and staff are constant); lack of visibility of the institution; problems with conservative mentality which means that art is not seen as a profession (students give priority to other types of courses at other institutions); insufficient financial resources (budget of less than two million kwanzas per month).

CEARTE was designed to be running with 98 courses, taught by 350 teachers. However, at the time of writing it only had 70 teachers and 16 courses in operation. The lack of teachers is the biggest difficulty in being able to make available all the courses on offer. Between 2015 and December 2017 they had Cuban cooperation teachers, but they did not have their contracts renewed and did not return in early 2018 - a problem whose resolution was beyond CEARTE. However, the government, which would have had to hire more teachers, has not acted swiftly in recruiting enough. CEARTE has a double tutelage of MINCULTUR/MCTA and MED. In 2018, in the public recruitment programme held by the Government, 20 vacancies were made available, and only 6 teachers were approved. In 2019 CEARTE requested 282 teachers for the school year of 2020, but only 154 vacancies were granted by the Ministry of Education.

The 16 courses offered by CEARTE have two strands, one pedagogical, providing training for careers in the teaching of arts, and one interpretation/artistic creation training for the development of a career/business or further studies. In the Visual Arts area, courses include in the artistic creation area, ceramic, sculpture, engraving and painting courses, and in the pedagogical area, a visual expression teacher course. In the area of Dance, there are only pedagogical courses for teachers of folk and heritage dances and teachers of modern dance. In the area of Music, out of 21 courses planned - (the area that would have the largest offer), there are four courses working on artistic creation: singing, flute, guitar, and piano interpretation. As far as Theatre is concerned, they have three courses working, one on artistic creation (conventional acting technician) and two on pedagogical (drama acting teacher and cultural animation teacher). As far as Cinema is concerned, there are two courses (out of seven planned): animation and multimedia technician, and production technician. These courses, however, also suffer from a lack of didactic materials that affect the different skills. In Music there are musical instruments, but in Visual Arts the students themselves must buy the canvas, brushes, and paints. In the Theatre and Film



course, the Theatre has practical classes, but not in the Cinema, because there is a lack of cameras and technical support materials.

In pedagogical terms, CEARTE offers its students entrepreneurship content in 11th and 12th grade, and in the 13th grade, students have a professional internship - but this is more prevalent in the pedagogical aspect, where students do internships in primary schools. The contents are often a copy of curricula from Portugal and Brazil – for example CEARTE's manual for entrepreneurship, is 'Entrepreneurship: Turning Ideas into Business' by José Carlos Assis Dornelas. There is a lack of relevant and specific educational contents for Angola, which would be beneficial for students who aim to develop activity in the cultural and creative sectors in the country.

Many of the students trained by CEARTE were absorbed by the recruitment process launched by MED in 2019 and are expected to be teachers at CEARTE to enable the opening of teaching to the 1st cycle of secondary education in 2021. Other students continue their studies in higher education. Many have applied for degree scholarships from the PROCULTURA PALOP – TL programme, but it only had openings for study in performing arts (theatre and film) and music. ISART offers opportunities for higher education progression, but for example it does not have the area of dance. So, the other finalists must look for other opportunities and many dedicate themselves to other areas of study (sociology, psychology) and abandon artistic studies. There is thus the loss of an investment made in the education of culture and the arts that could have a positive effect in increasing the number of agents operating in the economy of culture.

Considering the initial collaboration with Cuban cooperation, it was investigated whether the development of international partnerships has been a possibility explored to address the problem of teachers. The political discourse favors cooperation and exchange, but it does not come into practice. Contacts have been established between CEARTE and art schools in Ceará, Fortaleza, Brazil, and Porto, Portugal, but the responsible ministries have never developed these possibilities. Interest was also registered in cooperating with Egypt and Morocco. The development and implementation at ministerial level of a clear and coherent strategy that would allow for continuity, and the budgetary allocation that would allow CEARTE, and other institutions, to develop and establish themselves in accordance with the objectives for which they were created, has not been possible given the bureaucracies and the situation of constant change at ministerial level.

CEARTE applied to the European Union-funded PROCULTURA PALOP-TL programme to increase the training offer and develop sound and lighting courses. The institution would also like to create courses for the vacation period for established cultural agents who need training. It is also an ambition of CEARTE to set up its boarding school, which will favor receiving students from other provinces, as well as receiving students from other countries part of SADC and the PALOPs. CEARTE offers secondary level training in the arts, other institutions offer other areas that are more akin to the Creative Industries area. The following institutions offer officially recognized training courses with relevance to the CCIs:

- Instituto Médio de Tourism (more recent than CEARTE and in an area without any teaching tradition in the country. There are very few tourism professionals for the needs of the country);
- Instituto Médio de Telecomunicações (oldest institute, which has a reputation of offering good training);
- Instituto Médio de Economia de Luanda (trains journalists).

There are other institutions that offer short courses but are not officially certified.

In terms of art and culture there are also organizations and associations that offer leisure courses, free courses that are not certified, or individual classes. In Luanda, these are offered, for example, by Casa das Artes, and a similar offer can be found in other municipalities.

ISART

The *Instituto Superior de Artes* (ISART) is the first public institution of higher education in Arts in Angola, under the Ministry of Higher Education, Science, Technology, and Innovation. ISART is responsible for teaching undergraduate and postgraduate courses related to the artistic professions, for awarding Bachelor's, Licentiate's, Master's, and Doctoral degrees, as well as Diplomas and Certificates for short courses and specialized higher education Diplomas and is also responsible for awarding honorary degrees of Professor Emeritus and Doctor Honoris Causa.

ISART is a legal person of public law of the 1st Academic Region, composed by the cities of Luanda and Bengo, with legal personality and Scientific, Pedagogical, Administrative and Disciplinary autonomy. Created through Decree 7/09 of 12 May, as a Public Institution of Higher Education and its statutes approved in 2015 by Presidential Decree 19/15 and published in the *Diário da República* in Series I - No. 3 of 6 January 2015. The Government has plans to have more ISART institutions spread throughout the country in other public universities, but this has not yet materialized given the lack of financial capacity and human resources. Thus, ISART receives students from other provinces who receive scholarships from the National Institute of Scholarship Management (INAGBE).

ISART started operating in 2013 and in May 2019 formed the first cohort of 52 graduates: in Theatre (18), Visual Arts (18) and Music (16). They currently have four-year degrees in music, theatre, visual arts, and fashion design, with 30 places for each course. The degree in music, like the others, suffers from the difficulty of having few teachers - in this case, few Angolans were trained to teach music, so there are many musicians, but few music teachers to teach at a higher level of education. The degree in music exists for now only for lyric/erudite singing and popular singing.

In 2021, if financial conditions improve, they plan to have more options, including wind and percussion instruments, as well as music production and ethnomusicology. In the visual arts area, at the time of writing, the degree covered only the areas of painting and sculpture, but in the future, they have plans to develop the areas of photography and engraving, and in theoretical terms, the history of art. The degree in Theatre is currently only for training actors, while the other degrees offer along with creative strand, the pedagogical pathway so that students can become teachers at other levels of education.

The courses are in great demand. ISART offers 30 places in each course and receives about 100 to 120 applications for each – the Fashion Design course is the most popular and has even more candidates. Students come from CEARTE (high school level of arts education) as well as from general education. However, in the first cohort of graduates, most of them, about 70 per cent, were already artists/masters who wanted to have a degree as formal validation of the knowledge they already had. The second cohort of graduates that is coming out in 2020 has a different profile, being much younger. The general director of ISART hopes that these new graduates will generate more entrepreneurship and create cultural and creative businesses, even though investment in culture and arts is an investment in the medium and long term. Angola is undoubtedly in a transition phase, where information about the value and benefits of culture must be widely demonstrated and communicated.

In the scope of ISART, as an institution that will train staff to lead the development of the cultural and creative sectors, opportunities are identified for expanding the range of educational offer to the higher education level, which had already been identified in CEARTE's analysis, for example in dance - in this case to have continuity between high school and higher education level. However, ISART faces many difficulties. In addition to the lack of financial capacity, which depends mainly on increased public funding, the problem of the lack of teachers is also related to the fact that there are few Angolan candidates with the appropriate training – as they usually only have the level of a degree. Thus, students who graduated in 2019 (visual arts, music, and theatre) and in 2020 (fashion design), a total of ten, were selected to have advanced training abroad (Portugal and Brazil) and in Angola to become teachers: they will have scholarships, but the process stopped due to COVID-19.

Meanwhile, to make up for the lack of Angolan masters and doctors, ISART has ten Cuban professors under an intergovernmental protocol and is also negotiating protocols with other universities in Portugal and Brazil to allow foreign professors to travel to Angola to teach intensive courses. ISART is also trying to be included in the training

part of PRODESI, and under the PROCULTURA PALOP-TL programme, has applied to develop a bachelor's/ licentiate in Cultural Management and Production. This latter programme, which aims to promote employment in income-generating activities in the cultural sector, also offers bachelor's and master's degree scholarships in the areas of music and performing arts.

Another obstacle to ISART's expansion is that the facilities located in Kilamba's centrality are temporary and inadequate: there is a limited number of classrooms, workshops, and laboratories. ISART has a library, but the collection is practically non-existent because the books must be imported and are expensive. They make up for it with photocopied material and a virtual library of PDFs. This situation, in terms of facilities, is the opposite of what happens with CEARTE, and therefore the sharing of facilities is being discussed at ministerial level, since the institutions belong to two different ministries. This seems to be an interesting solution that could also develop creative and pedagogical synergies. It is an expectation of the ISART management that the institution will have more space in 2021, but unfortunately the COVID-19 pandemic has delayed the inter-ministerial negotiations.

In terms of the employability of students, many dedicate themselves to teaching when they finish their courses, since there is a great lack of teachers to teach artistic training programs in general education (music or visual education subjects) or teach at CEARTE. Thus, it is important for ISART that the degrees it offers cover teaching and creation. This work is also essential to enable the strengthening of artistic education in Angola from kindergarten, primary, middle, and high school, which is the basis of a cultural and creative environment that feeds the economy of culture.

The concern to prepare students for the world of work in the context of entrepreneurship is also revealed in the efforts to establish protocols with some entities where students gain practical experience. For example, the fashion design course has a protocol with Textang, one of the few textile industries in Luanda, as well as with fashion workshops. In general, guests share their knowledge with the students. Career management, project management and entrepreneurship are also part of the curriculum of the various courses. For example, in the 3rd year of the theatre course the students have a Theatre Management and Production course that encompasses skills such as: Cultural Marketing; Institutional Communication; Fundraising; Public Relations; Budgets and media plan - Projects for sale; Construction of checklist, executive production. ISART also has protocols with partners such as the *Galeria do Banco Económico*, *Ensa* (which awards the prestigious Ensa Arte Awards), the Portuguese Cultural Centre and the Brazil-Angola Cultural Centre (CCBA).

In terms of supporting education and training of human resources in the cultural and creative sectors, foreign cultural centres and embassies in Angola provide many opportunities. An example of this is the collaboration between the Brazil-Angola Cultural Centre (CCBA) and ISART in the Visual Arts. They worked for two years with groups of 30 young people who had a one-week immersion course at CCBA: an educational action around an exhibition, doing all the functions. This initiative was sponsored by a Brazilian company that gave annual financial support as part of corporate social responsibility. From these courses came young people who have formed companies and/or who are already working in galleries established in Luanda. Collaborations involving various Angolan cultural centres and institutions to offer training are also frequent: for example, in January 2020, the Goethe-Institut in collaboration with the CCBA, the Embassy of Brazil in Luanda and the National Museum of Anthropology offered a free workshop for directors, film students, documentary filmmakers and fans on how to work with historical photographs in documentaries.

But even with difficulties, ISART continues to demonstrate initiative and to develop research that is pertinent to the development of the cultural and creative sectors and industries in the country. Thus, a plan to survey the tangible and intangible heritage in the province of Moxico was being developed at the time of writing. This is a region with a lot of poverty, but with an immense cultural wealth (festivals, basketry, wood carving) that could be the basis to create a cluster of CCIs. This could be a pilot project to be applied in other regions of the country to demonstrate how CCIs can contribute to generate income, reduce poverty, and diversify the economy in Angola, enabling the maintenance of the cultural wealth of the country.

Train for Trade II

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