

# **SEED WORKING PAPER No. 51**

*Series on Upgrading in Small Enterprise Clusters  
and Global Value Chains*

## **Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: Crafts and Visual Arts**

by

The Trinity Session

InFocus Programme on Boosting Employment  
through Small Enterprise Development  
Job Creation and Enterprise Department



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**Box 3.3**

**Red Eye @rt, Durban Art Gallery: Contributing to the acquisitions fund**

Red Eye @rt was launched in Durban in 2000 by Suzy Bell, gallery director Carol Brown, staff and volunteers at the Durban Art Gallery, in a proactive and entrepreneurial spirit. The art parties, held once a month, include fashion, design, performance and DJs and are held in the various exhibition halls. The audience is entertained among the historical and contemporary collections. A nominal entry fee is charged. In two years, the art parties have raised some R200,000 towards their acquisitions budget for contemporary art. Now, some 1,000 people attend these monthly multimedia art events.

### **3.2.2. Zimbabwe**

Currently, Zimbabwe is experiencing political and economic turmoil, with major effects on tourism and other industries in the country and across the region as a whole. This is also having a negative impact on Malawi's tourism industry, as overseas visitors are reluctant to book overland and other safari trips that in the past would usually include Zimbabwe, Malawi and Botswana, for example. This has a direct impact on the crafts sector as the market is erratic and highly dependent on tourism for sales.

In general, crafts and visual arts are fairly well organized. Artists associated with the Chapungu Gallery, for example, are receiving attention from international markets.

**Box 3.4**

**A long-term example of accessing the market: Tenganenge Cultural Village**

A "live-and-work space" environment, this collective was established on the site of an old mine, from which the artists – who are predominantly stone sculptors – source their raw materials. The "sculpture village" has created an opportunity for the exchange of ideas through peers, encouraging self-critical evaluation for artists working together. Through the creation of Zimbabwean Mashona Stone Sculptors (said to be the most sought-after in the world), this cooperative has been able to lobby and access markets collectively for the past 25 years.

### **Visual arts**

Artists who work independently tend to base themselves in high-density areas and integrate their work with teaching and the establishment of community art centres. Most artists tend to work from home, or have live-and-work environments.

Stone sculpture (Shona, Chapungu) dominates both crafts and visual arts and there is a strong painting tradition in the fine arts sector. Unless artists are well established, they must subsidize their income through teaching or work in other industries. There is a trend among artists who work independently to utilize the resources at established centres. Well-known artists include Eddie Masaya, Agnes Nyahongo and the late Bernard Matamera.

While most of the well-established Zimbabwean artists produce "traditional fine art" (paintings and sculptures, as opposed to installations or new media work), a handful of established practitioners are more experimental in their approach. These include Tapfuma Gutda and Berry Bickle. Women are well represented in visual arts.

The sector's main exhibitor is the National Gallery of Zimbabwe, but many private galleries are clustered in and around urban centres. These privately-run spaces often fill certain gaps in information and research on the sector as it also benefits their business. One such gallery is profiled in box 3.5.

**Box 3.5**  
**Promoting the contemporary art scene, Zimbabwe**

Co-managed by artist and former art teacher Helen Leiros with her husband Derek Huggins, the Gallery Delta has managed to maintain itself through difficult times. It is credited with keeping the circulation of art and exhibitions active in Zimbabwe. It publishes 'The Gallery Magazine', focusing on the Zimbabwean art scene as well as art from the continent at large, in the form of news items, critical essays and commentary. It is recognized that the gallery has the means to be at the forefront of the Zimbabwean contemporary art scene but market conditions stifle this potential.

## Crafts

This sector is characterized by groups producing collectively. Practitioners do this to take advantage of economic and informational infrastructures and to learn from each other. In countries in the region, this type of voluntary, informal skills-transfer and goodwill seems to be prevalent.

## Constitution, policy and crafts and visual arts

Zimbabwe has a written cultural policy that articulates the promotion of culture in a multi-cultural society which takes into account the different ethnic, linguistic and religious elements in the country.

Culture is supported and managed in various line ministries and departments in the Zimbabwean government. The Ministry of Education, Sport and Culture is responsible for policy direction in all matters concerning culture. The Ministry of Home Affairs administers the National Museums and Monuments and the National Archives. Copyright and Neighbouring Rights matters are administered by the Ministry of Justice, Legal and Parliamentary Affairs.

## Coordinating bodies and galleries

Crafts and visual arts in Zimbabwe are part of a larger, dynamic cultural landscape. More than 50 national arts and culture organizations exist in the areas of music, dance, drama, visual arts and film, alongside viable private galleries, craft markets and retail outlets that specialize in crafts and visual arts.

Several critical institutions exist to promote, preserve and manage the production in the various cultural industries in Zimbabwe. Overall management is the responsibility of the Ministry of Recreation, Sports and Culture. However, this support is biased towards the performing arts. The National Art Gallery is the major supporter of visual arts. The department of National Museums and Monuments collects, preserves, conserves and manages historical sites and buildings and disseminates knowledge about cultural heritage. Other institutions exist to further the preservation and promotion of culture.

## Funding and the market

After allocating its resources to support education, the Ministry of Education and Culture has limited funds to support crafts and visual arts. Because the National Arts Council mainly supports the performing arts, many artists apply to the National gallery, but this institution is not supplied with funds at an official level, i.e. it is not a funding agency. Financial support for visual arts is increasingly difficult to obtain, and although local tourism and private collectors were reliable sources, this is less and less the case.

The major supporters of the arts are international aid agencies such as the Norwegian contribution by NORAD and the Dutch contributions by HIVOS. Crafts and visual arts benefit from this broad-based support.

There is a strong export trade, especially in Shona stone sculpture. Large corporations buy art and craft but their funds are very limited and unreliable. Private sector support includes funding from Mobil Oil and The Cotton Company. The latter sponsors competitions.

## Training

Very little exists in the way of formal training in crafts and visual arts, although a degree course is offered at the University of Zimbabwe in Harare. Instead, informal transfer of skills takes place in workshops or communal working environments. The well-known Batapata workshops run for three weeks and encompass all crafts and visual arts media and includes Internet training.

### 3.2.3. Namibia

Following independence in 1990, Namibian industries have burgeoned. This has had a positive effect on the cultural and social life of the country. Major opportunities for growth are present in all areas, including crafts and visual arts. Basic infrastructure exists which indicates good potential for sustainability in terms of long-term development. For this reason, Namibia hosted the 2000 SADC Arts and Crafts Exhibition. However, management and training is fundamental to success.

Next to South Africa, Namibia demonstrates the most well-organized crafts and visual arts, with government and various parastatals (art galleries, museums, associations and unions) taking responsibility for organizing cultural practice, as box 3.6 illustrates. In order to enable more effective administration of culture, the government has decentralized cultural services through seven regional offices. Collective workshops, workshops, biennales and craft fairs have featured prominently on the crafts and visual arts calendar for some 20 years. Similar to South Africa, Namibia is succeeding in getting the private sector to invest in and support crafts and visual arts.

#### Box 3.6

##### Namibian Visual Arts Association

The Namibian Visual Arts Association has been organizing the longest-running (20 years) visual arts Biennale in the country and probably in the SADC region. It is a large event with artists from all parts of Namibia, from the region and from abroad. The Association of Artists together with the National Art Gallery proved a viable and sustainable choice to the SADC Council of Ministries for support in coordinating the visual arts. Initiatives to create a regional database and develop a web site have resulted from this relationship.

## Visual arts

There are an estimated 8,000 practitioners in Namibia in crafts and visual arts combined, which includes designers and architects. Fine artists work individually as well as in managed workspaces such as the John Muafangejo Centre. Professionally-run public and private galleries host regular exhibitions.

The international market is very difficult to access, with an estimated 10 per cent of practitioners receiving exposure abroad. There is a small local market that cannot support all local producers equally. The main market base comprises tourists and overseas visitors, and this has an impact on what is produced, as smaller and lighter objects are preferable. This is common in other parts of the region (see section 4).

## Crafts

Organized crafts practitioners tend to work in cooperatives in managed workspaces such as the John Muafangejo Centre. Similarly to other SADC countries, crafts are particularly reliant on the tourist market. This sector has been identified as viable for growth, job creation and preservation of Namibia's rich cultural heritage.

## Coordinating bodies, funding and support

Major stakeholders including government, NGOs and the private sector play important roles in the development and showcasing of culture. Legislation concerning the establishment of a grants body to assist those involved in the arts, is well advanced. According to Annalieu Eins from the National Art Gallery Namibia, Act No. 14 in a bill passed by government in 2000 increased the national budget for arts and culture to N\$ 1 million, but the bulk of funding is still derived from the private sector.

The Franco Namibia Cultural Centre is an active role player, nurturing relationships between Namibia and France and addressing awareness and development of a local cultural identity. This Centre has a permanent art collection but limited space.

The National Art Gallery and the Namibian Arts Centre act as coordinating bodies to leverage the private sector, which provides the most financial support to crafts and visual arts.

Private art collectors, banks and embassies provide support, albeit erratically. Some have commented that there seems to be no continuity of taste or preference from buyers. Very little support comes from the region but some institutions and organizations receive support from international funding bodies such as the European Union. Similarly, the Rossing Foundation, has formed "Mud Hut Trading" to export Namibian arts and crafts to the European Union and the United States.

## Galleries, museums and competitions

There are a number of galleries and institutions, such as the "Die Muschel" ("The Seashell Gallery") and the Franco Namibia Cultural Centre that have permanent collections but limited space.

Competitions, such as the Namibia Artist Today Competition, are popular and the exposure they bring is highly sought after. The Standard Bank Biennial offers prizes as well as publicity for outstanding entries. Nam Power sponsors a children's art competition called "Art for the Earth".

On average, the National Art Gallery of Namibia hosts one SADC region artist and one international artist per year. Exhibitions are solicited by proposals.

## Training

Skills development in the sector is approached as a joint responsibility of the departments of Labour, Trade, Culture and Education.

Training is largely informal in both crafts and visual arts, but characterized by structured and facilitated workshops at art centres and institutions. The John Muafangejo Art Centre is very involved in workshop training programmes. The National Gallery has a full-time education officer who leads guided tours each week.

## Festivals

There are many small-scale cultural festivals run every year, mostly for the crafts sector. The Umbo Gallery runs a Crafts Alive Festival, which entails three to four day demonstrations and educational tours for the local schools and public.

### 3.2.4. Mauritius

Mauritius is by far the biggest tourist attraction in the SADC region with some 600,000 visitors per annum. Crafts and visual arts rely heavily on this trade. On the whole, craft objects are of an export quality but the export market is very limited (except for a market in the United Kingdom). It is estimated that every visitor spends at least US\$100 per craft piece purchased.

**Key issue:** Local practitioners contend that the import of goods from the East is flooding the market. They perceive that insufficient emphasis is placed on training directed at the large-scale production of retail craft objects and other goods from within the country. There is a wealth of talent and knowledge, specifically that which has been passed down traditionally (through indigenous knowledge systems), but few resources, platforms or opportunities for exposure are being developed for artists and crafters.

## Visual arts

Entrepreneurial artists (see boxes 3.7 and 3.8) characterize visual arts in Mauritius. They tend to work as individuals (i.e. not in cooperative spaces or collaboratively), with the majority of the art produced being drawn or painted landscapes aimed at the tourist market. Some 3,000 artists are registered in Mauritius, but only 125 are actively practicing. Furthermore, it is estimated that only 20 of these artists earn a decent living and this is mostly through international connections in France and India.

#### Box 3.7

##### Combining art and the entrepreneurial spirit

South African artist Gavin Younge has been giving workshops and exhibiting in Mauritius for the past four years as part of an exchange programme. France, India and the United States are also involved in similar exchanges.

#### Box 3.8

##### An innovative idea

A practitioner known as Willes, reported that he had sought permission to start a small trading area at which art and craft competitions would be held each month with small prizes be offered. His major interest was to create a platform for recognition of artists and crafters, but he was denied permission. His idea involved centralizing craft practice and the production of souvenir items, to instill national pride. He viewed sharing resources and skills in the proposed craft centre as a step forward in solving problems around financial and educational support.

Artists exhibit in galleries, including a gallery at the Indira Gandhi Institute which hosts exhibitions by established artists as well as students, two to three times per year. Twenty-six galleries are clustered in the north where tourists are concentrated.

Artists have begun to work in sculptural installation, but digital or new media practices are not prevalent. Photography is taught, but with a vocational (i.e. commercial) bias.

## Crafts

The wealth of natural resources in Mauritius (flowers and branches, coral and fibre) are the raw materials for much of the craft objects produced. Crafters work either alone or in informal groups.

## Constitution, policy and crafts and visual arts

Culture and the arts in Mauritius are considered very important to the national identity. In the Ministry of Arts and Culture, the Arts Division deals with all artistic disciplines, while the Culture Division handles training, national cultural festivals and cultural exchange programmes at regional and international levels.

## Funding and support

No formal policies exist for crafts and visual arts, but research indicates it has good growth potential based around existing infrastructure. It is reported that the Ministry is currently organizing artists into a collective by developing a database and forming an association. This is in preparation for the establishment of the country's first national art gallery.

The National Trust Fund Act was enacted in 2001 with the objective of protecting and preserving archaeological and historical sites and monuments. Actions are also being undertaken to provide necessary cultural infrastructures to artists in collaboration with local organizations and cooperating partners.

## Cultural institutions

A National Arts Council exists along with a government collection of Mauritian artworks, but this is kept in storage, as there is no national museum.

There are two Cultural Centres set up by legislation and funded by the Ministry, namely, the African Cultural Centre (now the Nelson Mandela Centre for African Culture) and the Islamic Cultural Centre. Both Centres are provided with funds from the Government for their running expenses.

Other cultural institutions that foster cultural relationships between Mauritius and countries abroad include the Indira Gandhi Centre for Indian Culture, the China Cultural Centre, the British Council and the Alliance Française (box 3.9). These are funded by their respective governments.<sup>8</sup>

**Box 3.9**  
**Fostering cultural relationships**

The Alliance Française hosts regular exhibitions of both professional Mauritian artists and visiting French artists. In 2000, it partnered with the Charles Baudelaire Institute to hold workshops and an exhibition on photography.

<sup>8</sup> From the SADC report on the Sector of Culture and Information Policies, Priorities and Strategies, May 1998 <http://www.teledata.mz/sadccult/poling.htm>

## Training and resources

Limited formal training is offered. Informal training and skills transfer occurs on an ad hoc basis, as well as through the National Handicraft Centre, where training is more structured.

### 3.2.5. Mozambique

After years of conflict, Mozambique is a hive of burgeoning industry and building projects and is again opening up to the region and the world. It is currently in a state of transformation and reparation, so support of the arts across the country is often foregone in order to address fundamental issues of economic and political stability. However, the Maputo-based arts collective Nucleo de Arte has recently collaborated with the weapons-decommissioning program of the Department for Justice, Peace and Reconciliation of the Mozambican Christian Council to create art from weapons (see section 3.1.2).

## Constitution, policy and crafts and visual arts

In Mozambique, the Ministry of Culture, Youth and Sports is responsible for culture activities. Similarly to many other countries in the region, there are few formally organized groups or institutions in crafts and visual arts other than those with connections to ex-colonial powers. There are many Portuguese-funded cultural centres and connections between other ex-Portuguese colonies (Brazil, Angola etc.) are fostered.

## Visual arts

Most professional artists are based in Maputo and work individually or in communal studio spaces, such as Núcleo de Arte. These centralized spaces are an excellent point of contact for visiting curators and artists to meet practitioners. Núcleo provides working space to artists, and a range of styles has emerged from this Centre. It is popular with collectors and those interested in buying contemporary art (see box 3.10).

**Box 3.10**  
**An influential artist**

The artist Malangatana dominates visual arts. His influence and reputation extends throughout the region and abroad. His prolific production and painting style have been widely emulated and copies find their way into the tourist market. He is seen as something of a cultural and artistic ambassador.

## Crafts

Street traders selling crafts are as present here as anywhere else in the region, yet repetition of style is common, and so is unevenness of quality. There appears to be a fair amount of cross-over between Malawi, the United Republic of Tanzania, Mozambique and Zambia due to their geographical proximity and much of the mass-produced craft products made here end up in craft markets in South Africa.

## Galleries, museums and cultural institutions

Several institutions exist to implement cultural policy, including the National Museum of Arts and the National School of Visual Arts. At the provincial and district levels, there are “culture houses” which act as nuclei to mobilize cultural activity. These include Associação Moçambicana de Fotografia, Casa da Cultura, Centro Cultural Português em Maputo, Centro de Estudos Brasileiros, Cooperativa de Arte Maconde, Centro Cultural Portugues em Maputo, Núcleo de Arte and Instituto Camões. Private

institutions are an integral means of support. Many of the cultural institutions such as the Instituto Camões (see box 3.11) are linked to ex-colonial powers and encourage cultural exchange.

**Box 3.11**  
**Cross-cultural promotion**

The Instituto Caõmes is a division of the Ministry of Foreign Affairs of Portugal. The gallery showcases Mozambican and Portuguese artists. It promotes Mozambican artists locally and internationally. Locally, the Institute covers all exhibition expenses and related costs and artists are provided with space on a monthly basis. Internationally, visual arts institutions in Portugal host exhibitions, and the Visual Art Academy hosts workshops and provides study opportunities.

### 3.2.6. Lesotho

South Africa's past political situation and present economy has had, and continues to have a serious effect on Lesotho. However, it is clear that there is a wealth of Basotho talent in the country, which needs a platform to promote itself. Crafts and visual arts need facilitation without imposing systems of production from outside. Indigenous knowledge systems need to be prioritized (see box 3.12). Training and financial support at the grass-roots level will provide local producers with the opportunities for sustainable economic empowerment. The quality of artisanal products needs improvement.

**Box 3.12**  
**Litema: Indigenous Sotho domestic design**

In Lesotho and neighbouring zones of South Africa, Sotho women developed a tradition of decorating the walls of their houses by scraping geometric patterns (litema) with their forefingers into a layer of wet mud used to plaster the walls. The mud is often pigmented with natural dyes. Their art is seasonal as the sun dries and cracks it until it is washed away by the rain. The entire village is redecorated before special religious celebrations such as engagement parties and weddings. The pattern is built up from a network of basic squares in two-colour symmetry. <http://www.leonet.it/culture/nexus/98/gerdes.html>

#### Constitution, policy and crafts and visual arts

The Ministry of Tourism, Sports and Culture is responsible for arts and culture policy and management. The Directorate of Culture is subdivided into sections as well as commissions, committees and associations, which are recognized and affiliated to the Department of Culture.<sup>9</sup>

In 2002, a new White Paper on culture was drawn up but has not yet been implemented. It focuses on training and revision of museum frameworks.

#### Visual arts

Successful Basotho or Lesotho-based artists do not remain in Lesotho. Many have either given up art or have moved to South Africa seeking opportunities. It is a male-dominated sector. Key figures include Tsitso Mohapi, Me Thabo Nthako, Abel Jae and Patrick Rorke. Artists work in a range of media, mainly painting and sculpture. Young contemporary painter Mark Standing has had success in Cape Town but no support from within Lesotho itself.

<sup>9</sup> From the SADC report on the Sector of Culture and Information Policies, Priorities and Strategies, May 1998 <http://www.teledata.mz/sadccult/poling.htm>

**Key issue:** It is felt that the establishment of a National Gallery would further raise the profile of the arts in Lesotho.

## Crafts

The crafts sector is female-dominated. Despite the wealth of local talent, market pressures and lack of local art training institutions has resulted in the proliferation of clichéd tourist souvenirs such as Basotho hats, shields, blankets, idealized village scenes and so on. Many of these are in fact designed by foreigners in a pseudo-African style. One needs to look hard for craft items that are innovative or reflect the results of a developing tradition.

Some weaving and pottery workshops still exist but many have closed in recent years due to financial pressure, including the established Thaba Bosigo and Thabana Li Mele potteries.

Tourism is poor after the civil unrest of the late 1990s but has been identified as a priority by the government. In the 1980s and earlier, 50 per cent of trade in the crafts sector was to tourists, which seems to indicate a potential exists for investment in the sector. Export potential is good, and diplomats and expatriates remain a good market.

## Galleries, institutions and training

Many galleries and institutions have been forced to close due to economic instability in neighbouring South Africa and no support from the private or public sectors in Lesotho. The strongest foundation for the arts in Lesotho is Machabeng College, which offers the only formal training in Art and Design, geared towards skills-based and entrepreneurial approaches in crafts and visual arts. Government does not support the college as it is an international school, but it exhibits student work approximately twice a year.

The only full-time gallery in the country is housed at the Selibeng Arts and Cultural Centre. The local Alliance Française exhibits one to two Lesotho artists per year and is supported by the Institute Française and The French Embassy in South Africa.

## Support and funding

Machabeng College and the Morija Festival (see box 3.13) are the only formalized entities dedicated to furthering the interests of the sector. Identifiable needs include support for art training and business development, with lack of governmental interest pinpointed as a primary weakness.

**Box 3.13**  
**Supporting art training and business development**

Launched in 1999, the Morija Arts and Cultural Festival is an annual event. According to Steven Gill, organizer and Chairperson of the Festival, it has had an interesting resonance in Lesotho as sporadic small-scale festivals and cultural events are happening throughout the country. The main objective of this festival is to celebrate the diverse cultural heritage of Lesotho. It is a tourist attraction and arts awareness exercise, and creates jobs for the local community. The festival was supported by a total of 80 organizations, embassies, companies and governmental bodies in its first year. In 2002, government pledged 10-20 per cent of the total budget to the festival which stands at about US\$15,000.

The Ministry of Trade supports the crafts sector, by supporting SMMEs to participate in annual trade shows in the region and teaching marketing skills. The

Ministry of Trade runs the annual flea market in Lesotho. Bursaries are offered through the National Manpower secretariat to support students studying in South Africa.

International support comes from NORAD and Helvitas (as it is called in Lesotho). UNESCO offers a hall for exhibition purposes, solicited through proposals.

### Festivals and competitions

The Machabeng (now defunct) and annual Morija Festivals have been successful in building audiences for crafts and visual arts. Both hold competitions. Several Lesotho artists have won prestigious awards in South Africa, namely Steve Mashoabathe, Simon Ralitsebe and Meshu.

### 3.2.7. Swaziland

The focus on culture and natural beauty makes the Kingdom of Swaziland very popular with tourists. A diverse range of locally produced crafts relies on this market as well as retail markets within the region and abroad. Swaziland is divided into a number of chiefdoms. Cultural heritage and tradition fundamentally inform how the cultural industries operate. Here, it is important to note that the bias in cultural practice is towards performing arts and dance, which are most closely linked to traditional and ritual practices. Cultural villages abound and craft outlets attached to these provide the foundation of the sector. Box 3.14 illustrates a village production initiative whose outstanding success posed an ecological threat which has now been resolved.

#### Box 3.14

##### **A highly successful example of meeting ecological and economic needs: Mantenga Falls and Swazi Cultural Village in Ezulwini Valley**

Situated in the Malkerns Valley between South Africa and Mozambique, this establishment is surrounded by granite mountains, the natural habitat of lutindzi, a type of sedge grass. It is harvested by local women after the annual ceremony of the Incwala (traditional ceremony to do with seasonal change). Some 700 women work from their own homes, creating products for retail markets in South Africa (300 outlets) Australia, Canada, England, United States, Germany, Greece, Italy, Portugal, Ivory coast and Malawi.

Village administrators have sourced and developed existing traditional craft skills in order to create an industry of grass weaving and plaiting, aiming to steer production towards international quality standards by using volunteer assistance in community care and product design. Craft objects produced from lutindzi grass can involve a dying process. There is a large and growing market for natural dyes from bark, roots and plants which grow wild in the Swaziland countryside. This poses a real threat to Swaziland's existing flora. To counteract the negative effects on the environment, the solution was to import German dyes. In addition, the dying process has been designed so that disposal of waste material has a minimal effect on the environment. <http://www.gone-rural.com/index1.html>

Craft-oriented operations comprise a key segment of the economy, producing a diversity of goods for local and export markets while providing employment and generating income.<sup>10</sup>

### Constitution, policy and crafts and visual arts

Cultural management, being the responsibility of the Ministry of Home Affairs demonstrates the inseparable nature of cultural heritage and social life. Aspects of cultural management also fall under the Ministries of Education and Natural Resources. The latter manages and preserves traditional sculptural practices. The mandate of the National

<sup>10</sup> <http://www.swazibusiness.com/sbyb/artcraf.html>

Cultural Council is to “encourage all cultural groups to enhance their performances and patriotic living as a uniting force in the nation”, which effectively excludes crafts and visual arts.<sup>11</sup> However, successful crafts-based projects are in operation, and many thrive.

## Crafts

Swaziland’s crafts sector broadly falls into two categories, formal and informal. The informal crafts group mainly comprises rural Swazis who produce traditional items, which include baskets, carvings and clay pots. Administrators and craft cooperative managers in Swaziland estimate that several thousand people, mostly women, rely on craft activities to earn incomes. Many are self-employed and possess little business acumen or back-up systems but receive assistance from various organizations.

Swaziland’s formal crafts sector includes the production of a wide diversity of goods, including hand-woven and knitted fabrics, tapestries, screen printed items, jewellery, ornamental candles and glassware. It is well established and operates within professionally structured business parameters with proper infrastructure and administration.

Like Mauritius, the informal crafts sector relies on the natural resources in the immediate environment such as grasses and trees for raw materials. Wood and soapstone carving is popular and relatively sophisticated. However, the demand for wood is contributing to deforestation.

## Visual arts

For fine artists, exhibitions are held regularly, with an annual painting competition organized by the local Art Society in Mbabane.

## Training and skills

The biggest training needs in the area now are resource conservation and management and promotion of local artisanal products for export.

## Support, outlets and funding

Galleries and retail outlets include the Indingilizi Art and Craft Center (Wendy Vickery), Tishweshwe Crafts, Living in Africa, Endlotane Studios (see box 3.15), Guava Gallery, Baobab Batik, Mantenga Crafts, Tintsaba Crafts and Peak Fine Crafts Centre. Institutions and companies that work directly with artists include the Hotel and Tourism Association, Swazi Candles (who export widely internationally), and Gone-Rural, which provides crafters with the raw materials to make products. It is managed by Jenny Thorne and the Nguni Glass company. Street markets proliferate, the largest of which is ideally situated for tourists opposite a leading hotel. *Ngwenya* (crocodile) is the annual glass fair.

<sup>11</sup> From the SADC report on the Sector of Culture and Information Policies, Priorities and Strategies, May 1998 <http://www.teledata.mz/sadccult/poling.htm>

**Box 3.15**  
**Recycling and artisanal products**

Endlotane Studios is a tapestry and art/design centre, incorporating Ngwenya Glass, a company that manufactures handmade recycled glassware. The owners of Endlotane Studios, Mr Albert Christoph Reck and Mrs Maria-Louise Reck, depend primarily on tourists and orders to make ends meet, and rely on local schools and the Swaziland Bottling Company for the supply of glass for recycling.

### **3.2.8. Malawi**

Malawi's once-thriving tourist industry has experienced a drop in numbers recently that is affecting the crafts sector in particular. This is attributed to political and economic instability in the region, particularly in neighbouring Zimbabwe.

The 1995 multiparty elections have resulted in greater freedom of expression in all spheres of cultural and social life. Artists view this as extremely positive. Box 3.16 provides a reason for the lower representation of women in artisan products.

**Box 3.16**  
**Gender imbalance: Comments by Bernard Kwilimbe, Minister of Arts and Crafts, Malawi**

The gender imbalance in visual arts has to do with attitudes coupled with circumstance. When the missionaries came here, African traditions were viewed as pagan rites. Objects associated with traditional ritual were not produced as widely when demand for these shifted with the advent of Christianity. As women were closely associated with the production of these objects, their status became less valued as the need for the objects decreased. There are exceptions to this, however, where groups of women are making similar objects using natural resources, but these products are still associated with the domestic realm – textiles, embroidery, weaving and ceramics. Both men and women produce basketry. Men tend to work in wood and stone. Attitudes are shifting now post-1995 multiparty elections.

Despite being a small country, Malawi is rich in natural resources and has a wealth of natural beauty. Its natural resources and geographical position are attractive to investors and local businesses are generally doing well.

### **Constitution, policy and crafts and visual arts**

Cultural issues fall under the Ministry of Education, Sports and Culture. Cultural Heritage is protected through different Acts of Parliament, dealing with Monuments and Relics, Museums, Arts and Crafts and Archives. The Department of Arts and Crafts recently called artists of all disciplines to form associations, for which the government provided seed funding. The mandate given to these associations is that they write their own constitutions. Once these are presented to government, they will become eligible for funding. Government felt it was important to give practitioners this responsibility so that they could, as Mr Bernard Kwilimbe says, “speak with one voice, because who feels it, knows it most.”<sup>12</sup>

The definition of arts and crafts in Malawi is officially grouped as:

- grassroots (basketry, woodcarving, and domestic implements);
- entrepreneurial (defined as passing from one hand to another);
- fine arts (painting and sculpture).

<sup>12</sup> From personal interview, Department of Arts and Crafts, Lilongwe, April 2002.

The Malawi Chamber of Commerce encourages government to promote crafts and visual arts, for example, at the trade show grounds in Blantyre for the international trade fair. The 2002 fair was the first time that visual artists and crafters have been invited to exhibit.

## Crafts

This incorporates, for instance, the grassroots and entrepreneurial categories as defined by government. The grassroots level is not considered an income-generating product, but rather as objects produced for functional use. The entrepreneurial area involves exchange of money for objects and starts at a village level but moves to centres for trade (street trading). These objects are made by craft collectives (formal and informal) in rural areas and polished at the markets. Geographical areas and their natural resources determine what objects are made.

Crafts generally include everything that is not painting. This may be attributed to Malawi having no real, applied or two-dimensional arts tradition, except in some textile design (batik). The Malawi Export Promotion Council is responsible for the marketing of craft and art objects from Malawi. The bias falls mainly on the side of craft, which gets representation on expositions and trade shows both within Malawi and internationally. The Council is also responsible for negotiating artists' commissions abroad.

## Visual arts

Where fine arts are concerned, Director of Arts and Crafts Bernard Kwilimbe reports that the true art piece must "stand the test of time and withstand the attitudes of the consumer. Artists should always try to make a statement, and this statement must be relevant in different situations. Even if the political or cultural attitudes change, the artist's statement must still have relevance. Artists who replicate their most popular works, even to the point of distorting their original idea, are not artists in the true sense."<sup>13</sup> All artists interviewed hold this view. Artists who repeat popular works or copy signature works by famous Malawian artists in order to sell more are perceived as craftspeople and denied membership to the Visual Arts Association. As art is not viewed as a "serious" career, many artists have studied graphics or applied arts in neighbouring countries, mainly Zambia. A handful of artists in Malawi earn a full-time living from their art, while some freelance as designers and illustrators. For this reason, there is an appreciation for new media technologies, although their application in visual arts is negligible.

## Training

Pre-independence and now, the education system has brought attention to art practice, however, according to Mr Kwilimbe there has never been a connection between the syllabus and what the child experiences at home in terms of cultural and traditional practice. In other words, indigenous knowledge systems have not been prioritized in the education syllabus. He sees this as a problem that is common to the region and the continent as a whole.

## Funding and support

The crafts and visual arts market in Malawi depends on expatriates, diplomats and tourists. It supports a few artists and galleries but is struggling to expand. In the 1980s,

<sup>13</sup> From personal interview, Department of Arts and Crafts, Lilongwe, April 2002.

Malawi was a popular destination for South Africans when travel was restricted, but this is no longer the case. Box 3.17 outlines the new value-added tax and its effect on export sales.

**Box 3.17**  
**Malawi: Surtax**

Until July 2002, Malawi has operated on a surtax system (similar to VAT or GST). In addition to general goods, surtax is also applied to production for export, which has been a major disincentive against increased export activities. After 1 July 2002, this system changed to a proper value-added tax and export sales were no longer liable to surtax.

Embassies are considered partners in terms of facilitation and venues for exhibitions. The Norwegian Embassy is forging a new relationship with the country, with a special focus on copyright and intellectual property issues. UNESCO is very supportive, primarily focused on “Living Human Treasures” and “State of the Artist” issues. The French Cultural Centre is the most active and supportive institution in the country, even more so than local institutions.

Newspapers report on topical issues regarding the arts, but do not write critically.

The Act of Parliament only allows for an Arts Advisory Council and should be revisited to bring about a National Arts Council. The current Arts Advisory Council is reported as non-functioning due to financial reasons. At the moment, the various arts associations have no guidance or managing government body they can get support from or be accountable to.

The Ministry of Tourism and a UK-based NGO, TradeCraft, have pledged support to crafts and visual arts in Malawi in terms of promotion and marketing.

### Galleries and museums

There are several galleries and museums in Malawi. La Caverna (Blantyre) and La Galleria (Lilongwe) run by Lois and George Losacco, are the only two professionally operated galleries. Together they represent some 200 artists and keep biographical and archival information. This is some of the only primary information available on the sectors. The Losacco’s intention is to actively promote Malawian artists in the region. They have not approached international markets.

### **3.2.9. The United Republic of Tanzania**

The United Republic of Tanzania is emerging as one of the countries in the region with the most potential for major economic growth. The tourist trade is burgeoning with good trade relationships between neighbouring countries in SADC as well as the continent.

The minimum monthly salary for a Tanzanian living in Dar es Salaam is minimum US\$45. Average salaries are approximately US\$60+ per month.

### Constitution, policy and coordinating bodies

The United Republic of Tanzania put in place a cultural policy in 1997. The cultural sector is located in the Ministry of Education and Culture which, in turn, has two major sectors: Education and Culture – each of which has a commissioner. The cultural sector is inclusive of four directorates: Arts and Languages; Sport Development; Archives; and Antiquities.

The Department of Arts and Languages coordinates the National Arts Council of the United Republic of Tanzania, whose role is to organize exhibitions on invitation to local artists, though this has not happened for some years at the time of writing this report. The National Arts Council is responsible for writing policy on arts events, structures and cultural activities. Their main aim or service is to register the various ethnic groups and associated special events. They will, for example, certify the public practice of fine artists and register exhibitions. In relation to the Village Museum, the National Arts Council (NAC) will provide certification of standards of production, which aids with the promotion and sale of artefacts, as well as events. The Department also administers the Bagamoyo College of Arts which trains traditional dancers, musicians, performing artists, fine artists and sculptors.

## Crafts

Good trade relationships between the United Republic of Tanzania and neighbouring countries result in duplication of craft products. It has been reported that Kenyans travel into the region and purchase large quantities of Makonde carving. These sculptures and functional objects (ashtrays, spoons, bowls) are then given a high-polish finish and are sold as Kenyan in markets in the region and to foreign tourists. This points towards an obvious problem of duplication of products throughout the SADC countries (including, for example, Batik, Makonde carving, Tinga Tinga painting). A country-specific product ends up being reproduced to become generic to the region.

## Visual arts

In the United Republic of Tanzania, production and attitudes that value originality, integrity and an individualized approach typify visual arts found in galleries, museums and studio markets as opposed to street-traded artisanal products. Box 3.18 highlights a successful and innovative practitioner of Makonde carving and box 3.19 describes the initiative that created an international market for disadvantaged craft and art producers.

### **Box 3.18**

#### **Success story: George Lilanga**

Now a successful solo artist, George Lilanga began as a security guard at the Nyumba Ya Sanaa art centre and was also one of its founders. Due to his ethnic Makonde background, he is considered intrinsically artistic, given the pervasive influence of the Makonde styles and carving traditions. In between his security responsibilities, he began painting and carving and evolved a unique personal style. Subsequently, he is receiving major attention locally and abroad and is one of the true success stories of Tanzanian art. He is one of the few local artists who enjoys the privilege of having a manager (Coen Chipeta, director of the centre and art agent).

### Box 3.19

#### Nyumba Ya Sanaa: Art initiative in the United Republic of Tanzania

Nyumba Ya Sanaa (The House of Art) was founded in 1972 by 16 artists who were former street craft traders. The centre received international donor funds in 1983, allowing for expansion. It is a highly organized environment and has developed a good relationship with the adjacent Royal Palm Hotel, which ensures a fairly steady flow of tourist traffic. The centre provides community-based training in art and craft and indigenous dance traditions for the disadvantaged, geared at job creation. The centre has organized studios with above average display conditions, regular small exhibitions and an annual major exhibition. The exhibitions are well received by the public. Artists resident at the centre make a contribution through a 10-20 per cent commission on sales, relative to the product being sold. Nyumba Ya Sanaa serves a local and international market. Products are exported to Italy, Germany, Japan, Sweden, Norway, Belgium and Australia. These exported products are mainly carving, garments, batiks, jewellery, pottery and handmade paper. Sales are channelled into a re-employment scheme to employ more disadvantaged people as artisanal producers. In 1995, the centre housed some 150 producers of crafts and visual arts for an international market. In 2002, numbers dropped to 65 producers, but there are no clear answers as to why this decrease occurred.

### Training

Formal training in visual arts is available in Dar Es Salaam. Studio markets such as Nyumba ya Sanaa, Mwenge (carving) and Tinga Tinga (painting) offer community-based training.

### Galleries, museums and institutions

Numerous galleries cater both for crafts and visual arts and are aimed particularly at the tourist market. There are also numerous museums and cultural institutions, both public and private. Popular studio markets include the Mwenge Carvers Market and the Tinga Tinga artists' studios.

### Support and funding

The Nyumba Ya Sanaa centre (an NGO) and the state-funded Village Museum have a working relationship in terms of basic sharing of information, database, tourist traffic and so on for more strategic target reach. In 1999-2000, the centre applied to the Tanzanian Cultural Trust Fund (funded by Sweden) which granted the centre a two-year contract of funding for art and handicraft.

In 1985, the centre was running at a loss, but with the introduction of a restaurant came a more stable income. However, more recently, competition from the hotel restaurants and other eateries close by add pressure to the financial sustainability of the centre.

### Festivals and trade fairs

The cultural diversity of the United Republic of Tanzania is celebrated through its numerous festivals. The cultural industries are promoted through trade fairs. The United Republic of Tanzania has engendered good relationships with neighbouring countries in the region and in East Africa as cross-country exchange is highly valued. These are further profiled in section 6.

Festivals receive major local support and serve as a valuable resource in terms of data capturing and research towards collecting and documenting ancestral and contemporary ethnic cultural practices. A striking example is the Ethnic Days festival, run by the Village Museum. A seminar session draws local and regional diplomats and serves as a platform for the local population to express their needs and problems. As such, the museum becomes a living museum, which is very important for national unity

and contributes to a greater sense of humanity and understanding, collaboration and tolerance, togetherness and appreciation.

### **3.2.10. Angola**

Angola's political instability has had an effect on tourism in the region, especially in relation to Namibia and the Caprivi Strip area. However, the work produced by Angola's artistic community, especially in the contemporary field, has been very well received by the international art community. Many of these artists have now emigrated.

#### **Constitution, policy and coordinating bodies**

In Angola, the Ministry of Culture is responsible for development of the cultural sector. This is done through and by nine public institutions, including the National Institute of Cultural Heritage and the National Institute of Artistic and Cultural Training.

The National Art School is reported to be in serious financial difficulty. The National Plastic Arts Union coordinates artists and initiates and organizes exhibitions.

It could be argued that independent curator and artist Fernando Alvim, in his capacity as an individual, could be considered a coordinator for visual arts in Angola. Although based in Brussels, his Camouflage art space and various other projects include publications, collecting and research on art from the SADC region. These activities fall under his umbrella organization, Sussuta Boe, which has a satellite office in Luanda. Sussuta Boe is an organization to promote African contemporary art and culture. The established contemporary African art collector Hans Bogatzke and the young collector of contemporary African art, Costa Reis, are part of his client base.

#### **Visual arts**

Angola boasts an impressive number of internationally successful contemporary artists, some of whom now live abroad. Like most other countries in the SADC region, music is heavily promoted in comparison to visual arts.

Major players on the Angolan contemporary art scene (in the country and abroad) are artists Antonio Ole, Francisco van Dunem, Miguel Petchkovsky (based in The Netherlands), artist and curator Fernando Alvim (based in Brussels) and collector Costa Reis.

#### **Crafts**

The crafts sector appears to be well supported by a buying market. Prior to the late 1980s, all marketing of handicrafts was under the control of ArtiAng, an arm of the Ministry of Culture. However, once this commercial monopoly over the production of art was removed, the sector flourished. Some restrictions on certain artisanal products remain, as box 3.20 illustrates. The crafts sector in Angola has sought to meet the demand for African art with the stylized and repetitive objects usually found in street markets and commonly known as "airport art". Mass-produced in a series, these products are perceived as lacking any real link to the deeper cultural undercurrents of the Angolan people.<sup>14</sup>

<sup>14</sup> [www.angola.org/culture/artindex.html](http://www.angola.org/culture/artindex.html)

**Box 3.20**  
**Ivory in Angola**

When buying art in Angola, an export permit must be obtained from the Ministry of Culture. Craft items made from ivory are a potential problem for visitors and exporters as it is illegal to take ivory into most European countries and the United States unless a certificate is obtained.

### Cultural institutions and support

In each of the 18 provinces of Angola there is a library as well as multidisciplinary museum. A total of six museums operate in the major towns. Angola views data collection and sharing in cultural heritage within the region as being fundamental to cultural development.

The first art gallery established in Luanda was Humbi-Humbi. Various other galleries, centres and retail outlets represent local artists. The Hotel Le Président Meridien often hosts exhibitions by various local artists. One of the country's largest crafts market, Futungo is profiled in box 3.21.

**Box 3.21**  
**Traditional music and dance also on display at Angola's best-known crafts market**

One of the largest crafts markets in Angola is the Futungo market, just south of Luanda, and the main hub of the crafts trade for tourists and expatriates. The market is open only on Sunday. Most of the crafts traders are Kikongo, although the crafters themselves hail from many different ethno-linguistic groups. Futungo also has the added advantage of being near the beautiful beaches to the south of Luanda. Traders at the market arrange for traditional musicians and dancers to entertain visitors.

A leading insurance company, ENSA, has demonstrated private sector commitment to visual arts with the launch of the Ensarte prize. 2002 marked the sixth edition of the prize, with awards for winning painters and sculptors valued at US\$10,000 each. Second and third prizes are valued at US\$7,000 and US\$5,000 respectively. The prize is open to Angolan artists living in the country or abroad.<sup>15</sup>

### 3.2.11. Botswana

An important aspect of Botswana cultural heritage is the history, traditional practices and material culture of the San people. Although it is reported that the local market is too small to support crafts and visual arts in Botswana, role players in these sectors are seeing the value in creating relationships between socially uplifting projects focused on specific ethnic groups or communities, and the cultural industries. Preservation and promotion of cultural heritage is being prioritized in Botswana through artisanal production in various San communities and is receiving attention within the region and abroad. The main vehicle for this is the Kuru Art Project, detailed below.

### Constitution, policy and coordination

A cultural policy is still in the process of consultation with stakeholders. The Ministry of Labour and Home Affairs has the responsibility for the portfolio of culture, with the Botswana National Cultural Council acting as an advisory body. Cultural

<sup>15</sup> <http://www.africancolours.com/?content/yellow-angola.html>

heritage is accounted for in various acts of parliament but these do not specifically mention crafts and visual arts.<sup>16</sup>

## Crafts

According to art educator Lesiga Segola, the arts and crafts sector in Botswana is not as strong as that in South Africa or Zimbabwe. There are some crafts produced, but curio shops stock up to 90 per cent of non-indigenous crafts. Basketry is a burgeoning practice with good market response, while San crafts are flourishing. The government and private sector have identified the development of the crafts sector as a priority, as shown in box 3.22.

### Box 3.22

#### National Craft Exhibition, 21 May-16 June 2002

The National Museum, Monuments and Art Gallery in conjunction with the Department of Industrial Affairs and private companies and NGOs hosted this national craft exhibition to heighten awareness and “conscientize” the public about indigenous arts and crafts. Government support is very necessary, as private sector support is not far-reaching enough. The event is annual.

## Visual arts

Botswana does not have a very large art-buying public. The introduction of printmaking techniques has been well received with artists involved in print exchanges with other artists in the region, particularly from South Africa. Exhibitions of work produced from the exchanges have travelled within the region.

A case in point, the Kuru Art Project (part of the Kuru Development Trust) was initiated with a fabric-painting workshop that led to two cloths being exhibited and eventually purchased by the National Art Gallery in Gaborone. Within three years, participating artists had become involved in painting, graphics (such as lino print), silkscreen and murals. Artists that began painting in acrylics on boards have now moved onto oils and stretched canvases. Box 3.23 provides operational information on this project.

### Box 3.23

#### Kuru Art Project: Self-employed artists

The self-employed artists of the Kuru Art Project make use of the facilities of the Kuru Art Centre, which contains a large painting studio, a printing room, store-room and a darkroom. In return, Kuru accepts the artwork on a commission basis. Kuru employs a full-time art coordinator and two assistants.

#### Kuru and Gantsi craft

These are development organizations which share the same target group, the San people in Botswana’s Kalahari desert. They deal in a great variety of products, some of which are shared, and have a mutual web site that is a co-production between the two organizations. Their relationship is mutually supportive. All their naturally sourced raw materials such as eggs and skins are obtained and traded under the relevant licences and permits from the Government of Botswana. <http://www.kuru.co.bw/>

The number of artists involved in the project has fluctuated, but numbers have remained between 12 and 17, with a 50:50 or 60:40 gender split. Subject matter tends to follow the traditional divisions of labour and life experience in San culture, with women concentrating on representing veld food, people, birds, beadwork and items of clothing

<sup>16</sup> From the SADC report on the Sector of Culture and Information Policies, Priorities and Strategies, May 1998 <http://www.teledata.mz/sadccult/poling.htm>

and jewellery. Men tend to focus on animals, mythical creatures and people. Occasionally, there is some cross-over and very occasionally a representation of contemporary social issues such as HIV/AIDS.

These contemporary paintings have had major international exposure in Poland, Finland, Netherlands, Norway, England, the United States, Canada, South Africa, Namibia, Germany, Australia, Sweden and Botswana. Artists have won major national and international awards both collectively and individually and the works are included in private and public collections throughout the world. The Netherlands-based web site Africaserver produced an exhibition representing 14 Kuru artists.

### Support and funding

Botswanacraft (Pty) Ltd has been the private sector company at the forefront of the development of the craft sector. They have bought and marketed Botswana baskets and other local crafts overseas. This has taken time to develop but it is showing signs of success. Tourists, companies and diplomats make up the core market for crafts and visual arts. There is major demand, particularly from the United States, for indigenous basketry.

### Galleries and museums

The National Gallery and the Botswanacraft Gallery are the main centres for exhibition and promotion. Workshops are organized both for crafts and visual arts. Gallery Ann is a popular and successful private gallery.

A number of outlets in the form of craft centres exhibit and sell work.

### Training

Visual art training from secondary school level and upwards is an integral part of the Botswana's school curriculum. Art is considered as an inalienable right that is widely encouraged.

### **3.2.12. Democratic Republic of the Congo**

The early 1990s saw major political unrest in the country formerly known as Zaire. Museums were looted; art objects and artefacts often found their way on to the black market in the region and abroad, particularly in neighbouring Angola.

The Democratic Republic of the Congo has a rich cultural heritage that centres around traditional practices. Of all the countries in the SADC region, it can be argued that alongside South Africa, the material culture of the different Congolese ethnic groups has been the most documented and researched. "Authentic" artefacts and objects are highly collectible. Aside from the National Arts Council and minimal support from the Ministry of Culture and Art, there is no support for visual arts.

### Visual arts

Painting is a relatively new art form in the Democratic Republic of the Congo, not yet 80 years old. The country has given rise to some celebrated artists, particularly contemporary artists Bodys Isek Kingelez. The cultural landscape is characterized by folklore storytelling, traditional dance and music and post World War II literature. However, due to economic and political instability and a lack of opportunities, many African artists from the Democratic Republic of the Congo have relocated in European cities such as Paris.

## Crafts

This sector is characterized by carved objects in wood, including masks, stools and other objects that originate from secular or ritual use. Traditional design is used in domestic spaces, as box 3.24 illustrates. Local raw materials including malachite and copper are commonly used in craft production. Textile tradition, especially of the Kuba people, includes products made from dyed raffia fibres.<sup>17</sup>

**Box 3.24**  
**Traditional design in domestic spaces, Central Congo**

Among the Ngongo, one of the ethnic-cultural groups of the Kuba Kingdom in Central Congo, the decoration of the walls of the houses and palaces with mat work is widespread. The plane patterns have various symmetries. Horizontally one sees the sticks, which are woven together by vertical lianas. The use of these architectural mats is one way to change decorations in agreement with the season, ceremony or life cycle.

## Training and support

Formal training in the arts is limited, but schools which do offer courses include l'Ecole du Stanley Pool, Le Grand Atelier, and l'Ecole Alhadéff.

USAID has provided financial and technical assistance to Congo's critical development issues.

### 3.2.13. Seychelles

The Seychelles, like Mauritius, relies heavily on tourism to support its crafts and visual art sectors. National historical and cultural institutions promote Seychellois heritage and mythology. Links exist to develop established relationships between the former colony and France.

## Visual arts

Several very well-known painters are based in the country, including Michael Adams, who has a studio and gallery on the southwest coast of Mahe.

## Crafts

The crafts sector is supported by the private sector and coordinated and managed by various organizations. The Seychelles Business Authority (SIBA) manages a Business Centre that registers foreign companies and promotes and regulates international trade, which includes craft products. The Ministry of Industry supports small local processing and manufacturing firms. It also encourages new professional organizations such as the Association of Small Businesses and the Association of Seychellois Craftsmen.

A major private sector programme in support of the crafts sector was begun under the Sixth Economic Development Forum. A large building was erected in the middle of the capital, containing shops selling a full range of local products. A raw materials store and training schemes helped to attract young crafters. Despite organizational problems and the fact that the merchandise does not always offer good value for money, the initiative is beginning to take off.

<sup>17</sup> <http://www.congo-pages.org/katart/katangart.htm>; <http://www.congo-pages.org/congoart.htm>

## Museums, galleries and festivals

The National Museum exhibits local cultural and natural history, including artefacts, reproductions which feature in craft markets. Other institutions include the National Art gallery, Division des Affaires Culturelles, Conseil National Des Arts, School of Art and Design, Institut Kreol and the National Cultural Centre. There are a number of privately owned commercial galleries.

Festivals are popular vehicles to celebrate cultural heritage and are a good showcase for crafts and visual arts.

### *Creole Festival*

Held in the last week in October in Victoria, it is the biggest festival of the year. Artists from all over the region gather to display their works, play Creole music, dance, perform plays and generally celebrate their heritage. Victoria is always colourfully decorated and a party atmosphere pervades the country.

### *SUBIOS*

A festival to celebrate Seychelles' underwater world takes place for three weeks in November and attracts world-renowned underwater experts in photography, film-making and conservation. Local hotels on Mahe and Praslin host evening presentations by these guest experts and there is no charge for admittance. Competitions in photography, video and painting help promote awareness of environmental issues.

### **3.2.14. Zambia**

Crafts and visual arts in Zambia are still emerging activities. Since independence in 1964, there has been no policy for development of art in Zambia, although the cultural policy document has been revised at the time of writing this report.

One example of the growth potential for cultural tourism in Zambia is the relatively underutilized resource of the Victoria Falls that Zambia shares with Zimbabwe. In the past, Zimbabwe has proven how marketing the Falls can develop a tourist trade, while Zambian crafters would go to Zimbabwe to sell their products. Given the difficulties in Zimbabwe, an effective promotion of Zambia could be an opportunity for Zambia's cultural industry to develop.

Zambia seems to be attracting investors from South Africa: recently a shopping complex with South African-owned stores was erected in Lusaka. This is a positive development in that it injects finances and structure, although it has had some side effects on the value of the work of local practitioners, as box 3.25 shows.

**Box 3.25**  
**Responding to market pressure**

Artists at the Rockston Studio and Gallery have expressed concern at the misrepresentation of their work as crafts. Buyers are not experienced enough to distinguish the difference in value that necessitates a difference in price between an individualized or a mass-produced object. Instead of losing market, the Rockston studio artists have adopted a professional approach by the promotion, display and presentation of their work and have struck deals with supporters on a barter system basis, in order to receive some kind of payment for their creative output.

## Constitution, policy and coordinating bodies

The Ministry of Community Development and Social Services is responsible for policy development and promotion of cultural activities such as the arts and crafts. The Ministry is also responsible for bilateral and multilateral cultural cooperation. The National Arts Council of Zambia, which coordinates artistic activities of national arts associations, is a statutory body under the Ministry of Community Development and Social Services.<sup>18</sup>

The Visual Arts Council currently has a register of approximately 300 members throughout Zambia and organizes national exhibitions and workshops. In 1994, the National Arts Council grew out of various associations of the Department of Cultural Services to form a relationship between the artists and the government.

## Crafts

Craft initiatives are very prominent throughout Zambia. The Kabwata Cultural Village in Lusaka, the Marambe Cultural Village in Livingstone, the Choma Museum Crafts Project and a series of less formalized craft cooperatives are tapping into the developing tourist market and a few local buyers when it comes to functional artefacts.

A major market in the craft sector seems to be the international one, with some exports to SADC countries such as South Africa, Seychelles, Namibia and Botswana and a substantial amount to countries like Canada, Egypt, UK, USA, Belgium, Germany, France, Japan and the Netherlands. While much unregistered export takes place, the registered trade via the Export Board of Zambia of craft is the lowest sector in the export industry, but is rapidly growing. According to Marketing Officer Jonathan Simwawa, the export of handicraft has risen from US\$95,000.00 recorded in 1997 to US\$250,000.00 in the year 2000. This can be compared to the export of wood furniture and larger products of about US\$3.8 million in 2000. Developments to encourage craft exports have been addressed by favourable policies: for example, no export licence is needed and no VAT is paid on these exports.

## Visual arts

The lack of education and of critical engagement in visual arts by the general public makes for a difficult selling market. Both crafts and visual arts suffer due to lack of product differentiation and specialization.

There is a lack of professional arts management and administrative skills in Zambia when it comes to crafts and visual arts. As these get very little support from government or private sources, artist-driven initiatives are taking shape. Practitioners are taking it

<sup>18</sup> From the SADC report on the Sector of Culture and Information Policies, Priorities and Strategies, May 1998 <http://www.teledata.mz/sadccult/poling.htm>

upon themselves to manage projects, workshops, galleries and their own careers. The lack of sufficient training and expertise has resulted in average or below average outcomes.

### Training institutions

The University of Zambia is responsible for cultural research through the Institute for Economic and Social Research. The Centre for Creative Arts has been established at the University of Zambia. In visual arts, the Henry Tayali Visual Arts Centre in Lusaka offers workshop space and an exhibition gallery.

In 1988, the Evelyn Hone College of Applied Arts and Commerce, assisted by NORAD (Norwegian Development Agency) and the Visual Arts Council was formed.

Two cultural centres where performing artists and crafts workers operate form the main cultural infrastructure in Zambia. Currently there are four museums managed by the National Museums Board while two private museums exist. A major financial supporter of visual arts is the Lechwe Trust, a charitable trust focused on promotion and encouragement of art in Zambia and offering to finance exhibitions, scholarships, training programmes and a permanent collection.

### Funding and support

The art-buying market comprises the diplomatic community, some tourism and a handful of corporate collections. The local Zambian buying market is almost negligible in visual arts and has only manifested itself in the functional crafts trade.

Financing of public cultural institutions is the responsibility of Government, although associations are sometimes able to secure funding from donors (The Lechwe Trust) and the private sector. Access Financial Services are a key source of private sector funding. Foreign institutions and embassies are also supportive.

Inconsistent monthly funding is provided from government to the National Arts Council, making NORAD the most important visual arts funding body in Zambia. Funding from NORAD is currently also channelled via the NAC to the NGOs, who are the main sources of developmental funds. Funding systems have not been successful in creating sustainable projects, according to the criticism voiced in box 3.26.

**Box 3.26**  
**Criticizing NGO support in Zambia**

According to Diane Bouchard of the Marco Polo Gallery, NGO support has created "give me" societies within the arts. Artists have therefore very little business sense and this makes it difficult for any commercial gallery to survive. Similarly the close relationship of the artist and the buying audience often creates a scenario whereby the middle person is cut out. So, for example, diplomats or business people host numerous shows in their own private homes, but this has also led to the works being sold for much less than the artist would like.

Zambia has participated in various international shows to profile its craft products to an international market. More effective use of natural resources is seen as a key aspect of creating a sustainable sector.

### Galleries and museums

There are a number of private and public sector galleries, museums and other outlets. These spaces, like in so many other countries in the region, often double up as coordinating bodies, sources of information and support.

## Primary concerns for development

- mismanagement of funds;
- unprofessional level of administration resulting in unsuccessful project sustainability;
- very little being done to develop audiences;
- promotion of cultural pride and public awareness of the arts;
- artists must take on administrative roles, which stifles creative development and freedom;
- insufficient or inappropriate use of facilities and opportunities due to lack of training;
- no multidisciplinary practice encouraged;
- no integration or coordination between different disciplines, resulting in competition rather than community.