

# THE *ARTERIAL* CONFERENCE

*Vitalising African Cultural Assets*

5-7 March 2007  
Goiree Island, Senegal  
CONFERENCE REPORT

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## 1. INTRODUCTION

The *ARTERIAL* Conference on the theme *Vitalising African Cultural Assets* was held on Goiree Island in Senegal from 5-7 March 2007. The five partners (and their key representatives) who hosted and organised the conference were HIVOS (Paul van Paaschen), the Danish Centre for Culture and Development (Morten G. Poulsen), the Stromme Foundation (Cato Litangen), the International Network for Cultural Diversity (Garry Neil) and the Goiree Institute (Breyten Breytenbach).

### 1.1 AIMS

As stated in the conference background document, the organising partners articulate the aims of the conference as follows:

- a. to reflect on the current situation of the cultural sector in Africa
- b. to investigate possible new strategies for networking, coordination, capacity building and funding modalities and to do this
- c. With a view to overcoming the obstacles that hinder the setting up of sustainable initiatives in the cultural sector on the continent.

### 1.2 ATTENDANCE

The conference was attended by 61 delegates, of whom 13 were from continents other than Africa (Netherlands: 8; Denmark: 2; Norway 1; Canada: 1; Belgium: 1). African delegates came from 14 countries (Benin: 1; Egypt: 1; Mali: 1; Nigeria: 1; Tanzania: 1; Ghana: 2; Zimbabwe: 2; Mozambique: 3; Zambia: 3; South Africa: 8; Kenya: 9 and Senegal: 13). Delegates included donors, artists in various disciplines like film, music, theatre, visual art, literature and dance, arts administrators, consultants, journalists, embassy personnel, publishers and policy makers.

### 1.3 PURPOSE OF REPORT

The purpose of this report is to serve as a basis for planning, networking and action to address the primary themes and issues emanating from the conference. Accordingly, the contents of the report are summaries of the major themes and discussions, and action proposals.

For the full presentations given at the conference and more detailed reports of discussions, see [www.hivos.nl/arterial](http://www.hivos.nl/arterial)

## 2. KEYNOTE ADDRESS | IMAGINE AFRICA

Breyten Breytenbach

Dear friends and colleagues, I present my remarks under the heading of "Imagine Africa" because some time ago we here at the Gorée Institute decided to make this phrase - or concept and, of course, aspiration – the blue line running through all our deliberations and activities. You will see the commitment on most of our documents.

What do we intend to convey by such a line that may sound like a form of escape? First, obviously, that we need to see Africa as it *is* - in all its brutality, excesses, riches, horror, humiliation, poverty, despair, squalor, posturing and display, beauty and creativeness.

And this is a function of the imagination because we must make leaps in order to accommodate, in useful fashion, the complexity of the continent and from there draw sustenance for continued creativity. Often there is a wilful misreading of the reality we live in - for racist or paternalistic purposes to justify the fact that Africa is in effect left to wallow in non-development, or else to see it as an exotic and slightly dangerous object of folkloristic pity mixed with excitement; or again, the misreading may be self-serving because we Africans wish to continue portraying ourselves as victims of history.

So, to start with, we believe it *is* possible and very necessary to see the continent as clearly and therefore as imaginatively as we can. In the process we realized that we must ask questions. Such as: What, if anything, are the characteristics we share and collectively call 'African' from Cairo to the Cape, from Dakar to Mogadishu? Are we talking history? Culture? Economics? Race? Or just this sad space between potential and shattered dreams? Is the vaunted 'sameness' or 'difference' perhaps only in the eye of the outside beholder? We live in a bedlam or a beggar's paradise of supposedly autonomous nation-states. Are they viable or even useful? What do they correspond to? Is there any state on the continent, South Africa included, that can look after the legitimate expectations and needs of its citizens?

Let us go deeper: What is the contents - the rights and responsibilities - of citizenship for us? What is our definition of 'common purpose', 'common good' or even 'public good'? How much value do we put on the individual human life? Who does Africa in reality belong to? What is the status and the protection of the hundreds of thousands of people moving across the continent from war zone to refugee camp, from poverty to peril, or even - as only too many do by any imaginable means - out of Africa altogether?

Now, when it would seem that there is a general 'retraditionalization' of people - how do we read the phenomenon in terms of 'globalisation' (which is world consumerist capitalism) and 'modernity'? What values did independence and liberation bring? What happened to those values? Have we been living in borrowed clothes? Is there a peculiarly African way of articulating and administering power, let alone sharing it? Do we have effective checks against the abuses of privilege? What is the weight or the influence or even the sustainability and mandate of our civil society structures? What have we changed for the better since the 50 years of Ghanaian independence? More precisely, what is the impact of our creators and observers, those whose very purpose of being is transformation, our community of artists?

In other words - what has African imagination contributed to our understanding of what we are doing to one another and to the world?

These questions are rough and broad and I know that many answers exist and can even be demonstrated. But how honest are we in our answers?

A second dimension of our need to "Imagine Africa" is simply the recognition of the relationship between the imaginary and the real. I take it as common cause that part of the human condition, maybe the essential flame, is the process of imagining ourselves to be. *We are who and what we are only in becoming.* We survive, we live because we try to conceive of the nature and the purpose of being. Our consciousness is constant invention or the recognition of what we may be, bounded by the possible.

Maybe this is not so unique to the human condition. After all, do birds not imagine their territory and perhaps also the nature of their being through flight and song? Animals come to an experience of themselves by movement leaving traces as markers of memory. It could be that life is awareness because it knowingly strives for imagining existence and thus questioning the sense and finality of the process. Leaving traces of ourselves, as in creative productivity, could then be seen as part of the definition of consciousness for us as well. We know that in order to progress we must stretch for something just out of reach - if only for a life that will be more compassionate and decent than the

cruelty, paranoia, greed, narrow corporatism or narcissism we mostly indulge in and find such ample justification for.

And so we dream. There's the personal dream to come to terms with the inevitability of being finite; there's the communal one of justice and freedom upon which we hope to secure the survival of the group. And then there is the dimension of moral imagination.

This brings me to the third reason, for us, to "Imagine Africa." How do we understand the terrible morbidity of young people in some of our cities - Monrovia, Freetown - dressing up as gaudy and tattered child brides with wigs and rouged faces to go out and kill indiscriminately? How and since when did the AK47 become the instrument of initiation into adulthood? How do we explain the maiming, the senseless mayhem, the raping of infants, the greed and the graft, the cynicism of our rulers, the absence of accountable governance buried under special pleading, the decay of our public ethics, the profound corrosion of individual and collective self-esteem because of our supposed victimhood? Is it because our societies are stalked by death - endemic poverty and the plague of Aids? Or can it be because we never delivered on the dreams of liberation and emancipation?

I would postulate that we of this generation suffer from a massive failure of moral imagination. Instead of responsible freedom we substituted self-enrichment and entitlement linked to cowardice, bad faith, the corruption of dependence, and that glorification of impotence or of posturing expressed as political correctness, where our languages were gutted of texture and colour and we posited our shrill interventions on the mumbo-jumbo of 'healing' and 'closure', changing the terms we use for looking at the objectionable in the hope of thus repressing horrible realities. In some instances we even went through the sinister farce - or are still indulging in it - where 'confessing' to torture and repression is intended to lead to an absolution supposed to bring about 'reconciliation'. This must be a prime example of practising the hypocrisy of religious motivations as snake oil for social leprosy in order not to lose the essential: the power and the privileges of the rich and those whom they co-opt.

Anything, any show, any stuffed bird - but the firm commitment to proceed from our shared humanity to identify what is unacceptable and bring about justice! What 'horizon of expectations' are we proposing to the young? How do we interpret the flight of at least 35,000 young people this last year, in pirogues and *cayucos* - with probably another 10,000 perishing in the sea or in the desert along the way - for a Europe where, at best, they will be shadow people? This country just now saw the electoral victory of the candidate of populism and corruption and manipulation - which, concurrently, meant the rejection of that political caste identified with secular modernity. To the south of here, we have a president pretending to cure Aids by the laying on of his healing hands - but only on Thursdays and just ten patients per month. And these ruling elites, the plunderers, the only act in town, are found all over Africa.

I want to quote to you from a recent newsletter by Tajudin Abdul-Raheem - one of the last Pan Africanists, also the Deputy Director Africa for the UN millennium campaign; in this letter he took a look at the present crop of African governors for life and of death and with the insight of long experience he came to the following assessment (I'll condense his words):

One: They come as liberators but the longer they stay in power the more they become oppressors, intolerant of dissension or even discussions within their own political and military formations...

Two: The vanguard of the masses slowly become the vanguard of the ruling party or clique and soon degenerates into the vanguard of the leader...

Three: They usually come with big dreams and enormous commitment to the masses, but the paraphernalia of power, the glitz, the pomp and pageantry and all the trappings take over... Add to that the institutionalised culture of sycophancy: jungle fatigues soon give way to the best of Saville Row suits, Gucci shoes, Rolex watches etc. The 'comrade' has now 'arrived' and will be in no hurry to vacate the State House which he ridiculed not so long ago...

Four: A ruling group that had been held together for many years by shared ideology and perspectives are more and more built around the personality of the leader, his family, in-laws, freelance opportunists and other cronies...

Five: The interests of the party, the government and the people become indistinguishable from the whims and the caprices of the Leader... To oppose him is to oppose the people.

Six: The progressive changes they have brought about in the country become 'gifts' from a benevolent leader to his hapless citizens...

Seven: Most of them were revolutionaries who began their political careers and rebel lives as firebrand anti-imperialists but soon became converts to the free market and are now new best friends with the imperialist countries, especially the USA and other Western powers...

Eight: These former revolutionaries who espoused Pan Africanism now resign themselves to 'better managing' the neo-colonial state and are soon engrossed in competition rather than cooperation with their former comrades... Liberators become looters and occupiers...

Nine and Ten: The twin evils of these leaders becoming both victims of their militaristic means of getting and retaining power, and wallowing in external validation by the same Western powers who not that long ago praised our erstwhile dictators as 'moderate'.

With no coherent, shared political project; with little job opportunity in the offing; with families falling apart; with Western consumerist appetites forced down their throats; with estrangement and obscurantism haunting them like sombre fires - what kind of "Imagine Africa" can we hold up to the young?

You may now ask, what does my litany of despair have to do with the aims of this conference?

We at the Institute believe it *is* possible to imagine Africa differently, and certainly culture is one way to go about it. But our struggle for light and ultimately our success will be at the cost of brutal honesty, of questioning all the holy cows and taboos, and of remaining engaged to stay the course.

It is clear from the thorough way in which the conference was prepared that we will visit and describe the cultural situation as it *is*, and identify the causes for the absence of viable and sustainable cultural spaces and practices. Maybe we will be able to make a useful distinction between the so-called 'culture' of entitlement by which cultural manifestations are hijacked by the new hegemonists of the party-state in their attempt to rewrite history - often funded by the private sector hoping to secure their stranglehold on the economy - supposedly for the benefit of the majority but in fact to camouflage the absence of real transformation, as opposed to those actions and expressions of creativity that must always challenge and undermine the power and the pretensions of orthodoxy.

Creativeness, in our case, if it were to be not only the celebration of lies but truly enriched by our environment and the lives of ordinary people, will of necessity give offence to the powerful. The new horizon we propose must be shaped by questioning all assumptions of legitimacy and 'historical truth', or the glib justifications of nation-building and purported majority rule; it cannot afford to succumb to the dictates of the lowest common denominator. In art, ethical clarity (which is not the same as certainty) is the prerequisite for keeping our tools sharp and effective. It is also our specific expression of solidarity with all those who are oppressed. As cultural practitioners we just cannot afford to assume, for instance, that market ideology is a moral imperative. All of the above implies, I think, an ongoing awareness of the nature of awareness and accountability.

I know we are here to promote better practices in assuring a sustainable cultural environment, and how these practices and systems may contribute to viable economies. But I also hope that this conference will underline the extent to which cultural creativity participates in the shaping of personal *identity*, and thus of responsibility and dignity. I hope we can recognize how vital it is to understand and promote the *progressive dialectic* between, at one end, the riches of diversity and their expressions and, at the other, the over-arching and shared goals of national and historic entities. At this *interface* of reciprocal and mutual shaping the culture of transformation appears. And Africa is rich first of all because of its diversity.

Take the issue of national languages as contribution to this dialectic. A writer like Kenya's Ngugi wa Thiong'o has made it clear to us that language is more than just a means of communication; it is the essence of our being, the very core of our soul as African people and (I quote) "the medium of our memories, the link between space and time, the basis of our dreams." One's mother language, any language, is the living repository of the experiences of the people from many origins and stations who gave tongue to it over the ages. It is the tool we have for transforming our understanding of the world we live in, by shaping its expressions. For Ngugi using and promoting the mother tongue is not simply a reaction against the supposedly economic pragmatism of globalisation; it is more about resurrecting the African soul from centuries of slavery and colonialism that left it spiritually empty, economically disenfranchised and politically marginalized. Ngugi believes that when you erase a people's language you obliterate their memory. And people without memories are rudderless, unconnected to their own histories and culture, mimics who have placed their knowledge-of-self-and-other in a "psychic tomb" in the mistaken belief that if they master their coloniser's language they will own it and be allowed to sit as equals at the dinner table to use it as fork, however clumsily. It is not easy to eat crumbs with a foreign fork. Such a people, because of their alienation, will become dangerous to themselves and to others. Like hooligan parrots.

The continuity and constant evolution of one's language is also the connection through which one can understand and assume responsibility for one's actions. Borrowing the feathers of the master in order to look like him is a ploy to move away from one's own responsibility for history, perhaps from the banality of evil as Hannah Arendt understood it. When you lose the transforming tool of your own language, which resonates from far deeper than mere parrot learning, you lose the capacity for accessing the true dimension of events and thus the ability to comprehend the banality of evil. You deprive yourself of the means of fully understanding and assuming the moral circumstances from which such evil arose. That is when, Arendt argues, we start to generalise and think of criminals as monsters. There can be no collective responsibility, she says; if that were the case we would deny all true and verifiable accountability and thereby evacuate the problem. Ultimately it is not just a cop-out; one can see how such an approach helps to constitute the environment in which a genocide may occur.

Indeed, we cannot deal with crime if we elevate it as some collective monstrosity.

I therefore hope that this conference, besides promoting the practical environment of development, will also recognize the absolute importance of that which perhaps cannot be quantified - *memory* and *imagination*.

We here at the Gorée Institute have always believed that concepts and practices of democracy (or democratisation, because it is a conduct and not necessarily a state), development and culture overlap to thus profoundly define one another. That is why we identified ourselves from the outset as a Centre for promoting Democracy, Development and Culture in Africa. The aesthetics of interacting with the environment, of experiences morphing through art into objects and processes of beauty, constitute the ground for ethical consciousness. Beauty - however we conceive of it (but we always *recognize* it) - is a way toward accessing ethical values. Conscience flows from consciousness; the other way round would constitute moral dogma.

Let me conclude with something less harsh and arduous. Islands are places of wind - of passage, exchange, becoming other. In fact, islands are enactments of permanent moving. Here, where there is the creolisation of awareness-being which some pompously call 'culture', one is changed. (Maybe the Island irrevocably splits one-ness; the parrot has only the wind to imitate!) Remember that 'purity' is the opposite of integrity. Islands, like this one, are also places where one may, paradoxically, be cured from an intoxication with power.

I have three wishes.

One: That we may find productive ways of working toward establishing a rosary of such islands all around and over the continent as havens of fearless confrontation and creativity where strong winds may blow, as outcrops of a Middle World that will not be defined/defiled by patriotism and pomp and the corrupting addiction to power. That we can then, from these offshore spaces of 'democracy' work toward better harmonising our means through the building of partnerships. Maybe we can call these *ships*!

Two: That each one of you may wish to imagine a flag to be raised to the memory of wind and the force of imagination. A flag is the shaping of wind, both its veiling and the unveiling.

Three: That this meeting may be deeply disturbing in its questioning of all assumptions and platitudes of 'truth', and thereby happy and satisfying.

And - if I may be greedy and add a fourth wish - that we may from now on avoid the frustrating 'way-forward' cemeteries where too many problems are laid to rest under the cold earth of good intentions and nice-parrot resolutions.

### **3. REFLECTION ON THE CURRENT SITUATION | The African Cultural Sector**

#### **3.1. Strengths, Weaknesses, Opportunities & Threats**

Conference delegates split into four groups, each group dealing with a particular discipline i.e. film, music, literature and visual arts. The following summary of strengths, weaknesses, opportunities and threats within the cultural sector on the continent, were identified by participants from the various presentations, discussions and report-backs from each group.

## Strengths

Our major strength – in an increasingly globalized and homogenized world - is the uniquely **African content** of the cultural forms produced in the various disciplines across the continent – and that African culture is still an **integral part of daily life** in most countries across the continent. We have many prominent **role models** producing **world-class products** that are eagerly consumed around the world and there are many examples of **best practice institutions** in the different disciplines across the continent. All of which means we have **existing cultural capital** – people, skills, basic infrastructure and some distribution channels - as a foundation to build on.

## Weaknesses

Limited government support and political will to prioritize culture means that there is an **absence of policy and supportive legislation**, ineffective government structures and poorly equipped officials. This status quo arises chiefly from the marginalization of the arts, its lack of priority as a development issue and the perception that arts & culture are luxuries and not intrinsic to and necessary for healthy societies.

Fragmentation, limited leadership capacity and weak unions and advocacy groups within the arts sector itself means that there is **poor lobbying and organizing capacity** to shift the status quo. The **lack of reliable statistical information** on the economic contribution of the arts limits the lobbying power of the sector – as does the poor understanding of artists of the political and social terrain and how to negotiate it effectively.

The combination of **limited disposable income**, lack of locally-owned **distribution channels**, **limited resources to market** African product and values/ideas into global markets and the perceived **low value of local cultural** consumer goods means that higher costing local products are competing in a limited local market against lower costing, more readily available imported goods.

The **funding environment is not supportive** and encourages donor dependency from institutions and grant-funding dependency amongst artists inhibiting entrepreneurialism and lateral thinking in the sector.

**Poor education and training** and the development of skilled artists is a problem across the continent. This is compounded by a lack of trained teachers, **absence of art education** in formal curricula, and the cost of training where it is available. Artists traditionally also have poor **marketing and business skills** and growth is constrained without the support of entrepreneurs and the private sector in the form of business partnerships and sponsorship.

The **environment does not enable** the flourishing of the arts. **Logistical and infrastructural challenges** in individual countries and across the continent, impact on the dissemination of products, organisation of festivals and events, and the ability of the arts sector to organize. **Language** and the **cost of travel** are other barriers to organisation and hamper the already limited networking and sharing of information of opportunities on the continent.

The low status of the arts and artists means that **laws protecting artists' rights** are not prioritized and it also means there is **limited critical discourse** on arts & culture in the public and media – both a function and result of a lack of trained critical arts journalists.

## Opportunities

**New technology** and **modes of distribution** present opportunities for dealing with issues of access to information and markets.

The **growth of tourism** in general and **cultural tourism** in particular, coupled with the growth of markets for 'products with stories', presents an opportunity for accessing new markets that have an interest in culture.

The **adoption of the conventions** with the AU, Unesco and the Millenium Goals, presents an opportunity for lobbying governments to commit to the terms of these conventions as culture is on the agenda. Increasingly governments are recognising the **economic value of the Cultural Industries** and doors are opening for synergy with other economic and social clusters (social development, economic development and tourism).

International focus on Africa and the **trade not aid** discourse presents an opportunity for the cultural sector to engage with foreign governments and donors on terms that will enhance sustainable interventions.

Existing festivals and fairs that have established their reputations provide **further market access opportunities** regionally (and continentally) and provide space for **increased partnerships and collaboration** across disciplines.

**Local markets** are untapped opportunities for the consumption of locally produced goods.

### Threats

African culture in its myriad forms – both traditional and contemporary – is under threat from the **homogenization and consumerism of globalization** as under-resourced local practitioners have to compete with **multi-national distribution monopolies** and very **accessible and cheap foreign goods**. This threat is more significant in a situation where poverty already marginalizes culture in people's lives and where local culture has a perceived lower value.

In turn the availability of foreign goods leads to the **undermining of the African aesthetic** and identity. While the growth in cultural tourism also threatens the **integrity of local products** as tourists demand what they expect and local producers make what they think tourists want.

The **lack of protection of Intellectual Property** along with the loss of ownership of African art/copyright to international collections/studios holds the threat of the loss of ownership and income from the cultural capital of the continent.

**Dependency on donors** and the possibility of their withdrawal and/or change in focus is a threat for institutions.

**Political instability** in many countries in the continent, the **rise of fundamentalism**, along with the perception that lobbying and/or Freedom of Expression organisation are anti-government are threats to the promotion of pluralism and the space for cultural expression.

**Poor career prospects** for artists results in a creative brain drain as we lose talent to other sectors and other parts of the world. **Poor education and training**, cost of production and limited resources that support creation and innovation, are significant threats to the continued development of artists.

While **digital technology** is a potential opportunity it also poses a threat in that it 'assists' piracy and privileges the lowest common denominator and does not necessarily promote excellence.

## **3.2. THEMES emerging from discussions**

### **3.2.1 The need for education and training**

- pre, primary, secondary and tertiary level art education
- training trainers/educators
- technical training for existing practitioners (upskilling)
- build capacity across value chain (managing, marketing, distribution etc)

### **3.2.2 Changing the funding environment**

- finding new financing models for practitioners (Venture capital/micro finance)
- new funding models for institutions (reduce donor dependency)
- tax benefits/incentives for private sector/individuals to support the arts

### **3.2.3 Building markets for consumption of African cultural products**

- build local audiences/markets/ consumers of local culture
- build regional/continental markets
- find platforms for publicising the arts nationally through the media
- develop capacity for critical discourse to improve aesthetics of local culture

### **3.2.4 Networking & information management**

- build cultural development institutions
- create/support a repository of information, resources, material on African arts and culture
- studies of creative sectors to establish economic & social contribution
- train arts journalists establish and more arts media

### **3.2.5 Lobbying**

- ongoing need to lobby government to inform and monitor national policies & legislation
- engage public/civil society as well

### **3.2.6 Distribution Channels**

- embrace digital technology
- use existing market opportunities

### **3.2.7 Production**

- physical spaces/facilities for production
- residencies/inter-African exchanges

#### 4. THE CONVENTION | Using UNESCO'S *CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS* AS A POLITICAL TOOL TO ADVANCE THE AFRICAN CULTURAL SECTOR

Garry Neil, Executive Director, International Network for Cultural Diversity

##### The Convention in summary

**The Preamble** notes that the processes of globalisation can both enhance interaction between cultures and challenge cultural diversity; reaffirms the fundamental importance of respect for human rights; acknowledges the need for greater cultural interaction; acknowledges that diversity is strengthened by the free flow of ideas, as well as freedom of thought, expression and information, and diversity of the media; and the need to preserve cultural and linguistic diversity as the common heritage of humanity.

**The Objectives** outline the main goals and primary focus of the Convention. The most important include the protection and promotion of the diversity of cultural expressions; recognition of the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning; recognition of the link between culture and development; strengthening international cooperation to enhance the capacity of developing countries; and reaffirmation of the sovereign right of states to maintain, adopt and implement cultural policies.

**The Guiding Principles** are significant since they provide a legal framework for the substantive rights and obligations found in the Convention. The principles are:

- respect for human rights and fundamental freedoms;
- sovereignty of states to adopt measures and policies;
- equal dignity and respect for all cultures;
- international solidarity and cooperation;
- recognition that the cultural aspects of development are as important as the economic aspects;
- acknowledgment that protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable cultural development;
- equitable access; and
- openness and balance.

**The Scope** of the Convention is broad, it "shall apply to the policies and measures adopted by the Parties related to the protection and promotion of the diversity of cultural expressions." It is importantly not focused exclusively on "cultural" policies.

**The Definitions** as a whole draw an effective perimeter around the Convention and confirm that it is dealing with a portion of the intellectual output of a society. Importantly, the Convention is not attempting to deal with agriculture, biodiversity, or other issues which can be considered part of "culture" in the anthropological sense.

**The Definition of cultural activities**, goods and services, as things which "embody or convey cultural expressions, irrespective of the commercial value they may have", is the most important definition. This is the first time that this dual nature of cultural goods and services is recognised in an international legal instrument.

**The Definition of cultural policies** and measures is also significant. It is broad, referring to "those policies and measures relating to culture ... that are either focused on culture as such, or are designed to have a direct effect on cultural expressions ... including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services."

**The Definition of cultural expressions**, significant for the operative provisions of the Convention, is: "those expressions that result from the creativity of individuals, groups and societies, and that have cultural content." Cultural content in turn "refers to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities."

**The Rights and Obligations** contained in the **15 Articles** are the heart of the Convention. The accent is on rights, rather than obligations, and the focus is on the sovereign right of states to adopt policies and measures they deem appropriate to protect and promote cultural diversity.

With only a couple of exceptions, rights are expressed in the discretionary form, "Parties may" take certain actions favouring cultural diversity, rather than the obligatory form, "Parties shall."

**Article 6** provides a shopping list of measures that other countries use to promote their local artists and cultural producers. These include:

- regulatory measures;
- measures that "provide opportunities for domestic cultural activities, goods and services" within the overall market, including "provisions related to the language used for such cultural activities, goods and services";
- public financial assistance;
- public institutions;
- measures aimed at supporting artists and others involved in the creative process;
- measures aimed at enhancing diversity in the media, including through public service broadcasting;
- measures aimed at ensuring access for domestic cultural industries; and
- measures which promote the "free exchange and circulation" of ideas and cultural expressions and which stimulate the "creative and entrepreneurial spirit."

**Article 9** provides that Parties shall exchange information, report to UNESCO and "designate a point of contact responsible for information sharing." While the title includes the word "transparency," there is no obligation for measures to be made public. **Article 10** provides that Parties "shall" implement educational and other programs to promote understanding. **Article 11** provides that Parties acknowledge the role and "shall encourage" the active participation of civil society in the protection and promotion of cultural diversity.

**Articles 12 to 18** concern the promotion of international cooperation and outline ways developed countries should be assisting developing countries as they seek to increase their cultural capacity and build creative industries. If UNESCO is able to compile information on best practices, as provided in **Article 19**, the Convention and accompanying information sharing will establish benchmarks to which states can aspire and against which they can be judged. Parties agreed on the need to integrate culture in sustainable development; to cooperate for development, including through technology transfers, capacity building and financial support; to encourage collaborative arrangements; and to assist each other where there is a "serious threat to cultural expressions." There is agreement on the need to increase capacity in the public sector, public institutions, the private sector, civil society and non-governmental organisations, all of which play a role in fostering the diversity of cultural expressions.

The objective of the cooperation is to "foster the emergence of a dynamic cultural sector." The tools to be used include:

- Strengthening the cultural industries through increasing production and distribution capacity, wider access to global markets, encouraging local markets, supporting creative work and facilitating the mobility of artists from the developing world and encouraging collaboration between the North and South.
- Capacity building through information, training and skills development.
- Incentives to encourage technology transfers.
- Financial support to be delivered through a new International Fund for Cultural Diversity.

Innovative wording in **Article 16** provides that developed countries "*shall facilitate cultural exchanges with developing countries by granting through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries.*" **Article 18** establishes the Fund, contributions to which are voluntary and not obligatory.

There are three cases where the language is obligatory rather than discretionary. **Article 15** provides that Parties *“shall encourage”* collaborative arrangements involving the private sector and civil society, **Article 16** provides that Parties *“shall facilitate cultural exchanges,”* and **Article 17** states that Parties *“shall cooperate”* if a state determines that certain *“cultural expressions ... are at risk of extinction, under serious threat, or otherwise in need of safeguarding.”*

**Articles 20 and 21** regulate the relationship of this Convention to other international instruments. The solution is based on the principles of *“mutual supportiveness, complementarily and non-subordination”*.

There is innovative wording in **Article 20** which provides that *“when interpreting and applying”* other treaties or *“when entering into other international obligations,”* Parties *“shall take into account the relevant provisions of this Convention.”* This is the first time in international law that Parties agree to use one instrument as an interpretive tool when negotiating or applying others. It is reinforced by **Article 21** which commits Parties to work together to promote the principles of the Convention in other international fora. However, it is also circumscribed by **Article 20.2** which states, *“Nothing in this Convention shall be interpreted as modifying rights and obligations of the Parties under any other treaties to which they are parties.”*

### Using the Convention

There are many ways to use the Convention as a tool to address the issues and challenges arising from the Conference. Specifically, **Article 14 (Co-operation and development)** provides many opportunities through its requirement that parties *“shall endeavor to support cooperation for sustainable development and poverty reduction, especially in relation to the specific needs of developing countries, in order to foster the emergence of a dynamic cultural sector”*. Some of the measures identified include:

- a. Strengthening of cultural industries in developing countries through
  - Creating and strengthening cultural production and distribution capacities
  - Facilitating wider access to the global market and international distribution networks for their cultural activities, goods and services
  - Enabling the emergence of viable local and regional markets
  - Adopting appropriate measures in developed countries to facilitate access to their territory for the cultural activities, goods and services of developing countries
  - Providing support for creative work and facilitating the mobility of artists from the developing world
  - Encouraging appropriate collaboration between developed and developing countries
- b. Capacity-building through the exchange of information, experience and expertise as well as the training of human resources in developing countries, in the public and private sector relating to strategic and management capacities, policy development and implementation, promotion of and distribution of cultural expressions, SMME development, the use of technology and skills development and transfer
- c. technology transfer through the introduction of appropriate incentive measures for the transfer of technology and know-how, especially in the areas of cultural industries and enterprises
- d. Financial support through
  - The establishment of an International Fund for Cultural Diversity
  - The provision of official development assistance including technical assistance, to stimulate and support creativity
  - Other forms of financial assistance such as low interest loans, grants and other funding mechanisms

## 5. PRIMARY THEMES TO BE ADDRESSED

Conference delegates participated in a variety of workshops on a range of themes including culture and poverty reduction strategies, current trends in developing the creative industries, international cultural festivals and platforms for distributing work, information-sharing and international co-operation, etc. The full presentations or summaries of these are available at [www.hivos.nl/arterial](http://www.hivos.nl/arterial)

Arising out of these various workshops conference delegates identified four primary areas of concern within the African cultural sector that need to be addressed.

### 5.1. Economic sustainability

Problematizing the issue of economic sustainability of the African cultural sector

- a. The "cultural sector" comprises a continuum ranging from not-for-profit to strictly for profit.
- b. Some disciplines are more conducive to profitability – and therefore sustainability - e.g. music (CDs, radio and television exposure), than other forms e.g. dance (labour-intensive, expensive to tour/export)
- c. Within a particular discipline, economies of scale make some forms more profitable e.g. stand-up comedy is more profitable than classical theatre
- d. In Europe, the public sector subsidises the non-profit sector substantially while the relative wealth of its citizenry makes creative industries more sustainable while in Africa there is limited public sector support and poverty reduces the viability of sustainable markets for cultural goods<sup>1</sup>.
- e. Creative producers require capital/finance to create and distribute products, with most of the costs of production incurred upfront in the development stage.
- f. Few creative producers are able to access traditional sources of financing for small businesses e.g. bank loans, small business development credit facilities, etc. and are dependent on donor or public sector funding.
- g. Where such funding is available, applicants are required to be "non-profit" but are also required to become "sustainable" after a period of time. Some donors, public funding agencies and artists are resistant to "market oriented" or "profit driven" initiatives lest "artistic integrity" be compromised.
- h. Donor policies are created to conform to their own priorities and agendas rather than in consultation with beneficiaries, so requiring the applicant to shape their proposal to meet donor hoops rather than local conditions.
- i. Artists seldom operate in an either/or environment i.e. either non-profit or profit, and are obliged to negotiate along the continuum to generate income.
- j. The tax environment in most African countries is not conducive to cultural production and distribution. For example, in most countries there is no tax incentive for the private sector to support cultural activities. Also there are no tax relief measures for products needed for cultural work: music instruments, film equipment etc.

The primary needs identified are for

- a. readily available, non-bureaucratic start-up capital (soft loans, grants, venture capital) to create and initially distribute and market products

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<sup>1</sup> This problem is not easily addressed as it a fundamental environmental constraint on the continent given widespread poverty and underdevelopment and limited public sector resources. Solutions do lie in maximising market access opportunities locally, continentally and globally.

- b. Awareness, information systems, training programs and mechanisms to develop local, regional and international markets for African cultural products
- c. skills and experience to produce products that are of sufficient quality to appeal to a African and international markets to sustain artists' work

## **5.2. Arts & Culture management and capacity building**

The sustainability of the cultural sector is directly linked to the availability of competent, visionary and experienced leadership who have the requisite skills to lead and manage key components of the sector.

The primary needs in this regard are for:

- a. leaders of lobbying/advocacy groups and NGOs (organisational, planning skills, political skills, managerial skills, fundraising, etc) and
- b. cultural entrepreneurs (budgeting, financial planning, marketing, business plans, etc)
- c. Educational and professional training programs in arts & culture management at national and regional levels.
- d. Specialised training in all artistic and cultural fields and subjects including the development of arts journalists to both publicise and market creative products and to develop critical discourse that promotes excellence
- e. Support linkages with already existing human and organizational sources of knowledge and expertise.

## **5.3. Co-operation and exchange**

Co-operation and exchange are necessary essentially to

- a. share expertise, knowledge and to develop leadership
- b. develop regional and international markets
- c. inspire and develop artistic practice

Factors militating against such exchange on the continent are

- a. prohibitive travel costs, regulations (eg. Visa, customs), and logistics
- b. language barriers
- c. disconnection with North Africa, the islands and diaspora communities
- d. poor information sharing systems

## **5.4. Lobbying and organisation-building**

Effective lobbies of artists are key to

- a. bringing about legislative and policy frameworks to create enabling environments for producers and artists
- b. monitoring the activities of government and other players to ensure the best interests of the cultural sector are met
- c. forging national, regional, continental and international associations, networks and alliances
- d. enhancing the social value of cultural work and the position of the artist in the society

Some of the primary obstacles to sustainable lobbies are

- a. they are deemed threats by authorities
- b. it is difficult to find local funding for advocacy work
- c. the lack of leadership with the requisite political and managerial skills
- d. the lack of 'big picture' and strategic thinking among cultural groups

As discussed earlier, the Convention provides useful opportunities to deal with these issues. This is incorporated into the proposals below.

## 6. PROPOSALS | PRACTICAL PROJECTS TO ADDRESS PRIMARY AREAS

The following practical projects were presented to the Conference as a working document for discussion. Delegates reviewed the proposals in 3 working groups and the comments and additions from these groups have been integrated into the proposals below.

While the proposals were in the main accepted and supported as necessary and viable – if not overly ambitious – there were some common issues that were raised across the board that need to be considered in the way forward:

1. **A task team** of some form or another is required to take the process and proposals forward
2. We need to look beyond Europe as a primary market and source of expertise and should **embrace local, continental and international markets** and partners.
3. We need to pay more attention to local/African markets, promoters, youth, best practise models and stories and build Pan African programmes.
4. We need to rapidly increase cultural mobility across the continent
5. We should be **building on and drawing from existing institutions and resources** (such as websites) and expand and deepen their capacity rather than creating new institutions and resources.
6. In the same vein, we should **develop and expand existing events** on the continent as valuable market access opportunities and spaces for cross sectoral synergy
7. The **sharing of resources and information** is critical and would help in maximising the value of existing initiatives, funding and resources. We must make limited funds work harder through ensuring packages of support that invest in human capital, sector development and create linkages between interventions.
8. Concerns were raised about who identifies and manages some of these programmes to ensure they have sector-wide benefit. In the medium to long-term, suggestions of the creation of a **Pan African or All African Arts Council** had a great deal of support as a mechanism to co-ordinate, guide and provide oversight to the establishment of a regulatory and enabling environment for the arts on the Continent. However delegates felt this needed to find a way of working that was different to the formal and bureaucratic AU/UN style of operation and perhaps could draw on National Arts Councils where they exist.
9. **Legal frameworks** for the protection of artists' rights are very important and there was a strong feeling that we are not doing enough in this area – particularly in the international arena and African inputs required in existing global initiatives to drive this area.
10. The **facilitation of production and distribution channels** are very important factors in the value chain that need further consideration.
11. **The Media is a potential partner and promoter of the arts** in all markets and we need to do more to develop cultural journalists, critical discourse and the participation of media developing artists and audiences.
12. The need for **ongoing dialogue with funding partners** to achieve consensus on the hierarchy of needs within the cultural sector and to keep thinking creatively about alternative sources of funding with the goal of approaching international institutions like the World Bank to get the cultural sector on their agenda.

### 6.1. Economic sustainability

*Short-term (1-12 months)*

1. Create a "consortium" of donors supporting the cultural sector in Africa
2. Establish a pilot "Venture Capital Fund<sup>2</sup>" of 500 000 Euros with contributions from funding agencies, and with African and funding partners forming the board to establish financing guidelines and to select sustainable, entrepreneurial projects with interest free or low interest loans, grants or investment capital (% of profits return to

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<sup>2</sup> Doen & Stromme Foundation have useful experience and tools that can be used to develop this VCF; also use the opportunity to develop new models and best practise that can be taken to the bigger funders such as World Bank, AU etc.

fund)<sup>3</sup>. The fund should connect with donors and authorities working in economic development in Africa to persuade them to contribute to the fund and to benefit from their experience. A fundraising plan should be made for the fund seeking to raise funds from multinational corporations working in Africa, the African private sector, and individual African philanthropists.

3. Encourage establishment of Endowment Funds as to sustain programmes that are not commercially and/or income driven.
4. Develop and implement<sup>4</sup> a pilot project to 'launch' a group of African artists – from a range of sub-sectors – into existing markets (local, continent-wide and global) using existing representative bodies in these sub-sectors to ensure the benefit accrues to the economic sustainability of the sector and not just the individual/company being promoted. Also use this to develop best practice models for replication.
5. Produce an electronic "African Cultural Catalogue" that is updated annually and curated by African curators, in all cultural fields. The catalogue would provide an entry point for African and international curators seeking to promote African artists and cultural products. Review existing websites and electronic databases as a starting point.
6. Offer training courses in marketing of and accessing markets<sup>5</sup> for creative products. These could also take the form of hosting residencies for African artists in Europe for them to develop an understanding of how to penetrate those markets.
7. Commission a study of the African tax environments in different regions in relation to cultural production and distribution.

#### *Medium-term (13-36 months)*

1. Encourage African groups and individuals who have case-studies of successful, sustainable models of cultural practice e.g. Book Café to prepare case studies about their experiences for posting on Creative Industries website, along with useful material and resources<sup>6</sup>.
2. Run annual Awards Programme for "Best Practice" models of sustainable cultural practice with winners receiving substantial funding as a means to propel the project/artist to the next level of sustainability<sup>7</sup>. Use major African cultural festivals to announce the results.
3. Host annual mentorship and residency programmes for African entrepreneurs to acquire experiential learning<sup>8</sup>.
4. Update and renew the African Cultural Catalogue

#### *Long-term (36 months +)*

1. Encourage and develop African companies specialising in the export & distribution of African cultural products to local and global markets. These should be African owned and driven; should operate on fair trade principles and should recognise Africa itself as a potential market.
2. Commission a feasibility study for an African Lottery to support the arts.

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<sup>3</sup> The Venture Capital Fund is not a one-size-fits-all solution. Some sectors require other interventions to support economic sustainability (e.g. publishing) while some regions need other issues to be addressed first for example enabling stimulus for cultural expression and/or capacity building.

<sup>4</sup> Delegates are concerned about who identifies and manages some of these programmes. The establishment of a Pan African/All African Arts Council to oversee and coordinate in an organic and collective framework (as opposed to AU/UN style of operation) was a popular suggestion.

<sup>5</sup> Delegates felt that markets need to include local, continental and global to break the traditional and limiting focus on Europe.

<sup>6</sup> Document such case studies on film and use this as a lobbying tool

<sup>7</sup> If the project/artist is a commercial success then should not need funding.

<sup>8</sup> Mutuality of mentorship must be emphasised; mentorship and residency programmes are not the same but could be complementary.

## 6.2. Arts & Culture Management Capacity

### *Short-term (1-12 months)*

1. Establish an African Creative Industries Website and post relevant material e.g. cultural management manuals and books, statistics, baseline data, economic & social indicators, etc. If possible use existing site/s as a foundation.
2. Identify and support continent-wide and sector-specific 'champions' with a specific mandate to drive particular programmes and *just make things happen*.

### *Medium-term (13-36 months)*

1. Commission pilot studies in 5 regions/countries on the economic impact of culture, training local experts in the process.
2. Develop Regional Training Centres of Excellence, building on existing institutions and clusters e.g. Cultural Entrepreneurship Centre in North Africa, East Africa, West and Central Africa and Southern Africa; creating and supporting continental and global links to exchange knowledge and expertise and use events and festivals for training.
3. Develop education and training programmes, including mentorship/internship modules, to train cultural manager and entrepreneurs.
4. Provide funding specifically for intra-African travel<sup>9</sup> by local experts and artists and for the development of regional markets.

### *Long-term (36 months +)*

1. Develop and implement a continent-wide programme to map the programmes, resources and indicators of the cultural sectors. Start with local level mapping, use data from existing bodies like tourism boards and lobby Unesco to drive this task.
2. Create Regional Training Centres of Excellence– e.g. arts administration, film technical training, writing etc to service a region rather than one country.

## 6.3. Cultural cooperation and exchange

### *Short-term (1-12 months)*

1. Host Pan-African exchange and residencies for key Anglophone, Francophone and Lusophone cultural players to be immersed in each other's language and culture to improve dialogue and communication and promote inter-cultural exchange on the continent (and not just with Europe)<sup>10</sup>
2. Identify partners to host African artists for short periods in Europe specifically to raise funds for projects e.g. writer, to raise funds for publishing of book, does a speaking/reading tour of previous works; visual artist presents slide show of previous works; playwright presents reading of new play, etc<sup>11</sup>.

### *Medium-term (13-36 months)*

1. Host residencies and workshop programmes for African artists globally for technical assistance/exchange and for professional/artistic exchange.
2. Develop workshop programmes for the exchange of knowledge and skills in the distribution & marketing of cultural products, for example between promoters, managers and agents

### *Long-term (36 months +)*

1. Support major exhibitions and collections/performances of Artists to travel to significant outlets/events & festivals in the continent and globally.

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<sup>9</sup> Art-move-Africa funds regional travel for African artists

<sup>10</sup> This will need a fund to maintain and could become the domain of the Arts Council. In the meantime Embassies support these programmes and should be utilised.

<sup>11</sup> Be sure to de-link fundraising from collaboration, exchange and marketing strategies to avoid a 'begging bowl' syndrome.

2. Cultural exchanges, export of African work to global markets formalised through galleries, theatres, festivals, etc having formal links to African counterparts to identify artists and facilitate such exchanges.

#### **6.4. Lobbying**

##### *Short-term (1-12 months)*

1. Condense and popularise the UNESCO Convention on Cultural Diversity; get 20 African countries to sign.
2. Identify key national lobbies – or kernels of potential lobbies – in each of the signatory countries and link them to each other and the INCD.
3. Identify 20 unions/artists' lobbies<sup>12</sup> globally and link each of them with a lobby in each of the 20 African signatory countries with a view to:
  - a. raising funds to run the African lobby for at least 3 years
  - b. helping to train the leadership of that lobby
  - c. facilitating regional, continental and international links
4. Develop a research and information management strategy that will consolidate and generate information to support lobbying, for example commission research to be posted within 12 months<sup>13</sup> that generates databases on, for example
  - a. 100 African cultural policy experts and national African lobbies
  - b. Festivals, major cultural events on the continent
  - c. Donors working in Africa
  - d. Successful African case studies (policy, lobbying, management, etc)
  - e. Discipline-specific, and general (arts admin) training programmes
5. Establish a network of conference delegates and distribute a fortnightly newsletter similar to IFACCA (International Federation of Arts and Culture Associations)<sup>14</sup>.

##### *Medium-term (13-36 months)*

1. Create an incentive package<sup>15</sup> for countries to sign the Convention e.g.
  - a. Initial three-year funding for a national lobby
  - b. Assistance with cultural policy development
  - c. Mapping exercises with regard to creative industries
2. Lobby for the establishment of Cultural Attaches in all embassies
3. Develop training programmes to improve the quality and reach of cultural journalism

##### *Long-term (36 months +)*

1. Establish Pan African cultural lobby to represent artists on the continent; could be broadened to encompass the notion of a Pan African civil society cultural institution.

#### **AREAS TO BE PURSUED FURTHER**

1. Education & Training
2. Distribution Channels
3. Supporting Production

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<sup>12</sup> Build on previous good experiences of national arts councils (eg Zambian model)

<sup>13</sup> This is ambitious timeframe but could be jumpstarted by drawing on existing information sources and existing websites.

<sup>14</sup> The task team will need to take this forward.

<sup>15</sup> Possibly to be driven by INCD Africa with task teams to be appointed.

## 7. FUNDING SOLUTIONS | AREAS REQUIRING FUNDING AND AREAS FUNDED BY DONORS

### 7.1. Primary needs identified by conference delegates

1. **Lobbying** for enabling legislative, policy and funding environments
2. **Capacity-building** for leadership, educator, artist, management training
3. **Research** on economic impact studies, data collection, mapping
4. **Support for cultural entrepreneurship** and business skills, financing
5. **Distribution channels** such as festivals, tours, access to markets
6. **Distribution of information** through media, websites, arts journalists
7. **Cultural exchange** including regional, continental, and international
8. **Marketing** and the development of audiences and markets
9. **Seminars**, conferences, publications for critical discourse and debate
10. **Support for creative production** and development of artists

### 7.2. Above areas supported by funding/other partners present at the conference

**Note:** The British Council is not listed below as it does not operate as a traditional funding partner. It works alongside local arts organisations around themes mutually identified. For insight into British Council activities, go to [www.britishcouncil.org](http://www.britishcouncil.org)

	1	2	3	4	5	6	7	8	9	10
<b>Hivos</b>	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
<b>DCCD</b>	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
<b>Stromme</b>	No	No	No	Yes	Yes	No	Yes	Yes	Yes	Yes
<b>Doen</b>	No	Yes	No	Yes	Yes	No	Ltd	Yes	No	No
<b>Prins Claus</b>	No	Yes	Yes	No	Yes	Yes	Yes	No	Yes	Yes

## THE WAY FORWARD |

### 7.3. ARterial Task Team

Conference delegates elected a seven-person committee to liaise with funding and conference partners and to take forward the themes and practical ideas arising out of the conference. The task team is as follows:

1. Basma El Hussein (Egypt)
2. Mulenga Kapwepwe (Zambia)
3. Oumar Sall (Senegal)
4. Peter Tade Adenkule (Nigeria)
5. Joy Mbuya (Kenya)
6. Rachel Mamba (Central African Republic)
7. Mike van Graan (South Africa)

### 7.4. Mandate of the Task Team

Subsequent to the conference, the Task Team agreed on the following mandate and tasks.

#### 7.4.1 Mandate of the Task Team

To ensure that the themes, ideas and suggestions of the Arterial conference held in Senegal from 5-7 March 2007 are followed up and are practically implemented within a broad plan and time framework, by providing the necessary advice, networks, insights and leadership, and to do this in consultation with relevant stakeholders.

#### 7.4.2 Tasks

In pursuing this mandate, the Task Team shall, among other things

1. review conference documents and devise a plan for the implementation of key projects
2. draft and approve budgets for these plans in consultation with donors
3. extend the Arterial network to include other major players and stakeholders on the continent and elsewhere in pursuit of key aims and projects
4. ensure the distribution of regular information (at least monthly) to the Arterial network, and in all major languages used on the continent (French, English, Arabic and Portuguese)
5. liaise with donors and other stakeholders about the planning, implementation, monitoring and evaluation of various projects
6. consult and advise about the formalisation of the Arterial network as the need arises
7. represent the interests of the creative/cultural sector as articulated by/through the Arterial Network to relevant players on the continent and to donors and partners elsewhere

#### 7.4.3 Contact details

See Contact Details of Task Team members below.

## APPENDIX 1 | DELEGATES Names and e-mail addresses

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5. Andrea Jacob-Sow, Goethe Institute, Senegal, il@dakar.goethe.org
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33. Juulke Brosky, Hivos, Netherlands, j.brosky@hivos.nl
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36. Mamba Rachel, Association des femmes pour la culture et developpement, Marocco afcd\_rca@yahoo.fr
37. Michael Auret, Sithengi, South Africa, md@sithengi.co.za
38. **Mike van Graan, playwright and activist, South Africa, art27m@iafrica.com**
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## APPENDIX 2 | DELEGATES SUMMARY OF AREAS OF EXPERTISE

### ARTS ADMINISTRATION/MANAGEMENT

Paul Brickhill, Pamberi Arts Trust, ([www.zimbabwearts.co.zw](http://www.zimbabwearts.co.zw)), Zimbabwe  
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Ogova Ondego, Kenya  
Katharina Kane, Senegal  
Burama Sagnia, Gambia/Senegal  
Oumar Sall, Senegal  
Mike van Graan, South Africa

### ARTS EDUCATION

George Ndiritu, Haba na Haba, ([www.mysakenya.org](http://www.mysakenya.org)) (Kenya)

### ARTS MEDIA AND INFORMATION

Oumar Sall, ([www.africinfo.org](http://www.africinfo.org) and [www.sudplanet.net](http://www.sudplanet.net)), Senegal  
Lupwishi Mbuyamba, Observatory for Cultural Policies in Africa, UNESCO ([www.ocpanet.org](http://www.ocpanet.org)),  
Mozambique  
Wonder Guchu, ([www.herald.co.zw](http://www.herald.co.zw)), Zimbabwe  
Alfred Libombo, ([www.misa.org/](http://www.misa.org/) [www.misa.org/mz](http://www.misa.org/mz)), Mozambique  
Ogova Ondego ([www.artmatters.info](http://www.artmatters.info)), Kenya  
Jos Schuring, ([www.powerofculture.nl](http://www.powerofculture.nl)), Netherlands  
Tade Adenkule, Nigeria  
John Owoo, Ghana  
Nebat Mbewe, Zambia  
Dommie Yambo-Odotte, Kenya  
Andrew Ranja ([www.africancolours.net](http://www.africancolours.net)), Kenya

### ARTS LOBBIES AND ACTIVISM

Basma El Hussein (women, general), Egypt  
Ogova Ondego (policy), Kenya  
Nise Malange (policy, cultural diversity), South Africa  
Nicky du Plessis (policy, performing arts), South Africa  
Mike van Graan (policy, performing arts, cultural diversity), South Africa  
Paul van Paaschen (culture and development), Netherlands  
Garry Neil (cultural diversity), Canada  
Rachel Mamba (women, culture and development), Central African Republic  
Burama Sagnia (cultural diversity, policy), Gambia, Senegal

### ARTS MARKETING, FESTIVALS AND PROMOTION

Paul Brickhill, Pamberi Arts, Zimbabwe  
John Owoo, Ghana  
Basma El Hussein, Egypt  
Nise Malange, ([www.batcentre.co.za](http://www.batcentre.co.za)), South Africa  
Peter Rorvik, Centre for Creative Arts, South Africa  
Jos Schuring, ([www.joschuring.nl](http://www.joschuring.nl)), Netherlands  
Mike Auret, South Africa  
Andrew Ranja ([www.africancolours.net](http://www.africancolours.net)), Kenya  
Katharina Kane, Senegal  
Ogova Ondego, Kenya

## **ARTS POLICY**

Lupwishi Mbuyamba, UNESCO and OCPA (general)  
Tade Adenkule (general), Nigeria  
Erica Elk, South Africa (craft, creative industries)  
Mike Auret (Film and broadcasting), Zimbabwe/South Africa  
Ibrahim Seck (Cultural diversity), Senegal  
Garry Neil (Cultural diversity, theatre, general), Canada  
Mike van Graan (general), South Africa  
John Owoo (General), Ghana  
Jos Schuring (General, international), Netherlands  
Ebo Hawkson (general), Ghana  
Burama Sagnia (post conflict cultural policy specialist), Gambia/Senegal  
Oumar Sall (policy), Senegal  
Delecia Forbes, South Africa

## **CRAFT**

Erica Elk, ([www.capecraftanddesign.org.za](http://www.capecraftanddesign.org.za)), South Africa

## **CREATIVE/CULTURAL INDUSTRIES**

Garry Neil  
Delecia Forbes  
Erica Elk  
Mike Auret  
Paul Brickhill  
Peter Rorvik  
Henry Chakava  
Ogova Ondego  
Lupwishi Mbuyamba  
Pedro Pimenta  
Tade Adenkule  
Nicky du Plessis  
Ebo Hawkson

## **DANCE**

Joy Mboya, Kenya  
George Ndiritu, Kenya  
Peter Rorvik, Centre for Creative Arts (dance promoter/festival), South Africa  
Oumar Sall, Senegal

## **FILM**

Mike Auret, South Africa ([www.sithengi.co.za](http://www.sithengi.co.za))  
Peter Rorvik, Centre for Creative Arts (film festival)  
Ogova Odenga, ComMatters, Kenya  
Dommie Yambo-Odotte, Kenya  
Nebat Mbewe, Zambia  
Oumar Sall, Senegal  
Pedro Pimenta, Mozambique

## **HERITAGE**

Paul Faber, ([www.kit.nl](http://www.kit.nl)), Netherlands  
Rachel Mamba, Central African Republic

## **LITERATURE AND PUBLISHING**

Paul Brickhill, Book Café, Zimbabwe  
Wonder Guchu, Zimbabwe  
Breyten Breytenbach, Senegal/South Africa/France  
Peter Rorvik, Centre for Creative Arts (festival of writers), South Africa

Henry Chakava, Kenya  
Geerte Wachter, Netherlands  
Ogova Ondego, Kenya  
Katharina Kane, Senegal

### **MUSIC**

Joy Mboya, Kenya  
Nkouka Antoine, Belgium  
Lupwishi Mbuyamba, Mozambique  
George Ndiritu, Kenya  
Katharina Kane, Senegal  
Ebo Hawkson, Ghana  
Oumar Sall, Senegal

### **THEATRE**

Basma El Hussein, Egypt  
Joy Mboya, Kenya  
Tade Adenkule, Nigeria  
Mike van Graan, ([www.mikevangraan.co.za](http://www.mikevangraan.co.za)) South Africa

### **VISUAL ARTS**

Jimmy Ogonga, ([www.jimmyogonga.com](http://www.jimmyogonga.com)) and Centre for Contemporary Art of East Africa ([www.ccaea.net](http://www.ccaea.net))  
Paul Faber, Netherlands  
Breyten Breytenbach  
Ousseynou Wade ([www.biennaledakar.org](http://www.biennaledakar.org)), Senegal  
Danda Jarolmek, Kenya  
Carola Leering, Netherlands  
Alfred Marseille, Netherlands  
Ebo Hawkson, Ghana

### **FUNDING PARTNERS**

Danish Centre for Culture and Development, [www.dccd.dk](http://www.dccd.dk), Morten G Poulsen  
Doen, [www.doen.nl](http://www.doen.nl), Will Jansen  
HIVOS, [www.hivos.nl](http://www.hivos.nl), Paul van Paaschen and Carola Leering  
Prince Claus Fund, [www.princeclausfund.org](http://www.princeclausfund.org), Geerte Wachter  
Stromme Foundation, [www.stromme.org](http://www.stromme.org), Cato Litangen and Zakariya Abdou  
Tanzania Culture Trust Fund (Mfuko), [www.mfuko.org](http://www.mfuko.org), Rose Sayore

### **RESOURCES**

British Council, [www.britishcouncil.org](http://www.britishcouncil.org)  
[www.goireeinstitute.org](http://www.goireeinstitute.org)  
[www.incd.net](http://www.incd.net)  
[www.africinfo.org](http://www.africinfo.org)  
[www.suplanet.net](http://www.suplanet.net)  
[www.powerofculture.nl](http://www.powerofculture.nl)  
[www.bbc.co.uk/africabeyond](http://www.bbc.co.uk/africabeyond)  
[www.artmatters.info](http://www.artmatters.info)

## APPENDIX 3: Conference Programme

### 5 MARCH DAY 1: CRITICAL ISSUES IN CULTURAL SECTOR DEVELOPMENT

- 09:00-09:30** Welcome and official opening  
Paul van Paaschen, HIVOS  
Morten Poulsen, DCCD
- 09:30-10:30** Keynote address  
Breyten Breytenbach, Goiree Institute
- 10:30-11:00** Tea
- 11:00-13:00** Group expectations of the conference
- 13:00-14:00** Lunch
- 14:00-14:30** Introduction to UNESCO's Convention on Cultural Diversity  
Garry Neil, INCD
- 14:30-16:30** Workshops on current practices in the African cultural sector  
1. Book sector, Henry Chakava, Kenya  
2. Music sector, Ebo Hawkson, Ghana  
3. Film sector, Pedro Pimenta, Mozambique  
4. Visual arts sector, Danda Jaroljmek, Kenya
- 16:30-17:00** Tea
- 17:00-18:00** Plenary session and reports from workshops  
Facilitated by Mike van Graan and Erica Elk
- 19:00** Dinner

### 6 MARCH DAY 2: STRENGTHENING THE CULTURAL SECTOR: POLICY TRENDS AND THE ECONOMICS OF CULTURE

- 09:00-09:45** Convention on Cultural Diversity and its relevance to the African culture sector  
Jacques Behanzin, Benin
- 09:45-10:30** The incorporation of culture in national policies and budgets in selected West and Central African countries  
Buramia Sagnia, Senegal
- 10:30-11:00** Tea
- 11:00-12:00** Culture and Poverty Reduction Strategy Papers: the Zambian Experience  
Mulenga Kapwepwe, Zambia
- 12:00-13:00** Culture at the macro level: the relevance and need for advocacy work based on the PRSPs, cultural policies and human rights  
Facilitated by Basma el Husseiny, Egypt
- 13:00-14:30** Lunch
- 14:30-15:00** Culture and economics: critical reflections on the economic position of the cultural sector  
Delecia Forbes, South Africa

- 15:00-16:30** Workshops on diversifying the financial independence of the African cultural sector
1. Combining commercial and cultural objectives: the case of the African Books Collective  
Henry Chakava, Kenya
  2. Micro credit as an instrument for cultural sector development  
Zakariya Abdou, Mali
  3. Alternative sources of income for the cultural sector  
Paul Brickhill, Zimbabwe

**16:30-17:00** Tea

**17:00-18:00** Plenary with reports from workshops

**19:00** Dinner

### **7 MARCH DAY 3: CAPACITY BUILDING AND FUNDING**

**09:00-10:00** Capacity-building, lobbying and information-sharing in the cultural sector  
Nicky du Plessis, South Africa  
Dommie Yambo-Odotte, Kenya

**10:00-11:30** Workshops on capacity-building and lobbying

1. Arts management training  
Patricia Kyunga, Kenya/South Africa
2. The media and the development of cultural journalism to promote the cultural sector  
Peter Rorvik, South Africa
3. Lobbying and professional organisation in the cultural sector, a case study from Nigeria  
Peter Tade Adekunle, Nigeria

**11:30-12:00** Tea

**12:00-13:30** Workshops on information sharing and international co-operation

1. Information and data sharing in/for the cultural sector: current initiatives versus actual needs for cultural co-operation and lobbying  
Oumar Sall, Senegal and Andrew Ranja, Kenya
2. International cultural festivals  
Martin Mhando, Tanzania and Ouseynou Wade, Senegal
3. African cultural development and partnerships with the diaspora  
Antoine Nkouka, Congo/Belgium

**13:30-15:00** Lunch

**15:00-16:30** A new agenda for funding partners: discussion on policies and co-operation among funding agencies – an interactive discussion with stakeholders and the audience  
HIVOS, British Council, DCCD, Stromme Foundation, Ford Foundation, Stichting Doen, Prins Claus Fund, Goethe Institute, Tanzania Culture Trust Fund

**16:30-17:00** Tea

**17:00-17:45** Summary and conclusions: Towards a post-conference working agenda

**17:45-18:00** Closure  
Morten Poulsen, Denmark