HANDBOOK ON ACP

CULTURAL INDUSTRIES

Drawn up by Ccawa / Cacao

for the Secretariat of the ACP Group

August 2006

ACP Secretariat

The ACP Secretariat co-ordinates the activities of the ACP Group. Its remit is to facilitate the implementation of the Cotonou Agreement. This is the background against which the ACP Secretariat has taken the initiative to produce and publish this handbook, for use by all the actors wishing to find out about the guiding principles and achievements of cultural co-operation, and to make their own contributions to its development.

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The Congress of Cultural Actors of West Africa / Concertation des Acteurs Culturels d'Afrique de l'Ouest is a non-profit organisation created in 2003 by non-State cultural actors for the following purposes:

- to constitute an observatory and a research tool on key questions for the development of the cultural sector,
- to facilitate dialogue between the cultural actors and to contribute towards building their capacities,
- to participate in the dialogue with the institutions and to promote the development of policies and programmes of action in favour of the cultural sector.

Ccawa / Cacao has been tasked with drawing up the Handbook on ACP Cultural Industries.

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PREAMBLE

This Handbook serves two main purposes: to help to publicise the ACP's cultural policies and to promote a better picture of the advantages offered by co-operation between the ACP and the European Community (EC) in the area of culture.

It is divided into four parts. The first outlines the ACP Group's cultural policy. The second looks at the ACP cultural industries; it explores the questions of definition, the issues involved in the development of these industries and the difficulties it faces, what has been achieved in recent years and the major challenges requiring to be faced in order to contribute to their growth. The third chapter offers information on national and regional cultural policies, while the final part describes the principles to which cultural co-operation with the EC has to sign up, reporting on its evolution and current achievements and tracing some avenues to be explored in order to contribute to its development in the years ahead.

At annex, we have been at pains to draw together information on the cultural industries in the various ACP countries (policy documents available, stakeholders, events, sources of information, etc) and on the particular situation of cultural co-operation between these countries and the EC. This part of the Handbook is still very patchy, and doubtless even contains some inaccuracies, for which the reader is asked to forgive us. Its ambition is to act as a starting point. We are counting on all the parties concerned in the ACP – Ministries of Culture, cultural departments of the regional organisations, public cultural institutions and non-State cultural actors – and on the European Commission Delegations to communicate with our *Cultural Observatory* which will shortly be put in place, so that the next edition of the Handbook is more exhaustive and so that it gradually evolves into a tool which will be of help to everyone.

SUMMARY

ANNEXES

1. THE CULTURAL POLICY OF THE ACP GROUP

The ACP Group was founded in 1975 by 46 countries. It now encompasses 79 countries. The Georgetown Agreement, amended in 2003, defines its objectives, notably:

- to ensure the realisation of the objectives of the ACP-EC[1] Partnership Agreements and to co-ordinate the activities of the Group in the implementation of those agreements;
- to promote and strengthen unity and solidarity among the ACP States, as well as understanding between peoples;
- to consolidate, strengthen and maintain peace and stability in a democratic and free environment;
- to contribute to the development of economic, political, social and cultural relations among developing countries;
- to promote policies in the areas of sustainable development;
- to promote and reinforce intra-ACP regional integration so as to enable ACP States to increase their competitiveness and to meet the challenges of globalisation;
- to strengthen relations with the European Union with the aim of speeding up the development of ACP States;
- to define a common stand for the ACP vis-à-vis the European Union on matters covered by the ACP-EC Partnership Agreements and on the issues tackled by international bodies likely to affect the implementation of the ACP-EC Partnership Agreements.

Culture, the development of cultural policies and the promotion of cultural exchanges among the ACP and between them and Europe have thus always had a place in the concerns of the ACP Group, in terms of factors for development, understanding and integration into the global economy. This place has gradually been consolidated.

The statement adopted by the Heads of State and of Government at the end of their 2nd Summit, in Santo Domingo (Dominican Republic) in November 1999, underscores the role of culture in development as well as the determination of the States to secure the preservation and promotion of their countries' cultural identity and to promote exchanges and contacts among the ACP countries in cultural sectors for the sake of encouraging intra- and inter-cultural dialogue.

The statement adopted in Nadi (Fiji) in July 2002, at the 3rd Summit, devotes one chapter to culture, highlighting its intrinsic value, its contribution to the development of the economy and of democracy, and tasks the ACP Culture Ministers with taking any action designed to promote and implement intra-ACP cultural projects. It likewise stresses that cultural tourism, exchanges and music represent a massive economic potential, strengthening ties of friendship, understanding and peace among peoples, and that they need to be developed jointly with the private sector. It hails the cultural heritage as being something of value to be left for future generations, reiterates the need to preserve cultural goods, and calls for the return of those which are located overseas.

The 1st Conference of the ACP Group's Ministers of Culture was held in Dakar in June 2003; 65 ACP States and several regional organisations attended. It explored 6 questions: cultural policies; heritage; information and communication technologies (ICTs) in cultural development; cultural industries; capacity-building; and cultural co-operation. In their final statement, the Ministers pledged their

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[1] The European Community was founded in 1957 by 6 States. It now has 25 members: Austria, Belgium, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, the Netherlands, Poland, Portugal, Slovakia, Slovenia, Spain, Sweden, and the United Kingdom. The European Community and the Member States together constitute the European Union.

attachment to the ACP Group as an association of States with shared history and culture, which, by virtue of its size and variety, is in a position to influence the global cultural economy if its members share a common vision and develop common strategies. The Ministers backed the framing of an ACP cultural policy to serve as a common foundation, while reflecting the particular features of the States and taking account of the existing national and regional policies. The *Plan of Action on the Promotion of the ACP Cultures and Cultural Industries* adopted by the Conference sets out a string of objectives, in particular:

- to improve cultural policies and legislations, at national and regional levels, and ensure their integration into development strategies;
- to develop regional agreements specific to the cultural sector, in particular relating to taxes, intellectual property rights, private investment and sponsorship;
- the elaboration of a strategy against piracy;
- to reinforce all heritage-related actions: inventories, returns, the battle against illegal trafficking, preservation infrastructures, etc;
- to reinforce the capacity of the ACP cultural institutions for the benefit of cultural stakeholders;
- to develop international and regional Institutions on Inter-Cultural Dialogue;
- to make studies to evaluate the contribution of cultural industries to economic development;
- to improve information to the players, notably on training opportunities;
- to mainstream information and communication technologies (ICTs) in cultural development programmes, technology transfer and training, particularly in the area of audiovisual production and the management of intangible cultural heritage;
- to support professional networks;
- to initiate negotiations with developed countries to facilitate mobility of artists and significant access of cultural products from ACP States to these markets;
- to encourage co-production and co-distribution agreements to ensure the penetration of ACP cultural products into international markets;
- the setting in place of measures to increase access to financing through mechanisms such as mobility funds, Guaranteed Funds and tax incentives;
- the teaching of cultural and heritage studies in the school curriculum;
- to intensify the partnerships with international and regional organisations, in the implementation of cultural programmes for development;
- to expand the benefits of cultural co-operation with the European Union and extend ACP cultural co-operation to new partners.

The 4th Summit, in Maputo (Mozambique) in June 2004, adopted a statement in which one chapter is devoted to the topic of culture and development. The ACP Heads of State and of Government restated their conviction that the collective and individual sense of cultural identity is a powerful tool for peace and development, and their belief that national policies which encourage this sense of identity can improve economic well-being and reinforce social cohesion. They enshrined the statement by the Ministers of Culture and pledged to introduce political measures in keeping with this statement. The Heads of State and of Government likewise emphasised that the cultural assets of the ACP are their main assets and that cultural heritage is an investment for the future. They pledged to preserve their cultural assets and called upon the international community to contribute towards their preservation. They ended by confirming their resolution to establish and develop their cultural industries and to adopt measures to enable jobs to be created in that sector.

The 2nd Conference of Ministers of Culture is scheduled for October 2006 in Santo Domingo (Dominican Republic), in parallel with the 1st ACP Cultural Festival.

2. A LOOK AT THE ACP CULTURAL INDUSTRIES

2.1 Definitions

The concept of *cultural industries* is defined in various different ways. Some people argue that it should apply only to fields where the original work can be reproduced and where the reproduction calls on technology, in other words primarily the audiovisual domain (music, film, multimedia) and the written word[2]. Others, however, would have it apply to any area founded upon creativity and whose products are generally protected by copyright. The United Kingdom, for example, which is apparently the first country to have explored the question of classifications by carrying out a *mapping* operation, refers to 'those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property', and UNESCO concurs, with the nature of the content being the deciding factor: cultural industries all 'use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning', regardless of the commercial value which they may have. So cultural industries can extend to all areas associated with the arts and culture: heritage management, the performing arts (theatre, dance, storytelling, puppets, the circus, etc), the plastic arts, photography, fashion, design (sometimes grouped together under the umbrella term of visual arts), crafts, architecture, the culinary arts, advertising, etc. Classifications vary from country to country: the United Kingdom lists 13 areas, while Colombia recognises 16. Some countries also include cultural tourism, for example festival tourism or so-called 'ethnic tourism'.

To reconcile these definitions, two expressions tend to be used: *cultural industries* for the former and *creative industries* for the latter.

The ACP Group and its Member States generally use the expression *cultural industries* in its widest meaning. This is because from many points of view, it is the most relevant. Firstly, there is practically no area in which all the works are unique: artists and craftspeople working in bronze, for example, often make use of reproduction. Next, every area at some point in time needs resources deriving from the cultural industries in the strict sense: the plastic and performing arts, for example, are given added value by documentary films, magazines, books and so on. In addition, there is interplay between all the fields: activities carried out to help in the development of one field contribute to the development of the others, in just the same way that obstacles hampering the development of one also hamper the others. For instance, at the start of any endeavour and at its end alike, from the genesis of an artistic calling until the time the results are put before the public, we find structures such as neighbourhood cultural centres which by their very nature are multidisciplinary. At the creative stage, many artists' paths cross: musicians call on choreographers for their shows, or on graphic designers for their album sleeves, while writers nurture theatre and audiovisual creations.

Once detached from the idea of reproducibility, the concept of a cultural industry boils down simply to considering all the organisation necessary upstream and downstream of the actual act of creation, all the activities which have to be pulled together, like the links in a chain, to ensure that this act is performed, that it is valued and that it reaches its intended audience.

These activities are extremely numerous and may take different forms depending on the country concerned: so it is impossible to draw up an exhaustive, universal list of them. However, there is a general

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[2] This is the definition adopted in the study conducted in 2004 for the Organisation Internationale de la Francophonie.

consensus to the effect that 4 stages can be distinguished: the origin of the product; creation and production; promotion and distribution; and feedback.

- ***The origin.*** This is the level of everything that precedes and stimulates the creation: the socio-cultural milieu as a whole, the roots of the cultural and artistic activities in everyday life, the vitality of the debate about art and culture; artistic training in schools, in cultural centres and by the media; the training of artists and all those intervening in the cultural industries (managers, technicians, copyright lawyers, etc), scholarship programmes, internships; every activity designed to stimulate or facilitate creation, such as artists' residencies, competitions and prizes, commissions from public institutions, NGOs or the private sector, political movements, etc.

- ***Creation and production.*** Creation may be an individual act, but often, it involves a number of artists: musicians, composers, lyricists, etc. In a number of fields, creation and above all production on a smaller or larger scale also involve a multitude of supplies (musical instruments, paper, recording media, textiles, etc); infrastructures and equipment (recording studios, reproduction factories, printers, etc); a huge range of technicians, producers who raise the necessary funding and administer the production process, agents who negotiate contracts between the artists and the other parties involved, etc.

- ***Promotion and distribution.*** Promotion is of crucial importance because more than any other industry, the cultural industry needs to create demand. The building up of the audience calls for voluntarism, particularly in areas which are famously hard to break into, such as the visual arts, contemporary dance or publishing. Promotion requires classic marketing activities (market analyses, advertising, etc), media support, campaigns designed to attract target audiences such as schools, community organisations or businesses, educational and critical activities which foster an understanding of the works, and so on. Distribution, too, calls for a lot of infrastructures and the involvement of many parties. When it comes to the performing arts, for instance, live event distribution requires stage spaces, festivals and so on. The distribution of the products (films, books, records, works of art, craft items, etc) needs static or mobile display spaces (cinemas, trucks carrying digital projection equipment, etc), and spaces for reading (libraries or mobile libraries) or exhibitions (museums, art galleries, fairs and shows) etc. Distribution involves huge numbers of operators (promoters, impresarios, tour organisers, hall managers and planners, wholesalers and retailers, etc) who need to have all the requisite qualifications in terms of management, copyright management, labour regulations, taxation, accountancy, ICT skills, and so on.

- ***Feedback***. This final link in the chain of activities ensures that new creative, production and distribution processes can be stimulated and nurtured: the analysis of the audience and the success of the products shown, any remuneration paid to artists or works, publications covering them, media coverage and so on.

In some areas and up to a certain point, many of these activities can be covered by the artists themselves. A theatre company can make its own costumes, do its own sound and lighting, scout out performance spaces, advertise the shows, run the box office and so on. People working in the plastic arts can get their names known by opening their studios to the public and selling their works themselves, and in the short term this will even be more profitable than being handled by a gallery. But if they are to take responsibility themselves for production, promotion and distribution, artists need to gain all the skills necessary and invest a great deal of time in them, to the detriment of their creative activities. And even so, their creations may still not be showcased to their greatest advantage and may even be compromised. A plastic artist, for instance, will not reap the benefits that a gallery or a contemporary art centre can deliver in terms of promotion, documentation of their work, stability or regular growth in prices. If they are too close to the clientele, artists are more liable to be moulded by the clients' taste, instead of guiding it. And

artists seeking to forge an international career without a sound understanding of the markets they hope to conquer are running the risk of being exhibited in niches which will cut them off definitively from other sectors. Expression, creativity, innovation, in a nutshell the *contents*, form the very foundation of the cultural industries; so it is worth having the artists devote themselves 100% to these aspects, while other specially qualified people handle the marketing side. Wherever they are developed, the cultural industries involve a huge range of specialist intermediaries.

These value chains can be organised in very different ways. Depending on their nature and the specific context of a given country, they may be taken on by public institutions, private businesses, co-operatives or non-profit organisations. The term *industry* and the focus on the economic side of culture must not mask an essential characteristic of the cultural sector: the importance of public action and non-commercial actors. The concept of a cultural industry includes all categories of actors, public, private and those from civil society, and all categories of actions, commercial and non-profit.

2.2 Issues and constraints

Factors such as its size (750 million inhabitants), its ethnic multiplicity and the wide geographical area that it covers give the ACP an enormous and exceptionally diverse cultural heritage and creative potential. The development of the cultural industries is patchy, with the various disciplines being rooted in traditions going back varying lengths of time, but every single country has its own achievements and assets.

Developing the organisation necessary to capitalise on all these cultural and artistic expressions is fraught with major challenges, in cultural, human and social, as well as economic terms. These aspects are in fact closely interconnected: the realisation of the impact that a particular community's craft products can have on the economy of a country, for example, makes a major contribution towards its recognition by the other communities.

2.2.1 Cultural, human and social issues

It has long been known how important participation in an active cultural life is in terms of ***personal development***. Arts and culture sharpen intellectual and critical faculties and serve as an incomparable tool for awareness-raising, information and education, helping significantly in the development of individual skills and knowledge. For example, in many countries music is now the number one vector for getting youngsters motivated to master ICTs. More broadly, cultural events are an area in which many young people are using their initiative and their sense of organisation, dialogue and consultation.

Another familiar idea is the importance of an active cultural life in terms of ***social promotion, cohesion and integration***. It helps in the development of collective identities, whether these be at the community, local, national or regional level. It empowers communities, and reinforces their self-esteem and their standing among other communities. It is both the obvious sign and an important factor in their vitality, contributing towards the regeneration processes which are constantly necessary virtually everywhere, be it in towns and villages or in the countryside, to preserve dynamic balances.

It is important not to ignore or underestimate the ***critical role*** of artists. Without artists to represent it, to observe its characteristics and its choices from a position of detachment, to express all the tensions running through it, a society would be blinkered.

Finally, we realise today more acutely than before that the recognition and promotion of all cultural expressions represents a pillar of ***human security***. For a long time, the international community believed

that homogenisation would foster development. With the advent of independence, the majority of the ACP States searched for it within their own borders, striving to promote *one* national cultural identity as a way of reinforcing their unity. Today, with a lot of upheavals under the bridge, we have realised that the only way for unification processes to be successful is if they respect and integrate diversity. To deny it is to encourage the polarisation of points of view along ethnic lines and the emergence of entrenched identities. It allows cultural differences to foment tensions and to become the pretext for conflicts, or even in some cases their primary cause. Respect for cultural expressions in all their diversity and recognition of their *equal dignity*, according to the terms of UNESCO, are manifestly not factors for discord, but on the contrary factors serving the cause of understanding and cohesion, once they are accompanied by encouragement for cultural dialogue.

Yet cultural expression and its diversity are under threat. By its nature, the globalisation of the world's markets leads to standardisation. The audiovisual and publishing fields, which represent the biggest economic stakes, are dominated by a small number of companies[3] whose interest lies not in promoting diversity but concealing it. The fact is that these oligopolies like a homogeneous market which is favourable to mass consumption, and relatively neutral products which are likely to attract a maximum of consumers. And given that they control virtually all the stages in the marketing, production and distribution chain, they are in a position to impose their brand on the content, which thus tends to become stereotyped. Beside them, there is certainly room for more modest operators. In countries where the cultural industries are developed, in other words mainly the countries in the North, there are lots of micro, small and medium-sized enterprises, non-profit organisations and public/semi-public structures. These operators are taking a growing interest in the promotion and distribution of cultural products coming from all countries, notably the ACP. But even they are not immune to the temptation to interfere with the content in order satisfy the expectations of their audiences. This is why we have seen the emergence of the reductive concept of 'World Music' or, when it comes to handicrafts, so-called 'ethnic' shops. And theatre companies in the South, which have virtually no option but to create co-productions with companies in the North, find themselves involved in creating shows for which there will be no local audience.

Obviously, ACP cultural diversity can be preserved, encouraged and promoted only if the cultural industries in the ACP countries are enabled to develop as fully, endogenously and autonomously as possible.

2.2.2 Economic issues

Globally, the cultural industries are booming: they form the 5th most flourishing sector, after financial services, information technologies, pharmaceuticals and biotechnology, and tourism. In the OECD countries, they employ between 3 and 5% of the active population[4]. They already account for over 7% of global gross proceeds, and this might reach almost 10% in the years ahead[5].

In the ACP countries, statistical studies into the contribution made by the cultural industries to the economy are quite rare. In South Africa, they apparently accounted for 3% of GDP in 1998, and if the cinema industry continues its current dynamic growth curve, this figure might top 10% within 15 years[6]. In Jamaica, gross revenue linked to the leisure industries, primarily music, is said to have represented

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[3] In the music business, 4 companies account for over 70% of the global market: Sony-BMG (Japan-Germany), Time Warner (United States), EMI (United Kingdom) and Universal (France).

[4] *Keys to Successful Cultural Enterprise Development in Developing Countries*, page 7.

[5] Source UNESCO.

[6] *The cultural industries in the countries in the South: the stakes in the draft International Convention on Cultural Diversity*, page 5.

about 10% of GDP in 2000[7]. In Côte d'Ivoire, Mali and Senegal, music is reportedly the 3rd most important sector in terms of contributions to the national economy[8]. Yet these figures seem to give no more than a pale reflection of the reality, for they do not include data on the informal sector and piracy.

One thing which is certain is that the contribution made by the cultural industries to economic development in the ACP countries could be far greater than it is at present. In many countries, with small populations, hemmed in or lacking other resources, the sector might even prove to be *the most dynamic* driver of economic development. The likely benefits would be felt at various levels:

- ***The development of micro and small enterprises, the development of employment***. The cultural industries enable the development of very small enterprises, especially in the market of diversity. In light of all the activities necessary to develop a product, they are also among those generating the most employment. In addition, they have the characteristic of employing a lot of people for whom access to the formal structures of professional qualification is difficult: marginalised young people, a high number of women, etc. Their impact on the development of the local economy and on poverty reduction, in urban and rural areas alike, is therefore particularly important.

- ***The development of interior trade.*** As a general rule, the domestic markets represent a considerable part of the cultural economy: they form the only outlet for the vast majority of artists and cultural products, with only a small number managing to get exported. Well-organised cultural industries at national level thus deliver significant benefits for other sectors of the economy: they use copious supplies and services in a range of areas, contributing towards the diversification of the tourism products on offer and having a positive influence on the country's image, something which in itself is propitious in terms of investments.

  In the ACP countries, the domestic markets are currently very narrow. The population's low purchasing power is sometimes adduced as a structural obstacle to their development. But these markets are not yet organised enough for a judgement to be made. In the majority of countries, cultural products are virtually not distributed, and the dissemination installations are so dilapidated that the public is put off. Domestic markets have traditionally been neglected, including by the artists themselves, who have been bent on international recognition. The scale of the market for bootleg material does, however, give an indication of their potential: there is quite obviously a very high level of local demand which legal production is not able to satisfy. And contrary to widespread belief, this demand is angled far more towards local and regional production than towards the production from the North. In the fields of records, for instance, with the exception of South Africa, the local repertoire represents an average of 65% of sales[9].

  The lack of attention paid to the domestic market has extremely serious consequences in cultural, human and social terms. A shortage of outlets on the conventional leisure circuits means that artists turn to more active niche markets: the tourism market or the markets of religion and political propaganda. In many countries, these markets end up occupying the whole scene: but they are not the ones most suited to the promotion of diversity.

- ***The development of regional trade.*** Close ties between the countries in a region help to improve conditions for production and drive down the cost by making it possible to exploit the resources existing in the various countries. They also expand the outlets for the artists and other operators. In the ACP, regional markets are potentially significant, but at the moment, they are extremely poorly organised. The distribution networks are so embryonic that aside from piracy, it is

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[7] *Mapping the Creative Industries - the Experience of Jamaica*, p. 10.

[8] *Keys to Successful Cultural Enterprise Development in Developing Countries*, p. 7

[9] *Small Enterprise Development and Job Creation in the Culture Sector in the SADC Region: the Music Industry*, p. 6

practically impossible to obtain recordings by music stars from neighbouring countries. The scale of the piracy illustrates once again that the demand is there, and all it wants is to expand.

- ***The development of exports and integration into the global economy.*** At the global level, and in particular in the wealthier countries, demand for cultural products, including ACP products, is constantly growing. It does not cover just the big stars of World Music, but on the contrary, demand is increasing for more varied, less standardised and more authentic products. The diaspora, which includes some enormous communities of people with a love of the products of their home countries, also offers potentially very important niche markets.

2.2.3 Constraints

The potential of the ACP cultural industries still remains largely untapped. The key reason for this lies in the ***weakness of the valorisation chains.***

At national level, in most countries, artists enjoy almost no encouragement to create, and are forced to make provisions themselves for the activities required for their products to be developed. This situation often results in a virtual paralysis: how many theatre companies create a show only to stage it just once or twice, how many plastic artists have never had an exhibition worthy of the name … In all areas, a large number of links in the chain are missing: there is a lack of production structures, performance spaces, agencies specialising in promoting and organising tours, legal advisers with experience in managing copyright issues, and the list goes on. And even where specialist, competent intermediaries are beginning to emerge, artists rarely have the wherewithal to subcontract with them.

At regional level, cultural exchanges overall remain very limited. There is a shortage of common interest structures, and networks which would allow synergies to be promoted. Cultural operators in the different countries tend mainly to work in isolation.

Internationally, the ACP have no control whatsoever over the export side. They occupy only the first link in the chain, the actual production of content, but all the other stages are dominated by companies in the developed countries, whether they be oligopolies or SMEs..

This situation is to some extent linked to the fact that the ACP cultural industries are in their infancy: in most countries, instead of such industries, it has until recently always been the State that has controlled production and dissemination. But another reason is the large number of specific constraints. The weaknesses do, of course, vary in intensity from country to country, but there are many recurrent themes. The long list below is no doubt far from complete.

- ***The general economic climate.*** The development of the cultural industries requires a series of basic infrastructures (reliable transport, constant electricity supplies, access to the ICTs, etc), which are not available in all countries.
- ***The political situation.*** Governance can have some very negative effects on cultural and artistic expression, for example when it gives priority to certain communities and pushes others to the sidelines, or when it strives to use some artists or gag others. Situations of prolonged conflict, the accompanying insecurity, curfews and all these types of things considerably hamper the development of the cultural industries.
- ***The poverty of the artists and operators.*** The low level and instability of the income of artists and other cultural operators represents a major hurdle. Cultural actors who have no choice but to take on other, more lucrative activities cannot become full-time professionals. Poverty forces them to accept any old working and remuneration conditions, and strips them of any possibility of

investing. In itself, it hinders innovation because it engenders aversion to risk, yet in the cultural arena, developing new products or conquering new markets is always a risk. Poverty encourages copying tried and tested products. More seriously still, it drives production towards the safe markets of tourism, religion, political propaganda, dedication and so on. Poverty dictates that short-term benefits have to be preferred over longer-term strategic approaches. Coupled with the problems of qualification, it generates a lack of confidence which paralyses the spirit of enterprise.

- ▪ *Regulation of the sector.* The sector continues to be largely dominated by informality. The operation of the formal sector itself is very lightly regulated: the general labour regulations are often unfamiliar to artists and operators, or not strictly applied; there is a lack of specific guidelines for the sector, for example when it comes to contracts between the various categories of people involved. The widespread absence of a status which would guarantee artists a minimum income and social security keeps them in a precarious situation.

- ▪ *Copyright management.* Even as things stand, the cultural industries could deliver much higher revenue for the ACP with better copyright management. For example, the International Intellectual Property Institute estimated in 2000 that unclaimed copyright fees for Jamaican artists and cultural products disseminated in France amounted to 20 million dollars. Misunderstanding of the law by artists and other operators, lack of awareness among consumers, shortage of human resources to handle the collection and redistribution, conflicts of interest (for example, when a copyright office is run by the government and is supposed to claim payments of royalties from media which are also run by the government)… Even if most countries have adopted laws to protect copyright, many factors conspire to make the actual collection inadequate.

- ▪ *Access to financing.* Depending on the types of businesses they create and the types of actions they engage in, cultural actors need subsidies or credits. The existing subsidy mechanisms are woefully inadequate compared to what is needed, and the fact that most of them are not only financed but also directly controlled by organisations in the North raises the eternal problem of the influence over content. Sponsoring has yet to develop very widely, and is interested only in the most high-profile actions. It is hard for cultural entrepreneurs to gain access to credit, because of the high risk represented by their activities and the intangible nature of the capital on which they rely (intellectual property).

- ▪ *Infrastructures.* In many countries, the situation in terms of cultural infrastructures, and in particular dissemination infrastructures, has deteriorated over the past 20 years. Between the 60s and the 80s, many States had managed to equip their territories with networks of performance spaces and community socio-cultural centres. Nowadays, most of these places have been taken over by churches. In many countries, all that is still available is now the odd large infrastructure (national theatre, palace of culture, congress centre, people's palace) which, by virtue of its own financial constraints, is accessible only to stars whose success is guaranteed.

- ▪ *Equipment.* For want of home manufacture of the equipment necessary for the production and dissemination of cultural products (musical instruments, recording material, sound and lighting gear, etc), the ACP have to import these things, which considerably increases the cost price of their products. Most of the equipment available is ageing, which has a very negative impact on the quality of the products and discourages audiences.

- ▪ *Media.* Radio, which remains far and away the most widespread medium in the ACP, television and to a lesser extent the electronic media and newspapers have a crucial role to play in the development of the cultural industries. They can get involved in the production side, for instance by making their equipment available to artists or co-producing radio programmes, documentary films, TV series, etc. They play a pivotal role in promotion, by enabling artists to reach a very wide audience. They are also big buyers of finished products. Yet in most ACP countries, the media are a very long way from playing the role that the cultural actors expect from them. They rarely pay royalties and do too little to promote local products. Only a few countries have been

able to ensure that the media set aside enough airspace for local productions. In most cases, the media tend to buy in international productions. These are often of wretched quality, but they are sold at knock-down prices because they have already paid for themselves on other markets, and in fact they may even be offered for nothing by way of aid which is tantamount to dumping.

▪ *Qualifications.* The development of the cultural industries requires highly qualified people in the artistic, technical and management fields, and each of these fields includes many specialities. Yet in the ACP, qualifications in general are hard to obtain. Training establishments are few and far between, and often have few links with the grass roots: they train teachers and civil servants rather than actual practitioners. In addition, the cultural sector has the characteristic of attracting a lot of people who for various reasons have trouble in fitting in to formal education. Youngsters wanting to start out in this sector as working professionals tend to want training programmes geared to the practical side, running for short or moderate periods, as part of apprenticeships, lectures, workshops, artists' residencies, etc. Yet the options on offer here are inadequate and often designed from outside, which means that they not always suited to the needs.

▪ *Support structures.* In all the developed countries, artists and other cultural operators have access to support structures which help them to manage various aspects of their projects or their careers. In the ACP, where the need for them is that much greater, in that they would help to offset certain qualification problems, such structures are very rare.

▪ *Information.* All the parties concerned in the development of the cultural industries, at State and non-State level, remain overall very poorly informed about what are nevertheless a raft of critical questions: the potential represented by the cultural industries, their logic, their operation; the international conventions which States have pledged to uphold; copyright, labour regulations, the regulations applicable to the trade in cultural goods and services; the resources which exist at national, regional and international level, experiments being conducted in various places, the support structures which exist, training opportunities, markets, potential sources of funding … Many artists and operators, especially in rural areas, are working in the most total isolation, utterly unaware of the chain which their products need to fit into in order for them to capitalise on them.

▪ *Taxation.* In many countries, the taxation schemes take no account of the realities in the sector and run counter to its development. To quote but one example, for instance, there is often a prohibitive amount of tax levied on staging a show.

▪ *Movement.* Even within the regional ensembles which have adopted regulations on free movement, the movement of artists and cultural goods remains very difficult: there is little application of the regulations, and the regional organisations are unable to impose them. And moving North has been made more and more difficult as a result of tighter immigration rules.

▪ *Representation of professional interests.* In most countries, we can find organisations which are supposed to represent the interests of various categories of persons involved: national associations of musicians, plastic artists, producers, cultural leaders, etc. But very often, these organisations lack legitimacy and effectiveness, and fold up very quickly. There are various reasons behind this situation: a somewhat weak sense of the common interest, in a context so deprived that it encourages everyone to work for himself; grave mistrust among the cultural actors vis-à-vis the manipulations and exploitations often visited upon civil society; management which is often autocratic and lacking in transparency; rivalries between organisations; a serious lack of resources and thus of scope for action, because despite their repeated lip service to the structural development of the sector, most of the funding providers prefer to finance high-profile activities rather than contributing towards the structural costs of organisations. And with so few professional organisations being representative and powerful, this means that there is no platform where these organisations might meet up to frame common positions.

▪ *Networks.* Similarly, the networking process, which since the late 80s has played a key role in the growth of the cultural industries in the countries in the North, has been struggling in the ACP.

> Artists and cultural operators joke that all it takes is for two of them to meet for a network to be formed, and then another network next time they meet. The fact is that most of these projects come to naught, for reasons to do with leadership, qualifications, resources and so on.

The ACP cultural industries, which are already labouring under the handicap of all these specific constraints, are also faced with the ***global challenge of competitiveness***. The oligopolies which dominate the world's audiovisual and publishing markets in particular are in a strong position not only for the export of the cultural products of the ACP countries, but also for the exploitation of those countries' domestic markets, because they can spread their products there at unbeatable prices. Cultural SMEs in the countries in the North, anxious to colonise niche markets, are another serious competitive threat.

But even though there is no shortage of obstacles, there are also some factors promoting growth:

- ▪ ***The digital revolution.*** If it can be mastered, it will increase the ACP's productive capacities and help to improve conditions in terms of information, communication and networking. The development of the telecommunications sector can likewise constitute a major source of income insofar as this sector is a big purchaser of cultural content.

- ▪ ***The deregulation of the media.*** The proliferation of TV and radio increases the outlets. If it is regulated to take account of the public service role that the media are supposed to play, and in particular the responsibilities they have to bear in terms of cultural diversity, this can be very favourable to the cultural sector.

- ▪ ***The appeal of diversity.*** If globalisation favours the agglomeration of industries and markets, it also goes hand in hand, by way of reaction, with a fresh appeal for diversity and thus a process of fragmentation. Globalisation makes space for plenty of little niches and enables them to forge links with each other in all directions, across the globe, in a pattern which is no longer concentric but more like a spider's web, full of crossing points and branches. This aspect of globalisation means that it can create international outlets for very small local enterprises.

There is thus reason to believe that the ACP cultural industries might undergo some major developments in the years ahead, if they are given the necessary attention. Quite clearly, given their strengths and weaknesses and the constraints of competitiveness, priority should be given to the development of the national and regional markets. A more solid organisation and cultural economy at those levels is a precondition for the development of more, and more varied, international exchanges in which the ACP industries will be able to occupy a fairer place.

2.3 Achievements

A lot of ground has been covered since the emergence of the concept of the cultural industries. The ACP cultural sector has undergone some far-reaching changes and is continuing to evolve at a rapid rate.

2.3.1 Some developments on the national scene in various countries

Until the turning point of the 90s, the ACP cultural industries (regarded as all the players whose actions combine to ensure that cultural and artistic expressions are promoted) were practically non-existent. In most countries, all the actions, from the training of the artists to the dissemination of the finished works, represented a virtual State monopoly. The processes of decentralisation and liberalisation which characterised the turning point of the 90s put a new slant on matters. In all sectors, it was accepted that

development is the shared responsibility of the States, the local public authorities, the private sector and civil society.

The dynamism triggered by this turning point was particularly strong in the cultural field. In short order, the profile of the sector underwent a radical change. More and more artists were seeking to turn professional, in other words to concentrate on their artistic endeavours and earn a living from them. Around them, a growing number of independent operators appeared on the cultural scene, setting up small enterprises or non-profit associations. After many years of playing a waiting game vis-à-vis the initiatives of the States or outside partners, the cultural actors took control of their own development. Gradually, fresh areas developed, and began to be organised into chains.

The driving forces behind this dynamism can be found at several levels. The perception of the economic potential of the cultural industries certainly plays a key role. This is coupled with a growing need for expression, affirmation and pluralism, a heightened awareness of the risks posed by economic globalisation for the cultures of the world, and a very strong determination to put an end to the domination by the countries in the North, whose co-operation structures and cultural entrepreneurs had long given them a virtual monopoly in deciding what was worthy of being produced, promoted and distributed in the ACP, in other words what could be considered as art. That domination has now become intolerable.

This has meant a shift in the ambitions of ACP cultural circles. Until quite recently, most artists dreamed of nothing more than forging themselves a career in the rich countries, and one of the major problems jeopardising the culture was the artistic 'brain drain'. Today, international recognition is no longer the yardstick for success. Artists want to touch audiences, gain recognition and contribute to the development of employment at home. Many of them who had gone overseas are returning to their home countries, and investing in the development of their sectors or various development projects.

2.3.2 The rediscovery of the regional dimension

The development of exchanges and the organisation of the cultural sector at regional level represent a major factor for both the cultural economy and the success of the integration processes. *The cultural economy needs regional integration if it is to develop.* The proliferation of exchanges and the organisation of the sector at regional level act as a shot in the arm for the spirit of initiative among the cultural actors, enabling them to exchange experiences and learn lessons from successful experiments more suited to the local realities than experiments with their roots in the richer countries, encouraging them to develop innovative approaches. They are enabled to make better use of the resources available (expertise, production resources, equipment), to exploit potential, to save on resources and achieve economies of scale to the benefit of all the countries in the region, and in particular the weaker ones, to drive down production costs, and thereby to increase the global supply of cultural products from the region. This opens up fresh outlets for the artists and products from each country. Conversely, *the success of the integration processes depends to a large extent on the cultural sector and its ability to shape a common cultural space* of which peoples respect the diversity while embracing the feeling of shared values and a shared identity. Such a feeling grows up from within, by increasing exchanges and opportunities for intercultural dialogue. It also grows up vis-à-vis the outside, notably by providing a level of specific recognition and action, between the local and international spheres. In the field of culture, the construction of such a level is particularly important in counterbalancing the power of the North.

Artists and cultural actors on the ground are more and more aware of these issues and are developing different types of actions in that direction:

- *Regional initiatives*. In general, these tend to be set up by a single player, but they are of interest to players in other countries. The concept embraces regular actions, such as festivals; permanent

actions such as the foundation of training centres, creation in residence, dissemination, information or documentation; or actions which, while on a one-off basis, are likely to have a significant multiplier effect, such as the organisation of a workshop, a seminar or an exhibition, or the conduct of a piece of research.

- *Collaborations and partnerships*. These may be one-off collaborations, for a specific project, or more lasting partnerships as part of small functional networks bringing together the likes of festival organisers, directors, cultural journalists and so on.

- *Professional organisations and networks*, set up in response to common needs and to give actors fresh collective capacities, notably in terms of awareness-raising among the authorities and public opinion. Until quite recently, most of the organisations were international, occasionally with regional sections, or pan-African. For some time, we have been witnessing an interesting trend towards the creation of regional organisations.

On the institutional side, too, regionalism is undergoing a resurgence. Admittedly, there is nothing new about this movement. In the aftermath of Independence, the States gathered into regional organisations, mostly with the same objective: convergence of economic policies and co-ordination of sectoral policies for the sake of contributing towards the development of common markets, improving the competitiveness of economic activities and getting a better foothold in the world economy. There was a great deal of experimentation, resulting in a somewhat confused picture. In recent years, there has been a tendency for the situation to become clearer, and integration processes have been speeding up. Certain regional organisations have grown into benchmark institutions, and there is better co-ordination between the actions of the various parties.

These inter-State organisations are paying increasing attention to the cultural sector, on account of the contribution it can make to the economy of the regions and its part in the very success of integration. Yet the role that they can play in supporting it is crucial:

- defining and applying the regulations necessary to improve the movement of artists, cultural goods and services between Member States, thereby facilitating the exploitation of the existing resources and the creation of new distribution networks;
- improving and harmonising import and export conditions with the outside;
- supporting the States in improving and harmonising their policies, by drawing on the best practices within the regional area;
- carrying out actions with regional added value, such as supporting the development of structures of common interest, the mobility of artists and cultural operators, the development of exchanges and partnerships, etc.

Still with a view to establishing a fresh balance of power and influence, for the sake of fairness and diversity, another regional dimension has emerged over recent years: South-South exchanges and co-operation. The *1ˢᵗ Meeting of the Ministers of Culture of the Non-Aligned Countries Movement,* in Medellin (Colombia) in September 1997, was a milestone.

2.3.3 The commitments of the international community

Cultural actors in the wealthy countries are more and more open to the world and notably to the ACP, and their conception of exchanges is evolving gradually. For a long time, the only interest that operators in the

North took in these countries was when it came to selecting products likely to appeal to their audiences. Today, we are seeing a growing wish to develop new forms of exchange which are fairer and more open.

There has also been a shift in attitude among the political decision-makers. Most States are concerned with the dangers posed by the globalisation of markets for their own culture, for diversity and for human security. There has been an increase in summit conferences, and the international community has signed up to commitments in favour of diversity.

The Universal Declaration on Cultural Diversity and the plan of action adopted in November 2001 by the General Conference of UNESCO represented an important step. Through these documents, the parties involved have pledged to achieve the objective of 'assisting in the emergence or consolidation of cultural industries in the developing countries and countries in transition and, to this end, cooperating in the development of the necessary infrastructures and skills, fostering the emergence of viable local markets, and facilitating access for the cultural products of those countries to the global market and international distribution networks'.

The Convention on the protection and promotion of the diversity of cultural expressions adopted in October 2005[10] marked a further, crucial step for the future of the cultural industries in the developing countries, for it has legal force. This Convention represents two particularly important achievements: it recognises the specific nature of cultural goods and services and the right of States to adopt measures intended to protect and promote their national cultural resources and the development of their own cultural industries; and it enshrines a principle of international solidarity and co-operation.

> ### *Convention on the protection and promotion of the diversity of cultural expressions*
> ***Articles 1 and 6.*** Being vectors for identity, values and meaning, cultural goods and services are not commodities like others. So they should not be subject to the rules governing international trade and organising the liberalisation of markets. The States may adopt measures such as: measures offering domestic cultural activities, goods and services opportunities to take their place among all the cultural activities, goods and services available in their territory, including measures relating to the language used; measures designed to provide the independent domestic cultural industries and activities in the informal sector with effective access to the means of production, dissemination and distribution; measures designed to grant public financial assistance; measures designed to encourage the free exchange and circulation of ideas, cultural expressions and cultural activities, goods and services, and to stimulate both the creative and entrepreneurial spirit in their activities; measures aimed at establishing and supporting public service institutions, as appropriate; measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions; measures aimed at enhancing diversity of the media, including through public service broadcasting.
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> ***Articles 1, 2, 14 and 16.*** International co-operation and solidarity should be aimed at enabling countries, especially developing countries, to create and strengthen their means of cultural expression, including their cultural industries, whether nascent or established, at the local, national and international levels. The developed countries pledge to foster the emergence of a dynamic cultural sector in the developing countries. In particular, they pledge to support the strengthening of the cultural industries in the developing countries through helping them to create and strengthen their cultural production and distribution capacities; through facilitating wider access to the global market and international distribution networks for their cultural activities, goods and services; through enabling the emergence of viable local and regional markets; through adopting, where possible, appropriate measures in developed countries with a view to facilitating access to their territory for the cultural activities, goods and services of developing countries; through providing support for creative work and facilitating the mobility, to the extent possible, of artists from the developing world; through encouraging appropriate collaboration between developed

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[10] 154 of the 191 UNESCO member countries participated in this Conference; 148 voted for the Convention, the United States and Israel opposed it; Australia, Nicaragua, Honduras and Liberia abstained.

and developing countries in the areas, *inter alia*, of music and film.

In concrete terms, the technical support of the international community for the culture and cultural industries of the developing countries has considerably increased over recent years. Examples include:

- the actions by UNESCO, notably: the organisation of many international and regional conferences; support for the Observatory of Cultural Policies in Africa (OCPA); support for the framing of cultural policies[11]; the creation of the Global Alliance for Culture, tasked with supporting or initiating projects on a smaller or larger scale; support for the Forum of Ministers of Culture of Latin America and the Caribbean[12] ; the setting up of the Forum of African Regional and Sub-regional Organisations in Support of Cooperation between UNESCO and NEPAD (FOSRASUN), which held its 1st meeting in September 2004;

- the actions of WIPO (the World Intellectual Property Organization), which has recently created a Creative Industries Division tasked with exploring methods enabling an assessment to be made of the economic impact of the industries based on intellectual property, conducting studies and advising the creative industries in terms of the exploitation of their rights. WIPO has notably produced a guide for the report on the contribution to the economy made by the copyright-based industries;

- the efforts of the United Nations Conference on Trade and Development (UNCTAD), the International Labour Organization (ILO), the United Nations Development Programme (UNDP) and the International Trade Centre (ITC), etc.

In addition, there is increasing co-ordination of efforts by UN agencies to develop and sustain common programmes and projects. We might single out their support for the initiative by Brazil, announced in 2005, to create an International Centre on the Creative Industries.

Other international initiatives are worth saluting, such as:

- the creation in 1998, at the initiative of Canada, of the International Network on Cultural Policy (INCP), which at present brings together the Culture Ministers of 68 countries including 21 ACP countries[13] ;
- the creation in 2000 of the International Federation of Arts Councils and Culture Agencies (IFACCA).

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[11] UNESCO has a programme entitled *Cultural Policies for Development*, which has 3 main thrusts: studying, collecting and disseminating knowledge and information; providing States and other actors with capacity-building services in the field of cultural policy (training courses and consultative services); promoting the stepping up of activities to promote and explore cultural policies.

[12] This forum, founded in 1989 at the initiative of Mexico, Brazil and Cuba, brings together 33 countries including 17 countries in Latin America and 16 Caribbean countries: Antigua and Barbuda, Bahamas, Barbados, Belize, Cuba, Dominica, Grenada, Guyana, Haiti, Jamaica, Dominican Republic, St Kitts and Nevis, St Vincent and the Grenadines, St Lucia, Surinam, Trinidad and Tobago.

[13] The countries joining the RIPC are in Southern Africa: Angola, South Africa, Botswana, Lesotho, Mozambique, Mauritius, Zimbabwe; in West Africa: Burkina Faso, Côte d'Ivoire, Nigeria, Senegal; in Central Africa: Cameroon, Central African Republic; in the Caribbean: Bahamas, Barbados, Cuba, Guyana, Haiti, Jamaica, St Lucia, Trinidad and Tobago.

2.4 Challenges

The importance and the development potential of the ACP cultural industries are thus now achieving recognition, and considerable strides have been taken both on the ground and at international level. But there are many constraints, and much still remains to be done to support their growth. There is a general consensus among the studies and conference regarding a list of priority challenges.

2.4.1 Development of policies

The first category of challenges is political in nature: the cultural industries can grow only if the public authorities create a favourable framework. This question was the subject of the *Intergovernmental conference on cultural policies for development,* in Stockholm in 1998.

- *Cultural policies integrated into development strategies.* This was the number one objective defined by the Conference: 'to design and establish cultural policies or revise existing policies in such a way that they form a key element in endogenous, sustainable development; to this end, to encourage the integration of cultural policies into development policies, in particular their linkage with social and economic policies'. The political authorities with responsibility for culture at every level (local, national, regional) need to define what they understand by cultural development, the values they want to defend, the objectives they want to focus on, the role they intend to play and what they expect from the other parties concerned. Without a policy, culture is treated as an isolated sector, although it is heavily influenced by many other policies, including trade, technical development and telecommunications, education, youth and tourism. There is a need for a policy document which commits the whole of government, sets out guidelines for it in making all its decisions with an impact on culture, and allows it to mobilise all its instruments to ensure its development. This need is particularly glaring in the ACP. On the one hand, in many countries the administration with responsibility for culture is the weakest and most fickle of administrations: it is easily palmed off from one ministry to another, and ministers come and go at a dizzying speed. In such conditions, continuity can be ensured only by a clear policy. Furthermore, for a number of years now, the international community of funding providers has been requiring the developing countries to have global development strategies. Outside these strategies, no aid is awarded. If they fail to integrate culture in them, States and regions are thus depriving themselves of ways of acting in support of the sector. Yet to date, only a minority of ACP States have yet entered culture into their development strategies.

- *Sectoral and sub-sectoral strategies.* A cultural policy constitutes a global framework and defines general objectives; converting them into action calls for sectoral strategies. Drawn up with the participation of all the ministries concerned, such strategies give everyone the chance to set themselves appropriate plans of action, and ensure coherence between the actions. Drawn up with the participation of the actors on the ground, they encourage the latter to include their initiatives in a global vision of the development of the sector, and to seek synergies. Finally, the existence of strategies considerably simplifies the mobilisation of the funding: finance ministries and outside donors alike are far more inclined to look favourably upon a cultural action if it is part of a short-, medium- or long-term strategy than if it is an isolated action. Strategies can be sectoral (all the fields of cultural expression) or sub-sectoral (for example, the field of music). The scale of the subject and the specific features of each field are such that sub-sectoral strategies are often necessary, but it is also important to retain a global overview in order to take account of the interactions among all the sectors.

- *Legislation and regulations applicable to the sector.* Cultural development demands a huge arsenal of laws and regulations: to counter the trafficking of cultural goods and retrieve them; to

offer protection of copyright; to give artists social status; to ensure that the media play a public service role; to persuade the purchasers of creative content to encourage local production; to stimulate private investment; to offer protection against dumping by multinationals; to promote local expertise and resources; and to regulate tourism[14], etc. In most if not all the ACP countries, this arsenal still remains to be completed, and above all, to be applied.

- *Dialogue and partnerships with non-State actors.* All the recent international conventions, specifically the Convention on Cultural Diversity, recognise the importance of the private sector and civil society in development in general, and in cultural development in particular. These actors have a major role to play at 4 levels: to realise, on their own initiative, a string of actions which the State would be unable to mount; to participate in the realisation of the actions initiated by the State, as partners or as service providers; to contribute to the framing of cultural strategies and policies suited to the realities on the ground; and to participate in the monitoring of the implementation of the policies, controlling their application and taking part in their evaluation. But in many countries, despite the recognition of these roles, actual participation still remains a theoretical concept, or is of very limited effectiveness.

2.4.2 Development of professional organisations and networks

One of the reasons limiting the participation of the non-State actors is the lack of effective professional organisations. The role to be played by such organisations, in concrete and political terms, is crucial for the development of the sector. In concrete terms, the actors need to band together into organisations to help provide answers to their shared needs, for example in terms of the collection of copyright payments, access to information, training, meetings, and pooling resources and experiences. In political terms, only organisations are able to participate effectively in the political dialogue, defend their interests, act as pressure groups and play the watchdog. This final aspect is particularly important: it is the responsibility of the actors' organisations to remind the States, the regional organisations and the international community of the commitments they have signed up to, to ensure the application of the policies, to flag political measures or manoeuvring by multinationals that run counter to diversity, to report breaches of freedom of expression and diversity carried out by other pressure groups such as political parties or churches. To fulfil all these functions, and in particular the political function, there is a need for a whole range of organisations linked together in a pyramidal structure:

- at the base, all the formal or informal organisations such as, for example, local cultural associations, artistic companies, co-operatives, etc;

- in the middle, co-ordination organisations, often along thematic lines, such as associations of musicians, plastic artists, writers, producers and the like;

- at the top, platforms where these organisations meet up to explore questions of concern to them all and to deliver some common positions.

While progress has been made in some countries along the path of organisation, the picture is not the same everywhere. The process is complex. For some fifteen years, a host of organisations have been emerging,

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[14] Interferences between tourism and culture are a highly complex affair. All over the world, there are a multitude of sites of very high cultural value, whether by virtue of their architecture, their history or the lifestyle of the people who live there, and no longer have any other economic assets. This means that the only way for such sites to survive is through tourism. But at the same time, the effects of tourism are hard to control. Charging entrance fees, for instance, may break the relationship between a population and its cultural references. Another example is so-called *agro-tourism* in Europe, or *ethnic tourism* in the ACP. Well managed, it can be the answer both to the need for a village to earn an income, and the tourists' need for restoration and diversity: but it can also reduce a community to the status of a consumer product, stereotyped and exploited.

but most of them have been short-lived. Many organisations fail to meet the conditions necessary to get them recognised as civil society organisations able to participate in the political dialogue, namely: deriving from citizen initiatives; being organised and administered democratically and transparently; and being independent of the political authorities. The development of a credible and effective cultural civil society will be one of the major challenges in the years ahead.

2.4.3 Development of research and pooling of information

Another fundamental challenge on which the parties involved unanimously agree regards the development of research into the current situation of the cultural industries in the ACP regions and countries. Studies on this subject are still very thin on the ground; yet it is important to study the current picture of the valorisation chains by logging all the existing activities, evaluating their social impacts by analysing the audiences and gathering reliable data on their contribution to economic development.

Studies into what exists in a given territory are often given the name *mapping* or *cartographic studies*. One of the first mapping exercises would seem to be the one carried out in the United Kingdom in 1998. Another exemplary mapping is the one carried out recently in Colombia. In the ACP, a few such studies have been conducted, primarily in Jamaica and in the countries of Southern Africa.

Such studies are a necessary condition if governments and funding providers are to be persuaded to invest in the cultural industries. They are also necessary in order to identify the potential available and to develop growth strategies based upon the realities and no longer on theoretical models or perceptions. In addition, the very act of conducting such a study, which requires contacts with all the actors, offers an opportunity to inform them, raise their awareness and promote synergies.

Another theme on which it would be useful to develop research and to improve the pooling of knowledge is that of cultural policies, sectoral strategies and legislative frameworks. Major work has been done in some ACP countries and in other developing regions, with innovative experiments set up in various places; improved circulation of this information would make it possible to press ahead without constantly having to reinvent the wheel.

2.4.4 Setting up financing mechanisms

The development of the cultural industries cannot rely exclusively on the market. Aside from incentive mechanisms relating primarily to taxation, it needs financing mechanisms suited to the various categories of actors. Such mechanisms fall mainly into two types:

- *Mechanisms facilitating access to credit*: the granting of credits at preferential rates, guarantee funds making it possible to reassure financial institutions who are reluctant to invest in risky activities[15], etc;
- *Support funds* granting subsidies for non-profit actions. The economic potential of the cultural industries must not blind us to the importance of non-profit action: not only is it the only way of carrying out activities necessary to achieve certain cultural, human or social objectives, but it also plays – both directly and indirectly – a major role in the development of the cultural industries themselves, especially in terms of the origin of the product and the development of the audience.

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[15] Let us mention in this connection the Cultural Industries Guarantee Fund set up with the support of the Agence Internationale de la Francophonie at the level of the BCEAO, accessible to cultural entrepreneurs in 7 countries in West Africa: Benin, Burkina Faso, Cote d'Ivoire, Mali, Niger, Senegal and Togo.

It is important for these financing mechanisms, even if they enjoy support from outside, to be housed and steered in the ACP countries. This is a necessary condition if we are to increase the sector's autonomy, enable it to achieve more endogenous development and promote the development of fairer exchanges with the outside. It is also a condition for the preservation of the diversity of content, which is inevitably influenced when all the funding is administered from outside.

When they are well designed and administered in a transparent fashion, such mechanisms are the most efficient tool at the States' disposal in directing the initiatives of the non-State actors along paths consistent with their policies and their strategies. By way of example, a support programme giving priority to the expansion of domestic dissemination, or perhaps the development of partnerships between urban and rural actors, encourages actors to develop projects which tend in that direction.

The setting up of *regional* financing mechanisms is particularly important. States do not always fully appreciate the importance of exchanges. Given their small budgets, the scale of the local needs and sometimes the crisis conditions which tend to generate withdrawal rather than openness, they may be tempted to relegate support for exchanges to the bottom of their lists of priorities. Regional organisations are by their very nature the best placed to encourage the mobility of artists through all the countries in the region and to support the development of intrinsically regional initiatives such as the development of networks, by focusing on developing ties with the weakest or most isolated States.

2.4.5 Implementation of projects and programmes which improve working conditions for artists and cultural entrepreneurs

Whoever the project managers may be (whether State structures, professional organisations or independent operators), many concrete actions will need to be carried out, in the shorter and longer term, to improve the working conditions and thus the performances of the cultural operators. Priorities obviously vary from one territory to another and from one field to another, and evolve over time. Nevertheless, there are some priority challenges which seem to be common to the majority of countries: the development of infrastructures, the development of support services, training and the circulation of information.

2.4.6 Joining forces

To face up to the challenge of the genuine development of the ACP cultural industries, all the parties involved will have to demonstrate voluntarism and join forces.

The ACP States carry the fundamental responsibility for framing or improving their policies and their action strategies and introducing mechanisms providing incentives, support and regulation to protect and promote national productions in all their diversity, as they have pledged repeatedly.

The regional organisations in the ACP countries carry the responsibility for improving the regional regulations and ensuring they are applied, watching over the consistency of all their provisions with an influence on culture, promoting consultation between the Member States and assisting them in the development and harmonisation of their policies, and implementing actions which can be achieved better at regional level than at national level.

The non-State cultural actors have to pursue their efforts to consolidate their activities and develop new ones, but they also bear the responsibility for rising above their rivalries and getting organised, at the

local, national, regional and international levels, with due regard to the fundamental principles which should drive civil society: independence and democratic operation.

The non-State cultural actors in the rich countries carry a responsibility for committing themselves to fairer exchanges. They also have responsibility for advocacy activities vis-à-vis their public authorities in favour of increased cultural co-operation and the implementation of co-operation programmes and policies favourable to the endogenous development of the cultural industries in the ACP.

Finally, *the international community* has a pivotal role to play in helping States, regional organisations and non-State cultural actors in the ACP to develop their cultural industries. The Convention on Cultural Diversity stressed that the developed countries have a responsibility in both technical and financial terms. Yet while there is a lot of activity at the technical level, the same cannot be said for the financial side. Lots of meetings are held, strategies and action plans are framed, but there are still few decisions and concrete interventions. Culture remains a marginal sector, with a reputation for being difficult, and one which demands a great deal of work by the aid managers compared to the amounts pledged, meaning that it is almost being supported unwillingly. Yet the ACP cultural industries can only really get off the ground if there is enough investment made in them.

Funding providers will also need to look again at some of their attitudes and procedures in order to match their actions to the commitments signed up to under the Convention on Diversity. Two changes are particularly urgent:

- they need to agree to intervene in the operation of the cultural organisations, and support them on the basis of annual or multi-annual funding, rather than just for the production of the most high-profile projects. Professional organisations and networks in the wealthy countries have access to operating subsidies, and those in the developing countries need them too;

- they need to take the necessary steps to give preferential treatment to the ACP cultural operators in the implementation of co-operation programmes. The criteria for eligibility for subsidy programmes and service markets financed as part of co-operation currently include such demands, notably in terms of financial guarantees, that they favour operators in rich countries almost by definition.

3. OVERVIEW OF ACP CULTURAL POLICIES

3.1 National cultural policies

Following Independence, many States adopted a cultural policy which focused on the forging of a cultural identity as a factor for national unity and on the role of the State in the matter. At the beginning of the 90s, some States re-examined their policy to take account of the progress of democracy, to reduce their autocratic role and to make way to some extent for non-State actors. Overall, though, in the years that followed, the States paid little attention to culture, encouraged in this by the funding providers which wanted to concentrate their aid on what were deemed to be other priority areas. Today, cultural policies have to adapt to a new context, one characterised among other features by an awareness of the importance of diversity and the looming threat of economic globalisation.

Although there is obviously no 'one size fits all' model for cultural policy, international conferences over recent years have delivered a series of general objectives and made it possible to identify some key questions which it is essential for cultural policies to address. The objectives relate primarily to:

- the recognition of diversity as a factor for social cohesion, the promotion of all the forms of cultural expression in a country, including those of the minorities, the recognition of their equal dignity and tolerance for cultural differences, in a framework of a plurality of democratic values, socio-economic equity and respect for territorial unity and national sovereignty, as necessary conditions for a lasting, fair peace;
- the promotion of dialogue between cultures;
- respect for freedom of cultural and artistic expression;
- safeguarding and promoting heritage in all its diversity, including linguistic heritage;
- the promotion of artistic expression and creativity in all its forms;
- access to culture for all citizens, and the right of every community and every individual to participate in an active cultural life, including through access to ICTs;
- the development of the cultural industries and their contribution to cultural, human, social and economic development;
- the development of research, and listing and documenting cultural resources.

The questions which will determine the realisation of these objectives include:

- the integration of cultural policy in the national development strategy;
- taking it into account in all other policies: education, professional training, trade, media, new technologies, town and country planning, tourism, etc;
- the recognition of the fact that cultural products and services are not commodities like others, and that there is a need for appropriate measures to protect and promote national cultural resources;
- the fundamental role of the creator, the question of his or her status and the protection of his or her rights;
- pluralist management of cultural diversities, the role of the State, the local communities, the private sector and civil society, the promotion of co-operation across all categories of actors;
- the linkage of local, national, regional and international policies;
- the encouragement of professional networks;
- the financing of the sector, the contributions expected from the State, the local communities, the private sector and international co-operation;
- the mechanisms for the monitoring, evaluation and revision of cultural policy.

In recent years, several ACP countries have developed or revised their cultural policies, generally by integrating all these elements. They include:

- in West Africa, Ghana (2004) and Burkina (2005); work is underway on framing new cultural policies in Mali, Nigeria, Sierra Leone and Niger;
- in East Africa, Ethiopia (2003) and Madagascar (2005); a text drawn up in 2003 is in the process of adoption in Uganda;
- in Southern Africa, South Africa (1996), Mozambique and Tanzania (1997), Namibia (2001), Botswana (2002), Zambia (2003) and the Seychelles (2004); texts have been drawn up (but not yet promulgated) in Lesotho and Swaziland (2002), in Angola (2003), and in Malawi;
- in the Caribbean, Jamaica (2003); a cultural policy is under preparation in Barbados;
- in the Pacific, Fiji has started on the drafting of a cultural policy.

Several countries have also drawn up sectoral and sub-sectoral strategies. The best-documented examples seem to be in South Africa and Jamaica. South Africa adopted a strategy for the growth of the cultural industries in 1998 which covers 4 sectors: crafts (including design), film and television, music, and publishing. Work continued with the creation of a working group which identified the reforms to be made

to the legislative framework in order to support the music industry. Jamaica adopted a national industrial policy in 1996 which includes a section for support to the music industry; more recently, in 2004, it used support from the Global Alliance for Cultural Diversity to help develop a national strategy and a plan of action to support the development of this industry. Other examples are sometimes quoted[16]: the books policy in Gabon; the policy in Côte d'Ivoire giving local publishers a monopoly on production in the most lucrative niche in the sector, namely school books; the policy of support for the audiovisual sector in Burkina, etc. Senegal is currently making significant progress in the film sector. Many other countries do not yet have proper strategies as such, but multi-annual action plans.

The transition to actual implementation is often fraught with problems, notably for want of adequate human and financial resources, which means that there is a considerable delivery gap between the policies and the strategies mapped out, and the actual reality of the situation. Nevertheless, a number of countries have managed to make substantial concrete progress at several essential levels. These include in particular:

- *Some major developments of the legislative and regulatory framework*: improvement of the laws on copyright; improvements to the tax provisions; tax breaks granted to banking institutions and companies investing in cultural projects; tax credits on employment, etc; measures relating to the media; deregulation, limitation of foreign ownership, local content, etc;
- *The setting up of financial support mechanisms*: funds generated by compulsory contributions from the enterprises in the sector concerned; funds generated by business (such as South Africa's *Arts and Culture Trust*); funds generated by international co-operation (for example the programmes in support of cultural initiatives financed by the EC or the trusts set up in Tanzania and shortly in Zimbabwe with the support of Swedish co-operation), etc;
- *The creation of specialist institutions*, notably bodies with responsibility for supporting the operators and/or administering public aid to cultural projects, such as the South African *Arts and Culture Trust* or the characteristic *Arts Councils* of the English-speaking countries.

3.2 Regional cultural policies

3.2.1 African Union

The African Union (AU) is an umbrella group embracing 53 countries, in fact every country on the continent except Morocco. It has its headquarters in Addis Ababa.

Its ancestor, the Organisation of African Unity (OAU), created in 1963, dedicated several conferences to culture, in particular the conference on cultural policies in Africa organised in 1975 in Accra and the conferences of the Ministers of Culture organised in 1986, 1988, 1990 and 1993 (respectively in Port Louis, Ouagadougou, Yaoundé and Cotonou). The Member States also signed up to a number of major commitments via documents such as the *African Cultural Charter* in 1976 and the *African Charter of Human and Peoples' Rights* in 1981, and drew up some plans of action: the Nairobi Plan of action for the promotion of the cultural industries for the development of Africa, in 1981; and the Dakar Plan of action for the promotion of the cultural industries, in 1992.

Among the objectives of the AU, which took over in 2000, is sustainable development at the cultural level. The Executive Council of Ministers of the AU has a Technical Committee with responsibility for

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[16] *The cultural industries in the countries of the South: issues in the draft International Convention on Cultural Diversity.*

education, culture and human resources, and the Commission of the AU has a *Division of Education and Culture* within the Department of Social Affairs.

The AU backed the creation in 2002 of the Observatory of Cultural Policies in Africa (OCPA), which now plays a prime role, notably in terms of the dissemination of information, through its Internet site and a newsletter.

The AU's plan of action for the period 2004-2007 includes 3 programmes relating to culture, amounting to a global total of some €22 million.

1) The 'cultural renaissance' programme. Its objectives are wide-ranging: to capitalise on local skills, to raise the profile and influence of African culture in the world, to achieve a common position for Africa in the debate on cultural diversity, to reinforce African cultural co-operation, to encourage the development of the cultural industries, to restore the place of culture and the cultural actors in development, to preserve heritage, to reinforce the historical memory in Africa, to combat piracy, to support scientific and cultural associations, etc. The programme provides for a range of activities, notably:

- a programme entitled *Lieux de mémoire* relating to the identification of the places to which Africa is attached;
- a programme entitled *Savoirs ou savoir faire africains en déperdition* relating to the recording and revival of this knowledge;
- a global initiative entitled *Patrimoines d'Afrique* which includes the repatriation of cultural objects, the rehabilitation of sites and support for *living libraries*;
- a programme known as *Capitales culturelles africaines*;
- a programme entitled *Le pont sur l'Atlantique* relating to the promotion of initiatives to reinforce the links between Africa and Black populations in the Americas;
- support for the launch of some strong cultural initiatives: creation of the *African Academy of Languages* (ACALAN) in Bamako, the *Centre of Mankind* in Ifé and the *Museum of Black Civilisations* in Dakar; revitalisation of the *Institute of the Black Peoples* in Ouagadougou; creation of *Africa Houses* in Paris and London; World Festival of Negro Arts in Dakar; institution of an Africa Day among the diaspora and a Celebration of African Culture Day coupled with an Afrovision; publication of an African Encyclopaedia, etc;
- the organisation of international symposia on historic figures from the continent;
- the restoration of the AU's archives;
- the creation of a unified intellectual property organisation in Africa;
- the production of white papers on diversity, initiation, piracy, the return and restitution of cultural goods;
- the organisation of a pan-African Cultural Congress.

2) The AU-NEPAD beacon programme. It features fifteen major projects including two in the cultural field: the creation of a pan-African publishing house (*Les Editions de l'UA*) and the creation of an African School for the Written Crafts.

3) The special programme entitled 'African initiatives'. This aims to get African citizens and the members of the diaspora involved in the implementation of the AU's objectives and to popularise the pan-Africanist ideal. The programme plans to devote 2 million dollars a year (from a total of 11 million) to cultural events, the production of films and the dissemination of works by African artists and the diaspora in Africa and among the diaspora.

The 1ˢᵗ Conference of the Ministers of Culture of the AU was held in December 2005 in Nairobi. It adopted a statement entitled *Culture, integration and African renaissance,* which turned the spotlight on the following objectives:

- harmonisation of any national policy likely to reinforce intra-regional and international exchanges of cultural products, to consolidate existing cultural markets, to create fresh opportunities and to protect copyright;
- sponsorship of credible regional networks of creators, specialists and professionals with a view to speeding up the continent's cultural integration, reinforcing the existing cultural policy instruments and creating new ones;
- promotion of positive cultural values and practices which have proved themselves in terms of peace-making and conflict resolution, health management and development;
- introduction of a financing mechanism for cultural programmes and projects;
- creation of a African world heritage fund;
- creation of an African Education, Science and Cultural Organisation (AFRESCO).

The 6ᵗʰ Summit of Heads of State and of Government, held in January 2006 in Khartoum, focused on education and culture. It adopted an updated cultural charter – the *African cultural renaissance charter –* and enshrined the major recommendations of the Ministers of Culture.

3.2.2 West Africa

3.2.2.1 Economic Community Of West African States (ECOWAS)

ECOWAS, founded in 1974, brings together 16 countries: Benin, Burkina Faso, Cape Verde, Côte d'Ivoire, Gambia, Ghana, Guinea, Guinea Bissau, Liberia, Mali, Mauritania, Niger, Nigeria, Sierra Leone, Senegal and Togo. Its headquarters is in Abuja (Nigeria). Its major objectives are the harmonisation and co-ordination of economic, financial, social and cultural policies, and the development of integration programmes. At the political level, ECOWAS has a Commission of Human Resources, Information and Social and Cultural Affairs. On the administrative side, the Executive Secretariat has a *Department of Human Development* whose remit includes cultural affairs.

In 1987, the Member States adopted a *Framework Cultural Agreement* laying the foundations for a regional cultural policy geared to 4 objectives: improving the living standard of the populations and social progress through the development of creativity; regional integration through community development which is driven by the aspirations and the specific socio-cultural realities of the region's populations; the creation of a community consciousness supported by a feeling of belonging to a cultural community founded on the historical, linguistic and geopolitical ties; and the assertion of the presence and thus the safeguarding and promotion of the region's specific cultural identities. This agreement provides that the Community and the Member States shall implement integrated programmes in 5 fields: education and training; scientific and technical research; cultural industries and productions; cultural tourism; and cultural exchanges. The revised Treaty in 1993 underscored the commitment of the Member States to promote the objectives of the agreement, notably by encouraging the promotion, by every means and in every form, of cultural exchanges, and by developing the mechanisms and structures of production, dissemination and exploitation of the cultural industries. In 1996, ECOWAS adopted a *Cultural Development Programme*, although the implementation of this is only in the early stages so far, notably via the organisation of the ECOWAS Awards for Excellence.

ECOWAS's cultural action was boosted in May 2002 with the organisation in Dakar of a meeting of the Ministers of Culture. This gathering drew up a *Plan of action for the development and reactivation of*

cultural co-operation between the Member States in the framework of the NEPAD, which was adopted by the Council of Ministers in January 2003. The plan of action and the programme of priority actions which followed it concentrate on the following objectives: training of human resources; promotion of creativity; protection of copyright; development of regional and international cultural exchanges; valorisation of the cultural heritage and the national languages; and promotion of the cultural industries. To these ends, ECOWAS intends to focus its attention on the following actions:

- harmonising national legislation on copyright;
- promoting the integration of culture into school curricula;
- ensuring the free movement of cultural goods;
- consolidating the regional events encouraging cultural cross-fertilisation and exchanges;
- creating a regional cultural festival called ECOFEST;
- creating a databank, a website and a magazine on the region's cultural resources;
- creating a regional fund for the promotion of cultural exchanges.

The creation of the regional fund was formally decided at the Summit of Heads of State and of Government in January 2005.

A 2nd Conference of the ECOWAS Ministers of Culture was held in Abuja in August 2005. The *Declaration on the protection of cultural diversity* adopted after this meeting relates mainly to the promotion of cultural expertise, support for cultural events at a regional level, the development of a mechanism for the financing of cultural activities in West Africa and the framing of a regional policy for the promotion of museums, drawing on the West African Museum Project (WAMP) based in Dakar.

3.2.2.2 West African Economic and Monetary Union (UEMOA)

UEMOA, created in 1994, brings together 8 countries: Benin, Burkina Faso, Côte d'Ivoire, Guinea Bissau, Mali, Niger, Senegal and Togo. It seeks to help them to make swifter, greater progress towards integration than ECOWAS can achieve. Its headquarters is in Ouagadougou (Burkina).

The founding Treaty did not mention culture, but it did authorise the Union to set up any sectoral policy necessary for the achievement of its objectives. Over the years, the necessity to support culture in order to reinforce the citizens' feeling of belonging to the Union has gradually become more apparent, leading UEMOA in February 2003 to create a *Directorate of Arts, Culture and New Technologies* within its Department of Social Development.

In September 2004, UEMOA adopted a *Programme of common actions for the production, circulation and conservation of the image within the Member States*. This programme has 3 objectives: to encourage national and regional audiovisual productions of which the circulation contributes to better mutual understanding among peoples; to lay the dynamic foundations for a legal and economic framework in the image sector which will be favourable to the development of initiatives and the market; to set in place appropriate financing mechanisms to support the development of the community audiovisual and cinematographic industry. The programme has 4 priority actions: the adoption of a decision laying down the guidelines of the community regulatory framework; the adoption of fiscal and customs measures favourable to the development of the market; the setting up of financial mechanisms designed to support the creation, dissemination and circulation of images; and support for professional training via a regional structure. The programme also provides for support actions with regard to: the reinforcement of the role and resources of the national bodies regulating the audiovisual sector; the reinforcement of the structural and financial bases of the national public TV services; the reinforcement of the regulation and public administration of the cinema and video sector; the promotion of the new image technologies; the modernisation and harmonisation of national laws on copyright; the preservation of cinema and TV

archives; the development of co-operation between institutions, businesses and professional organisations in the region; and the reinforcement of international partnership relations. A feasibility study still remains to be conducted into the achievement of all these actions. In the meantime, UEMOA is already awarding a prize, under the FESPACO, and providing aid to professional organisations on a case-by-case basis.

The department also launched a study in 2006 to identify a *Community arts and culture policy* to support the national policies of the Member States and to promote and support cultural actions and initiatives, on the basis of the principle of subsidiarity, by way of a contribution to speeding up the process of sub-regional integration. This study needs to make the most exhaustive inventory possible of the arts and culture in each State, to establish what the States expect in this connection and target the priorities of the community action in the short, medium and long term. It will focus on the cultural economy, notably by studying the advisability of supporting actions in the field of the cultural enterprises and industries (music and performing arts, fashion and design, publishing, heritage, etc) with a view to developing the States' own capacities in this sector. This study is scheduled to be completed by the end of 2006.

The UEMOA Department of Energy, Mines, Industry, Crafts and Tourism, for its part, has drafted a *Policy for the promotion of crafts* and prepared a *Policy for the promotion of tourism*.

3.2.3 Southern and Eastern Africa and the Indian Ocean

3.2.3.1 Southern Africa Development Authority (SADC)

The SADC was set up in 1980 by 9 countries: Angola, Botswana, Lesotho, Malawi, Mozambique, Swaziland, Tanzania, Zambia and Zimbabwe, with the goal of reducing economic dependence, notably vis-à-vis apartheid South Africa. Its numbers were boosted in 1992 when South Africa, the Democratic Republic of Congo, Mauritius, Namibia and the Seychelles swelled its ranks. Its headquarters is in Gaborone (Botswana).

The SADC has always regarded culture as a key element in the integration process. The objectives set out in its founding Treaty include the objective to 'strengthen and consolidate the long standing historical, social and cultural affinities and links among the people of the Region'. Greater attention then began to be given to culture, with the SADC considering that 'the old social and cultural barriers characterised by fear, mistrust and hatred between neighbours need to be replaced by a social and cultural order which regards the people of the SADC as a whole'. In 1992, a *Sector for Culture, Information and Sport* was created within the Department for Human and Social Development and Special Programmes.

In November 2000, the SADC staged an *inter-ministerial meeting on the place and role of culture on the agenda of regional integration*. This meeting notably examined two important documents regarding the creation of a regional cultural fund and the role of the media in the promotion of culture. The resolution adopted on this occasion includes commitments relating to the reinforcement of copyright protection; the reinforcement of the role of the media in the promotion of the region's cultures, notably via quota systems; the development of regional festivals alternating a multidisciplinary and a single-disciplinary version; the reinforcement of the craft, music and publishing sectors; and the creation of the fund known as the *SADC Culture Trust*.

In 2001, the SADC adopted a *Protocol on culture, information and sport* in which the State Parties pledge to co-operate in order notably:

- to formulate and harmonise cultural policies;
- to strengthen and improve legislations on copyright;

- to identify and co-ordinate cultural projects, and to pool information and experience;
- to strengthen the contribution of the cultural industries to the economy;
- to evaluate the cultural effects of all the SADC's projects and programmes;
- to develop institutions to preserve heritage: libraries, museums, archives and so on;
- to promote the use of indigenous languages;
- to raise the proportion of local content in the media.

Judging by the number of countries in the region that have drafted or renewed their cultural policies and beefed up their laws, this Protocol has had some very positive effects.

The subsequent meetings of the Ministers of Culture, in 2003 and 2005, reaffirmed the priority to be given to the creation of the *SADC Culture Trust*. However, this is not yet operational, for want of financial resources. Another interesting SADC project relates to the development of a system called the *Southern African Cultural Information System (SACIS)*, which is intended to facilitate the exchange of information between cultural institutions, artists, and promoters in the region.

The 1st multidisciplinary festival was staged in South Africa in May 2003. The single-disciplinary version scheduled for Zambia in 2004 has had to be postponed because of financial constraints.

3.2.3.2 Indian Ocean Commission – Commission de l'Océan Indien (IOC-COI)

Created in 1985, the IOC has 5 members: the Comoros, Madagascar, Mauritius, the Seychelles and France acting for Réunion. Its headquarters is in Port Louis (Mauritius).

The agreement founding the IOC placed culture among the fields for co-operation. In 1998, a White Paper made the affirmation and valorisation of the region's cultural identity, defined by the term 'indianoceanity' into one of the organisation's main objectives.

That being so, the IOC first threw itself into a project for a Touring Cultural Festival. However, when it was staged for the first time, in Mauritius in May 2003, it failed to deliver the results hoped for and raised doubts as to the viability of the operation, with the result that the consultative committee on culture composed of representatives of the Member States and of civil society proposed a change of tack. The 3rd Summit of the Heads of State and of Government, in July 2005, enshrined the new thrusts. The IOC's action has been refocused on to one objective: the development of effective cultural networks. Three areas for intervention have been selected: information, notably via the production of an inventory of cultural actors and projects at national and regional levels; training; the movement of artists and operators and the dissemination of works within the region and outside. A detailed plan of action should be put before the financial partners at the end of 2006.

3.2.3.3 Inter-Governmental Authority for Development (IGAD)

The IGAD was created in 1986 and has 7 member countries: Djibouti, Eritrea, Ethiopia, Kenya, Somalia, Sudan and Uganda. Its headquarters is in Djibouti. Culture is not among its fields of action, but the IGAD does cover tourism.

3.2.3.4 Common Market for East and Southern Africa (COMESA)

The COMESA was set up in 1993 to promote regional economic integration based upon trade and investment. With 20 countries (Angola, Burundi, Comoros, Djibouti, Egypt, Eritrea, Ethiopia, Kenya, Libya, Madagascar, Malawi, Mauritius, Democratic Republic of Congo, Rwanda, Seychelles, Sudan,

Swaziland, Uganda, Zambia, Zimbabwe), 18 of which belong to the ACP Group, it is the biggest organisation in the region. Its headquarters is in Lusaka (Zambia).

Aside from economic co-operation, the internal co-operation strategy concentrates on the questions of peace and security, with a particular focus on prevention, post-conflict reconstruction, the reinforcement of the democratic infrastructure and the development of a living, dynamic culture. Article 143 of the founding Treaty requires that the Member States promote close collaboration in social and cultural affairs. Particular priorities include employment, working conditions and labour legislation; professional training; cultural and sporting exchanges; and radio and TV broadcasting on questions of cultural promotion in the common market.

So far, the COMESA does not seem to have carried out many activities in the field of culture, but some might develop. A partnership agreement with the WIPO was signed in 2003, followed in 2005 by an agreement with UNESCO.

3.2.3.5 East African Community (EAC)

There are 3 countries in the EAC: Kenya, Uganda and Tanzania. It took on its current shape in 1999. Its headquarters is in Arusha (Tanzania).

The EAC's objective is to encourage the integration and harmonisation of policies in practically all areas, including culture. Its 2001-2005 strategic plan called upon the Member States to develop their co-operation in this area and focuses on 2 objectives: harmonisation of cultural policies and facilitation of the trade in cultural goods.

3.2.4 Central Africa

3.2.4.1 Economic Community of Central African States (ECCAS)

The ECCAS has 11 member countries: Angola, Burundi, Cameroon, Central African Republic, Gabon, Congo, Equatorial Guinea, Democratic Republic of Congo, Rwanda, Sao Tome and Principe, and Chad. Its headquarters is in Libreville (Gabon). It was created in 1983 with the mandate of creating a customs union and harmonising sectoral policies in all areas, including culture. The ECCAS has, however, carried out few concrete actions in terms of integration, and is now focusing its action on conflict prevention and crisis resolution.

3.2.4.2 Economic and Monetary Community of Central Africa (CEMAC)

The CEMAC was founded in 1994 and has become the reference institution when it comes to integration in the region. It has 6 member countries: Cameroon, Gabon, Chad, Equatorial Guinea, the Central African Republic and Congo Brazzaville. Its headquarters is in the Central African Republic. The CEMAC has a *Directorate of Education, Culture and Social Affairs*. With regard to culture, this directorate has 3 main tasks: to develop cultural exchanges; to record, promote and protect the heritage and cultural works; and to promote the publishing industry.

3.2.5 Caribbean

3.2.5.1 Caricom and Cariforum

Created in 1973, the Caribbean Community and Common Market (CARICOM) brings together 15 countries: Antigua and Barbuda, Bahamas, Barbados, Belize, Dominica, Grenada, Guyana, Haiti, Jamaica, Montserrat, St Kitts and Nevis, St Lucia, St Vincent and the Grenadines, Surinam, Trinidad and Tobago. Its headquarters is in Guyana. Its activities relate to economic integration through the establishment of a common market, the co-ordination of the foreign policies of the Member States, and functional co-operation. The Caribbean Forum of ACP States (CARIFORUM), created in 1993, has its headquarters at the Caricom. It includes all the Caribbean Member States of the ACP Group, namely the Member States of the Caricom (except Montserrat), the Dominican Republic and Cuba. Its main functions relate to the co-ordination of European co-operation support to the process of regional integration.

The Caricom is keenly interested in the development of the cultural industries and the promotion of the indigenous cultures. Its objectives in terms of functional co-operation include the implementation of common services and activities to the benefit of the populations, the promotion of greater understanding between the peoples and their social, cultural and technological development. The Caricom Secretariat has *Cultural Division* in the Directorate for Human and Social Development. Since 1990, a Regional Cultural Committee made up of the directors of culture of the Member States has been meeting every year.

With the support of several international organisations (UNESCO, UNCTAD, WIPO, etc), and in collaboration with the Caribbean Export Development Agency, the Caricom has carried out a number of studies over recent years and staged several meetings to try and tease out some strategic thrusts. Its work programme is currently focusing on the following priorities:

- encouraging the development of cultural policies in the Member States and demonstrating the interest of a co-ordinated approach;
- encouraging the harmonisation of laws and administrative practices relating to copyright;
- advocacy at national and regional level for the development of the cultural industries and participating in international forums on the question;
- facilitating the implementation of the mechanisms regarding the free movement of cultural workers;
- promoting national and regional capacity-building in health promotion by using the performing arts in health education;
- restructuring the CARIFESTA, in accordance with a strategic plan drawn up in 2003;
- developing a viable regional mechanism for funding arts and culture, through the merger of the Caricom foundation for arts and culture created in 1996 and the Cariforum fund for support for culture created in 2002;
- finalising a global regional programme for the development of the cultural industries and seeking financing for its implementation. This programme will include support for national and regional associations; the development of regional organisations to manage copyright; the collection of data on the contribution made by the creative industries to the economy; the granting of subsidies to regional projects; and the setting up of support services for the development of cultural enterprises.

3.2.5.2 Organisation of Eastern Caribbean States (OECS)

Created in 1981, the OECS brings together 6 Member States from the ACP Group (Antigua and Barbuda, Dominica, Grenada, St Kitts and Nevis, St Lucia, St Vincent and the Grenadines) and 3

territories (Anguilla, British Virgin Islands and Montserrat). It notably has a virtual network programme between cultural entities which has enabled the creation of a portal site on the region's cultures.

3.2.6 Pacific

3.2.6.1 The Pacific Islands Forum (PIF)

Created in 1971, the PIF brings together 14 independent Pacific States – the Cook Islands, Micronesia, Fiji, Kiribati, Nauru, Niue, Palau, Papua New Guinea, the Marshall Islands, Samoa, the Solomon Islands, Tonga, Tuvalu and Vanuatu – plus Australia and New Zealand. Its action focuses on the development of regional trade and the co-ordination of sectoral policies. Its secretariat is in Fiji.

In 2005, the Member States adopted a plan of action designed to reinforce regional integration and co-operation. The recognition and protection of cultural values and identities and traditional skills are among the short-term strategic objectives (2006-2008). The PIF Secretariat gives priority to 2 actions: the drafting of a strategy; the study of the relevance and feasibility of a regional institution for the protection of traditional skills and intellectual property rights. An initial cost-benefit study in respect of such an institution has been conducted.

The Secretariat also holds the permanent Chair of the Council of Regional Organisations in the Pacific, created in 1988 to promote the co-ordination of the policies across all the regional organisations uniting the Pacific States.

3.2.6.2 Pacific Community

Among these organisations, the Secretariat of the Pacific Community (or South Pacific Commission – SPC) plays a key role in the cultural field. Created in 1947, it has 26 members: the 14 States in the region, the 8 island territories (Guam, the Commonwealth of the Northern Mariana Islands, New Caledonia, Pitcairn, French Polynesia, American Samoa, Tokelau, Wallis and Futuna) and the 4 founding powers (Australia, France, New Zealand and the United States). The function of the SPC is to devise and implement, for the benefit of the Pacific States and territories, support programmes in 3 areas: land resources (agriculture and forests), marine resources and social resources. Its headquarters is in Nouméa (New Caledonia).

A *Pacific Arts Council* composed of representatives of the members was founded in 1975, with its prime function being to run the Festival of Pacific Arts, a four-yearly festival held for the first time in 1972. In 1996, a *Cultural Affairs Programme* was set up within the SPC's Social Resources Division, with 4 major tasks: to pursue the legal protection of the traditional skills and cultural expressions; to support cultural and artistic exchanges; to reinforce the heritage bodies and institutions; and to raise awareness among decision-makers, young people and the community as a whole about cultural issues. One important achievement of this programme has been the framing, in 2002, of a *Regional framework for the protection of traditional skills and cultural expressions,* which includes inter alia a draft law and is intended to facilitate the reinforcement of the legal framework in the Member States.

The 1ˢᵗ meeting of the Ministers of Culture of the Pacific took place in Nouméa (New Caledonia) in September 2002. The closing statement focuses on 5 priorities: promotion of the legal adjustments necessary to protect cultural expressions; reinforcement of the capacity of the peoples to preserve and develop their heritage through education and training; development of communication in the framework of a Pacific cultural network; promotion of new cultural expressions and creativity; and promotion of the cultural industries and market analyses.

For the period 2006-2009, the SPC's culture section has framed a strategic plan with 2 thrusts:

- the preservation of the cultural heritage. To that end, priority will be given to reinforcing the legislative framework in the Member States, strengthening the Pacific Arts Council and drafting policies and strategies at national and regional level;
- the promotion of the cultural heritage. This branch of the strategic plan includes the organisation of the 10th Festival of Pacific Arts, in 2008; assistance for the integration of culture into the national development strategies; the production of films and books on the cultures of the Pacific; and the promotion of new forms of cultural expressions. In that connection, the SPC will be exploring the feasibility of a Foundation for the promotion of the arts, to be jointly financed by the public authorities and the private sector.

3.2.7 Small Developing Island States

This group was formed in 1992 on the occasion of the Earth Summit. Dubbed the *Alliance of Small Island States (AOSIS)*, it brings together 37 ACP States (Cape Verde, Comoros, Guinea Bissau, Mauritius, Seychelles, Sao Tome and Principe, the 14 States in the Pacific Forum and East Timor, the 15 States in the Cariforum and Cuba) and 13 territories in the Caribbean and the Pacific.

The group met in Mauritius in January 2005 and adopted a strategy which includes a cultural branch. This document commits the Small Developing Island States to act in pursuit of the following objectives:

- to develop and implement national cultural policies and legislative frameworks to support the development of cultural industries and initiatives;
- to develop measures to protect the natural and cultural heritage;
- to reinforce institutional capacities in terms of advocacy, the marketing of cultural products and the protection of intellectual property;
- to promote the financing of initiatives and small and medium-sized cultural enterprises, including through the establishment of support funds.