



**Symposium on the Policies,
Strategies and Experiences
in the Financing of Culture in Africa**

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**5-9 June 2000
Palais de la Culture
Abidjan, Côte d'Ivoire**

FINAL REPORT

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RECOMENDATIONS

Except in certain cases, the report does not have any section reserved exclusively for recommendations. It leaves every one with the latitude to read from the perspective of his/her concerns, and to elicit the necessary conclusions, lessons and answers. To facilitate reading, several passages in the text, have been made more visible (bold characters). These are indications examples of what should or should not be done (best practices).

ACRONYMS/SIGLES

AFRICOM :	African Council of Museums/Conseil Africain des Musées
A.I.F. :	Agence Intergouvernementale de la Francophonie
APNET :	African Publishing Network/Reseau des Editeurs Africains
ASEPIC :	Association Sénégalaise pour la Promotion des Industries culturelles/
BAD/ADB :	Banque Africaine de Développement/African Development Bank
BASA :	Business Arts South Africa
BCEAO :	Banque Centrale des Etats de l’Afrique de l’Ouest/Central Bank of West African States (francophones countries)
BOAD :	Banque Ouest Africaine de Développement/West African Development Bank
CEDEAO/ECOWAS :	Communauté Economique des Etats de l’Afrique de l’Ouest/Economic Community of West African States
F.C.F.A. :	Franc de la Communauté Financière Africaine/Common currency used by some francophones countries in Africa
CICIBA :	Centre International des Civilisations Bantu
CIM :	Conseil International de la Musique
CRAC :	Centre Régional d’Action Culturelle/Régional Centre for training of Cultural Attachés.
DAK’ART :	Biennale de l’Art Africain Contemporain(Sénégal).
EACROTANAL :	Eastern African Center for Research on Oral Traditions and African National Languages.
ENA :	Ethno Net Africa.
ETV :	Ethiopian Television.
FESPACO :	Festival Panafricain de Cinéma de Ouagadougou(Burkina Faso).
FESPAD :	Festival Panafricain de la Danse(Rwanda).

FESPAM :	Festival Panafricain de la Musique(Congo Brazzaville).
FITHEB :	Festival International de Théâtre du Benin.
ICA/ACI :	Institut Culturel Africain/African Cultural Institute.
ISESCO :	Islamic Education Science and Culture Organization.
JCC :	Journées Cinématographiques de Carthage/Carthage Film Festival(Tunisie).
MASA :	Marché des Arts du Spectacle Africain(Abidjan).
MCAE :	Mega Creative Arts and Advertising Enterprise(Ethiopia)
MSAD :	Manufactures Sénégalaises des Arts Décoratifs.
PANAFEST :	Panafrican Festival (Accra, Ghana).
SAFF :	Southern African Film Festival(Zimbabwe).
SIAO :	Salon International de l'Artisanat de Ougadougou/ International Fair for Handicrafts(Burkina Faso).
TV.5 :	Francophone TV.
UNEP/PNUE :	United Nations Environment Programme.

COURS DES MONNNAIES MENTIONNEES DANS LE RAPPORT (JUN 2000) EXCHANGE RATE OF CURRENCIES MENTIONNED IN THE REPORT (JUNE 2000).

F. CFA :	\$1 US =	650	FCFA
F.F. :	\$1 US =	6,50	French Franc
Rand :	\$1 US =	6.00	South Africa

INTRODUCTION

1 . The Symposium on « Policies, Strategies and Experiences in Financing Culture in Africa » was held at the Palais de la Culture, Abidjan, Cote de Ivoire, from 5 to 9 June, 2000 . The Symposium was a follow-up to two earlier meetings :

- The Pan-African Consultation on Cultural Policies, organized in February 1998 in Lome, Togo ;
- The Intergovernmental Conference on Cultural Policies and Development, held in March 1998 in Stockholm Sweden .

2. Following the above meetings, the 68th Ordinary Session of the OAU Council of Ministers, and the 34th Ordinary Session of the Assembly of the Heads of State and Government held in Ouagadougou in June 1998 adopted Decision CM/Dec 422 (LXVIII) directing the OAU Secretary General to organize a symposium on cultural policies, strategies and financing .

3 . The Symposium was organized by the OAU with the support of the Ford Foundation, and in cooperation with the Ministry of Culture of the Republic of Cote d' Ivoire.

4. The Symposium drew representatives from 14 African countries and 18 institutions and organizations, and private enterprises, and two country observers. (See Appendix : List of Participants).

5. The Symposium had a total of 10 sessions not including opening and closing sessions.

OPENING

6. The opening ceremony was held at 1030 a.m., Monday 5 June, 2000 at the Cultural Centre of Abidjan. It was under the Chairmanship of Mr. Seydou Diarra, Prime Minister of the Republic of Côte d'Ivoire. Madam Juliana Lumumba, Minister of Culture of the Democratic Republic of Congo and Captain Henri-César Sama, Minister of Communication and Culture of the Republic of Côte d'Ivoire, were present. Six speeches were delivered on this occasion.

7. Mr. Ernest Nkoumo Mobio, Mayor of Abidjan, was the first to take the floor to welcome the participants. He thanked the Minister of Communication and Culture for associating the city of Abidjan with the event. In this respect, he pointed out the relevance of this initiative in so far as more than a half of the population of the planet will tomorrow be living in the cities. Mr. Mobio concluded by wishing the Symposium total success in the deliberations.

8. Mr. Maté Kovács, representative of UNESCO, then took over to deliver the message of Mr. Nouréini Tidjani Serpos, Assistant Director General of UNESCO, Head of the "Priority Africa" Department. He emphasised that presentation and development of wealth and creativity potential of African cultures demand that appropriate resources need to be mobilised. Significant policies and strategies should therefore be proposed and actions undertaken to succeed, seek adequate resources in the present context of economic difficulties of the countries concerned. Concluding,

he expressed the hope that the Symposium would contribute in finding solutions to the dilemma.

9. Dr. Damien Pwono, representing the Ford Foundation, in his speech, pointed out the interest which Ford Foundation has in the development of culture in Africa. He was delighted, in this respect about the partnership of the Foundation with the General Secretariat of OAU which led to the organisation of the Symposium. He wished that the concerted action taken with the OAU and the Government of the Republic of Côte d'Ivoire lead to cogent results which will help to resolve the problem of culture financing in Africa.

10. Mr. Marcel Diouf, representative of the OAU, thanked the Government of the Republic of Côte d'Ivoire, the Ford Foundation and all the partners that enabled the Symposium to be held under the best conditions. He was hopeful that the solutions which would be proposed by the participants will contribute to the promotion of culture in Africa, that is: to promote creativity, which is a factor of development.

11. Captain Henri-César Sama, Minister of Culture and Communication on behalf of the participants, thanked His Excellency the President of the Republic of Côte d'Ivoire, who spared no effort for the conference to be held under the best conditions.

12. Cultural development of Africa, he underscored, was a great challenge which should be taken up in order that our continent, cradle of humanity, finds its rightful place in the community of nations. To achieve this, it is very necessary that the problem of culture financing be resolved as early as possible through new approaches which the Symposium would not fail to propose to the various actors concerned.

13. H.E. Mr. Seydou Diarra, the Prime Minister, lastly, in his turn, welcomed the participants, and thanked the major partners involved in this important initiative. He wished the Symposium complete success in its deliberations before declaring it officially opened.

ELECTION OF THE BUREAU

14. At the end of the opening session, the participants formed a Bureau which comprised:

- | | | |
|---|---------------------------------|-------------------------------------|
| - | Chairperson: | Côte d'Ivoire |
| - | First Vice-Chairperson: | Democratic Republic of Congo |
| - | Second Vice-Chairperson: | Egypt |
| - | Third Vice-Chairperson: | Zimbabwe |
| - | Fourth Vice-Chairperson: | Uganda |
| - | Rapporteur General: | Tanzania |

ADOPTION OF THE AGENDA

15. The four agenda items of the Symposium adopted by the participants are the following:

- 1. Introductory report and general debate on culture in Africa.**

2. **Policies, strategies and experiences of culture financing in Africa.**
3. **Extra-budgetary sources and resources, international bilateral and multilateral assistance and co-operation, patronage and sponsoring.**
4. **Revision of the statutes of the Cultural Fund of OAU.**

ORGANIZATION OF WORK

16. The four agenda items above were considered in ten sessions, each presided over by a moderator, in the presence of a rapporteur. The participants decided to sit from 9 a.m. to 1 p.m. and from 3 p.m. to 7 p.m. They also set up a working group responsible for the consideration of the statutes of the cultural Fund of OAU. The second session of this working group took place December 20 to 21, 2000 in Addis Ababa, Ethiopia. The report of its deliberations together with the amended statutes are appended.

ITEM 1 : INTRODUCTORY REPORT AND GENERAL DEBATE ON CULTURE IN AFRICA

1°) **First Session :** **The Cultural Sectors in Africa : Strategic Definition, stakes and challenges of cultural development**

Chairperson : **Her Excellency Mme Juliana Lumumba, Minister of Culture, Democratic Republic of the Congo**

Rapporteur : **Mr. B. Sagnia, Coordinator, African Itinerant College for Culture and Development IDEP/UNESCO.**

17. The introduction made at the beginning of the session indicated that there are several definitions of culture. No definition of culture is neutral. It is predicated on the vision and interest of each and everyone; it varies according to times and countries. Nadine Gordimer would say that: "it is an omnibus term which not only carries with it various cargoes made up of the individual interests of its passengers, but also traverses different terrains". This is precisely why there is a conceptual dichotomy between the definition of cultural experts on the one hand, and that of political leaders, economists and financiers on the other. The objective of the session was to contribute to the debate to delineate the cultural field in the African context. The debate was introduced by a Panel comprising Professors Chifunyize (Zimbabwe), Kabeya (Democratic Republic of Congo) and Nkwi (President of the Pan-African Association of Anthropologists).

18. Prof. Chifunyize first recalled the definition of culture proposed by UNESCO. That definition was all-embracing and included many spiritual, material and intellectual, and emotional dimensions, as well as value systems, beliefs, institutions, the arts, literature, and all other aspects specific to any civilisation. According to him, the fundamental question should rather be: "what can one not include in culture?" For each country, it is the reply to this question that determines the orientation of cultural policies and actions. For this reason, the speaker found it necessary to caution against

a simplistic approach to culture which takes into consideration only the past while ignoring the present and the future.

19. After underscoring the fact that culture is an all-inclusive “dimension” of life in society, he went on to cite a number of cultural “sectors” which he regarded as critical, namely:

- Visual arts and crafts
- Performing arts
- Book publishing
- Animation : Film, television, video and radio
- Institutions of cultural heritage and infrastructures, such as museums and galleries
- Traditional medicine
- Everyday living (culinary art, apparel and costumes, ornaments, etc..)

20. He also referred to the need to promote the cultural content in educational curricula and the media (culture and communication).

21. The second speaker, Prof. Kabeya, denounced the fact that political leaders use cultural activities for their own benefit and personal glory. According to him, what is even worse is that culture thus debased and reduced to mere folklore, diverted and manipulated for the grandeur of leaders, is already to a large extent, financed by the State. There was therefore no question of discussing the issue or even finding sources of funding for it, unless a real re-orientation takes place.

22. Prof. Kabeya further denounced the contemplative attitude which makes the past an alibi and a refuge, to the detriment of openness and an indispensable evolution towards the transformation of minds, attitudes and social relations, in a words, a transformation of the world for the better. More precisely, he rejected the tendency of putting too much emphasis on Africa's past glory, to the detriment of current realities. In order to break out of this ivory tower and free minds and energies caught up in the shackles of selective reading of the past, huge financial resources are needed.

23. He invited the symposium to develop culture as a meaningful, rather than a purely commercial activity. Culture, in all its forms, should be considered as a reason for living and as a form of expression of national identity. Additionally, planning of cultural activities should be designed to motivate the creators, promote creativity and make people autonomous.

24. The last panelist, Prof. Nkwi said that culture is a response to basic human needs, and therefore culture and development cannot be separated. Culture is never static, but is a constant search for renewal and unification. There is no African culture ; there are rather African ways of responding to human exigencies. Prof. Nkwi noted that culture is a conscious and deliberate activity, developed by humans as rational beings and members of the human society; its manifestations are both social, spiritual and material.

25. At the end of the presentations, participants discussed issues related to the necessary linkages between culture and development, culture and education, culture and the family, cultural cross fertilisation and diversity etc. Participants also observed that material aspects of culture are generally neglected by African governments.

2°) Second session : Economic dimension and Stakes of Culture

President : Prof. Y. Konate (University of Abidjan)

Rapporteur : Mr. Sarr (ASEPIC)

Presentation : Prof. Dominique Sagot – Duvauroux (Universty of Paris I)

26. The introductory remarks made by the Chairman of the session and the speaker did immediately bring out the economic dimension of culture.

27. The speaker especially pointed out that it is the establishment of huge multimedia groups since the 1980's which has led to the emergence of a cultural industry economy founded on industrial economic concepts.

28. From an industrial point of view, cultural activities are considered as any other economic activities which can create jobs and added value and produce goods and services. The weight of each cultural sector is therefore measured in the GIP and market structures, while company strategies are analyzed and demand characteristics spelt out. Prospective elements are then deduced.

29. Cultural sectors are playing a more and more important role in economic growth. According to the OEDC, the "contents" industry has had a growth rate of about 10% per year since 1992. In Europe, the sector is responsible for about two million jobs of which 50% are in the audiovisual sector.

30. The presentation then touched on two points: the characteristics of cultural economics and the principal economic foundations and public intervention policies.

1°) The characteristics of cultural economics

31. The speaker demonstrated the difference between cultural activities and the activities of other economic sectors: it is the risk factor which characterizes the cultural sector.

32. The producer who invests does not know in advance whether the product he is putting in the market will be successful or not. He therefore develops several risk management strategies. For instance, on the choice of products, companies can use the following strategies:

- a) **standardization which consists of banking on standards which please consumers, in identifying and reproducing recipes of success stories (literary collections, TV and cinema serials etc., imitations, reproductions of "hits" etc.);**

- b) **the star system which consists of hiring the services of a popular star of the moment and obtaining exclusive rights;**
- c) **reciprocation or sharing of risks of production of a number of important works, hoping that the success of some of these works will make up for the losses made on the majority of them: a renowned literary prize (Nobel) for instance may benefit the whole publishing house.**

33. On his side, the consumer also takes risks because he is also subjected to uncertainties as to the quality of the product he buys, and whose value he will only appreciate after consuming it. But this risk can be minimized before purchase by the opinions of critics, by the quality and fame of the authors, actors etc. The consumer can also consult middlemen whose task is to select already tested good quality works. This can be done through consumer associations, specialized magazines, highly publicized products, imitation of certain well informed consumers etc.

2°) Foundations of economic and public policy interventions

34. **Several arguments are advanced in favour of cultural financing through public concerns.**

- a) **studies have sufficiently shown that financial gains from tourism can be attributed to the existence of sites, monuments, shows or other cultural facilities. The image of the town or country which hosts these events and facilities also benefits, without the latter having to meet the costs of expensive and haphazard promotional campaigns. It is therefore up to the State to ensure support, which can even be drawn from tourism itself, for these often deficit stricken cultural activities.**
- b) **heritage deteriorates with time. If one generation fails to maintain it, it is all the future generations which will be penalized. The role of the State is therefore primordial in this respect.**
- c) **consumers' reactions to new products may be negative. In the absence of public intervention or patronage, only works with quick and guaranteed financial gains can be maintained. Promotion and innovation which are considered adventurous and commercially risky can only be undertaken by the State;**
- d) **libraries for instance enable readers access a great number of literary and all sorts of scientific works at any time, without risk, whether they are commercial successes or not. They therefore contribute to the development of a future book consumers' market. It is the role of the State to multiply the network of public reading libraries.**

- e) **concentration, oligopolies and monopolies threaten diversity and creation. The State therefore intervenes to ensure diversity of supply to consumers, especially if it concerns strategic cultural products.**
- f) **cultural consumption among adults and especially the youth at school should be facilitated. It brings about demand and contributes to the future economic development of the cultural sector. It is therefore justifiable for the State to ensure access by all to cultural resources and products of each country.**
- g) **the dissemination of a varied culture to the greatest numbers also contributes to stimulating each person's creativity and is likely to reduce social tensions. It is also a requirement for democracy. Moreover public intervention contributes to ensuring the independence of national culture.**

35. Public intervention however, has its inconveniences such as, bad management, bureaucracy, wastage, manipulations, diversion of funds, development of official art etc. But because it is unavoidable, it is still necessary to determine its modalities: Is it supply or demand that should be supported? Is it automatic or selective assistance that should be developed? Is it the artists or companies which use them that should be supported? Should the intervention take the form of regulation or subsidy?

36. In the course of discussions that followed, the participants expressed the following preoccupations:

- **the need to create within African Universities and institutes, units for research into and teaching of, cultural economy;**
- globalization is an obstacle to self financing and the profitability of african productions as the market is already controlled by international monopolies;
- certain cultural sectors, such as museums are not easily marketable and are therefore not commercially viable; they will therefore always need subsidies;
- distribution is also problematic in Africa because of high taxes (ex: 15-20% within ECOWAS).

37. The speaker responded to some of these preoccupations by advising african entrepreneurs to intensify their promotional efforts; he also urged african governments to protect local products.

38. He finally drew the participants' attention to the remarks and observations made below.

39. The countries which have recognized the strategic importance of creation, copyrights, and cultural industries, and taken required measures, are today in a

privileged position on the international scene from the economic point of view as well as from the point of view of cultural penetration by exporters.

40. From the foregoing, it is obvious that the control of distribution and dissemination is a strategic necessity in culture industry matters. In order for african audio-visual production to develop, african countries need to organize themselves and establish distribution and cultural dissemination networks capable of resisting pressure from the big international groups, when the latter show interest in their markets, in much the same way as the european "cultural exception" policy does. This will probably require direct aid for the establishment of a network of performance or cinema halls which devote a large portion of their activities to the dissemination of african works.

41. Lastly, the speaker reminded the participants that the effectiveness of cultural policies depends on a relative concentration of efforts around some key objectives. It also requires geographical coherence. In order for an economically viable cultural activity to develop, it should not only be coordinated with other cultural activities but also with educational and economic ones, within what can be called a «cultural cluster». Cultural development hardly exists in isolation. Hollywood owes its success to a concentration of studios in the same geographic zone, which enabled the development of common infrastructure (training, funding, technologies ...). And Hollywood's success paved the way for the more recent one of Silicon Valley in new technologies. These examples should inspire african cultural policies.

3°) Third session : Political dimension and cultural stakes

Chairperson : Prof. Sengendo (Makerere university, Uganda)

Presentation : Prof. Elikia Mbokolo (EHESS, Paris, France)

Rapporteur : M. Thomas Manou Yablaih (MASA, Côte d'Ivoire)

42. After presenting the speaker, the Chairperson made remarks on culture which, according to him, is not just limited to intellectual and artistic aspects; it also comprises many political aspects relating to governance, conflict resolution, international relations and peace buiding.

43. The speaker, for his part, introduced his presentation by mentioning that culture has always played an important role each time that Africa has been confronted with major challenges. At present, the world (and Africa) is approaching a turning point which is in itself a source of challenges brought about by: the acceleration of globalization, the rapidity of technical progress, the intensification of exchanges, the persistence of tensions and conflicts, the rise of religious and ethnic fundamentalism, increasing gaps in wealth and living conditions. All these phenomena constitute new challenges to which culture can propose some appropriate answers and provide new enlightenment.

44. These challenges firstly confront the man of culture and especially the intellectual in the sense of he who, whatever his area of competence, shows some measure of rigour, vigilance, impatience and criticism as far as political actions in general are concerned.

45. The presenter then articulated his paper around 3 main issues namely:

- Africans and their culture: a multiseccular issue;
- cultural practices of politicians
- the way forward

1°) Africans and their culture

46. Prof. Mbokolo maintains that Africa as an object of affection and Africa as a political claim was first expressed through culture. It is from culture as a definition of what is fundamentally african, that belonging to Africa, the wish to be african were asserted: a geographical entity where men and women who share common cultural values express the wish to implant their independence and develop together. This expression of Africa through culture comes up especially in times of crises.

47. Culture therefore presents itself as the first response to crisis situations. Throughout history the permanence and recurrence of Africanity themes demonstrate the role of culture as a fundamental springboard in the struggle for independence, unity and development. These themes include panafricanism, the assertion of the precedence (cradle of mankind) and unity of african cultures, the glorification of solidarity with african diasporas, cultural resitance to colonization and the struggle against apartheid, « african renaissance » etc., among others. Amilcar Cabral maintains, in this respect, that « if it is so vital for domination to practise cultural oppression, then national liberation must of necessity be a cultural act ».

2°) Cultural practices of politicians

48. After defining culture as being a part of the ways and means of managing our practical life, conquering and safeguarding power or excluding others from power, the speaker emphasized a fundamental contradiction in the cultural practices of african politicians. The importance accorded to culture depends on particular situations: those issued from direct struggle against foreign domination. Once independence was obtained and the elites installed in power, culture is no longer fashionable. In reality, the assertion of the importance of culture as a political issue nearly always leads to an impasse as soon as it is the State which is required to define and apply effective cultural policies. The indicators of this contradiction are as follows: the small budgets allocated to culture (usually less than 1% of the State budget), the absence of real coherent policies often replaced by a collection of activities and selected projects funded through international cooperation, the insignificant place of the ministry of culture etc.

49. In most of the cases, the political uses of culture or its usage for politicking boils down to folklorisation of african customs, songs and dances whose purpose is to glorify leaders or welcome foreign guests. In the course of time, this is what « african culture »

has been reduced to, in the eyes of foreign observers, and the young african generations who do not know anything else about real authentic african values.

50. Instead of this very reductionist approach or the other more truncated one adopted by ethnologists, culture should be perceived as a living plural heritage, a process, a continuous social production, a dynamic sector continuously being renewed, whose major works respond to profound needs, questions, cultural, spiritual, political and economic aspirations at particular moments of the life of a people.

51. Another approach to culture emanates from the political strategy of conquest, the conservation of and exclusion from power; it is expressed through movements for the search of identity: one is thus not only identified as an African but also a Congolese, an Ivorian, an Angolan, a Zambian, an Egyptian, a Malian; and then malinke, hutu, peul, tutsi or even as one from the « south », the « north », the « east » or the « west » etc. This discourse on differences and otherness has thus led to the denial or exclusion of the other, historically and culturally at first, then politically and lastly physically. Culture certainly defines what we are. But extreme ethnocentrism and nationalism lead to xenophobia, conflicts and genocide.

52. According to the speaker, the fact is that present day africans, contrary to their predecessors, have stopped reflecting on themselves.

53. In the face of all these problems, he makes some proposals on the way forward such as:

- **culture and development;**
- **culture and education;**
- **culture, nation building, regional integration and african unity;**
- **culture and democracy, « culture of peace »**
- **culture and globalization;**

54. But the most important way forward is that of a coherent and exhaustive definition of a real cultural policy that is applicable with appropriate means.

55. In the course of the discussions which followed the presentation, the participants and the presenter exchanged views on issues such as:

- **the tendency for certain sections of the population to take refuge in religion in general and sects in particular, when faced with difficulties;**
- **the non-utilization by african intellectuals of the mobilizing role that culture has always played in the past in Africa, for the resolution of fundamental problems;**
- **the role of culture in environmental management;**

- the « policy » understood as the management of communal life which does not sufficiently take into consideration the positive contribution of culture, whereas politics understood as an array of procedures deployed by the social actors in order to capture or conserve power, often uses badly the possibilities that culture offers;
- the need for Africans to find a response to the dilemma arising from the choice of celebrating « murderous identities » on the one hand and the risk of dilution of Africanity in globalization on the other;
- the need to train staff for the cultural job market.

56. The participants also discussed the role of culture in integration policies; in this respect, the presenter observed that the failure of efforts to federate Senegambia for instance, arise, for the greater part, from the lack of consideration for cultural factors in the construction of the federation.

57. More specifically, a participant advocated at length for a re-orientation of african cultural policies. He, in particular pleaded for the ministries of culture to stop being « agencies » of folklore culture serving as instruments of elitist, ethnic and regional oriented consumption. On the contrary, they should become living laboratories where the cultural personalities of the people concerned are made, the reference framework against which the peoples define the meaning they attach to their common daily struggle for survival, and the legitimacy of their struggle for national progress. Their priority task is to define the cultural personalities of the peoples, who are sometimes caught up in a heterogeneous complex of symbolic representations. They need to render more intelligible the complex universe of meanings which governs emotions, modulates expressions, generates needs, makes risks acceptable, lightens sacrifices, stimulates creativity and pushes one to exert effort, since culture has one essential mission: that of directing the future of african peoples, providing meaning to their efforts and sacrifices and steering them to a better future. In fact, Africa's apparent ethnic and cultural diversity is, at the State level, usually but a varied expression of a similar cultural background emerging with the inevitable differences due to the physical environment, the social context and the period. In addition, these cultural laboratories which are the ministries, have a mission to rethink the direction of the path to lasting development and to draw up for the planners and with the planners' precious contribution, cultural indicators capable of evaluating economic and social progress, as well as guaranting its taking root and lasting. Such laboratories will be political and technical in nature, operating transparently, and on the basis of large participation by the peoples.

ITEM II: POLICIES STRATEGIES AND FUNDING EXPERIENCES IN CULTURE

4°) **Fourth session:** The state and the communities (national reports)

Chairperson: M. Tareq Ahmed Hajjy (Egypt)

Presenters: National delegates

Rapporteur: Dr. Jean Deroux (Côte d'Ivoire)

58. This session was devoted to national reports two of which were exclusively consecrated to the urban communities of Douala and Cotonou. Reports were presented by the following countries: Benin, Cameroon, Congo (Republic of), Congo (DRC), Côte d'Ivoire, Egypt, Libya, Nigeria, Rwanda, Senegal, Tanzania and Zimbabwe.

1°) Situation and trends

59. The reports and discussions show that in matters of policy, strategy and funding experiences in culture, african countries have several points in common; but they also have peculiarities. The discussions finally reveal two main kinds of realities and trends.

a) At the institutional and policy level

60. Culture has not always been a priority in state policies. The first indicator is the rank it occupies in the government structure. Most countries created a ministry of culture only ten years after independence even then, this department is often linked to other sectors, (Higher Education, Scientific Research, Youth and Sports, or Communication). There is emerging a tendency to attach the ministry of culture to the departments of communication and/or tourism. The foregoing comes about as a result of a narrow conception of culture which makes it but a simple annex to other ministries.

61. Certainly, depending on the country, the State intervenes in such sectors as training, the protection of artistes, the protection of cultural heritage by the creation of museums, the promotion of sites and monuments, the promotion of local languages etc. There is therefore willingness to organize culture as demonstrated by the multiplication of initiatives. But their multiplicity also indicates a lack of rationalization of activities.

62. There is therefore no real cultural policy but rather a collection of programmes, projects and initiatives with no connections with each other sometimes. The policies are yet to be defined. In this way, it is more than ever imperative to implement the recommendations of the Stockholm meeting.

63. Nevertheless, some countries have taken important steps by organizing major national meetings on culture, and by adopting reference documents on cultural policy (Cultural Charter). In other countries, there is also increasing will to fill the gaps on this issue.

64. However where national cultural policies do exist, they still remain confined to the ministry with little impact on the nation.

b) Strategies and experiences of financing

65. The State theoretically contributes over 50% of the cost of financing the cultural life of the country. But viewed from the angle of the resources of the nation, or budget allocated to the various sectors of national life, culture is by far the poorest child of the government. Its share hovers around 0.50% and 1%. Nowhere does it

exceed 1%. This figure may be reviewed upwards to the level of about 3% if the resources used by other ministries for Culture are included.(Education, Information, Tourism etc.)

66. Structures, institutions, salaries, participation in international conferences consume the bulk of the resources allocated to culture. Activity for cultural creation receives only a limited share of the cultural budget, which hovers around 12% and 20% at most.

67. The will is however increasingly patent to mobilise more funds for cultural creation itself. This is reflected in the establishment of appropriate instruments, assistance or support funds for culture, and programmes of support to cultural operators.

68. Nevertheless the mechanisms for mobilisation of resources are either non-existent or weak. The only resources used by certain states are the taxes on audio-visual production. From this standpoint, some countries have adopted what a representative referred to as the budgetary capture strategy by the creation of NPE (National Public Establishment) which, on receiving a part of the taxes on the audio-visual productions, which uses it to sustain creativity.

69. It should be noted and deplored that public financing of some majors cultural events (festivals, meetings etc.) are borne mostly by bilateral and multilateral international cooperation.

70. The communities, in this case the municipalities could also play a role. Certainly the examples mentioned (Cotonou and Douala) are not numerous, but help to provide worthy information. Thus, it is agreed that the role which relates to the organization of festivals or establishment of libraries and museums need to be developed.

71. The role of the private sector in cultural financing is still weak. This observation needs some clarification. In fact, in some countries, private enterprises intervene through sponsoring or regular or ad hoc allocations.

2°) Case studies

72. The few experiences enumerated below are representative of the trends indicated above.

a) Benin

73. The document on cultural policy in Benin was adopted by the States general meeting on culture held in may 1990 at the initiative of the national Conference. Its recommendations led to, among others:

- the adoption of a Cultural Charter (statute N° 91-006 of 24th August 1994);
- the creation of a Fund for Assistance to Culture (decree N° 92-242 of 24th August 1992).

74. The stages in the preparation and the adoption of the Ministry of Culture's budget as they were presented by the delegate from Benin are useful in that they can enable officers in charge of culture in each country, to implement an effective strategy for identification and target the key moments and actors, with a view to sensitizing and mobilizing the main decision makers likely to provide the Ministry and the cultural projects with the necessary resources. For instance, in some countries, these are lobbies working for an increase in the budgets of the Ministries of Education, Culture, or the Environment.

75. These are the principal stages and the concerned principal actors in a democratic context.

- pre-budget preparation by the relevant sections in the Ministry of Culture, under the supervision of the department of Administration and the department of Programmes and Future Prospects.
- discussion of the budget by the Ministries of Planning, Finance and Culture;
- forwarding of the budget to the government for integration into the general budget
- submission to Parliament for review and voting of the overall budget
- return of voted budget to the Head of State who notes the proclamation.

76. From 1996 to 2000, the Ministry's budget increased regularly from year to year at the rate of 6.10% in 1997 to 97.14% in 2000 compared to 1996.

77. The structure of the budget reveals that

- administration receives 32.19%;
- the 5 main cultural sectors receive 67.81%.

78. Between 1996 and 2000, the percentage of the budget allocated to funding culture in relation to the budget varied from 0.60% to 0.75%. In total, since 1996, the government is making notable efforts in culture, even though a lot still needs to be done.

79. The forthcoming creation of a Fund for the Support of Cinema production alongside the already existing Fund for Assistance to Culture will constitute another step towards the solution of public financing of culture.

b) Rwanda

80. The events which led to the 1994 genocide are encouraging the country to direct its national culture towards unifying and dynamic values; this policy is also naturally open to universal values.

81. It is around this two-pronged reference that cultural expenditure is centred although it still does not reach the desired level, as a result of the dilapidated economy following the events of 1994. In 2000, the proportion of the national budget allocated to the Ministry of culture was 0.2% channelled into the department of Culture and Arts in the Ministry of Youth, Sports and Culture. This does not include resources allocated to the National Museum, which is a separate Authority. This portion of 0.2% of the national budget is apportioned as follows:

- plastic arts: 40% to the prefectures;
- heritage 17%;
- decent burials for genocide victims; each distinct receives a fixed amount according to its expressed needs and availability of funds.

82. The other cultural sectors receive their portions as follows.

- salaries for permanent administrative staff: 8%;
- salaries for administrative staff on contract; 1%
- employer's contribution to the social security fund of administrative staff on contract: 0.4%
- travel expenses within the country: 0.2%;
- purchase of cultural items: 1%
- expenditure for the national library: 2%;
- National day for the Commemoration of the genocide: 3%;
- commission of the memorial of the 1994 genocide and massacres; almost every hill, every temple, every bush, is a mass grave: 42% of the budget therefore goes to the decent burial of victims;
- Heroes' national day: 3%;
- support for scientific research: 0.5%
- protection and promotion of national heritage: 4%;
- promotion of Plastic Arts: 3%
- preparation and organisation of the Panafrican Dance Festival :FESPAD 10.6%;
- Rwandese Artists' Federation: 3%;
- promotion of folklore and the National Ballet group: 10.6%.

83. Outside the “Cultural Affairs” sector, the national budget resources allocated to other para-cultural ministries such as the Ministry in charge of “gender issues”, should also be included.

c) **Nigeria**

84. Sources of funding of cultural activities in Nigeria is enshrined in the Cultural policy, the document which guides cultural initiatives in Nigeria as follows:

- **Government;**
- **Non-governmental, industrial, commercial, financial, and other organizations operating in Nigeria making voluntary financial contributions which shall be tax-deductible.**
- **A national endowment fund to which government, organizations and individuals shall contribute.**
- **Percentage contribution from entertainment tax charged during artistic performances and presentations.**
- **Special funding and empowerment of specific research projects in related institutions and establishments by private sector organizations in commerce and industry.**
- **Compulsory percentage contribution from building budgets for landscaping and environmental planning.**
- **Public earnings from cultural activities.**

i) **Government:**

85. Over the years, government funding of culture has not been exceptional in relation to other perceived critical sectors of the economy such as Defense, Education and Health. The narrow perception of culture and delimitation of the functional scope of cultural activities among past leaders, decision makers, planners and donors have affected the consistent mobilization of resources for culture.

86. With the nascent democracy came political empowerment and awareness that culture indeed could become a life line in the economy of the country. The new administration in Nigeria has taken the decision to establish an independent Ministry of Culture and Tourism.

- ii) **The non-governmental, industrial, commercial financial and other organizations operating in Nigeria making voluntary financial contributions which shall be tax deductible:**

87. The experience in Nigeria with the private sector has not been very successful in this respect. **There is need for them to adequately understand the potency of the sector and the need to invest more funds in Culture.**

iii) The National endowment for Culture:

88. It is in the process of being established. The endowment remains a most viable tool for mobilizing funds and should be seen as a symbol of our collective will to forge ahead. Like all Endowments, the grant would come from the government and its administration by a delicate coalition of public and private spirited trustees where public profile is impeccable and integrity unassailable.

iv) Percentage contribution from entertainment tax charge during artistic performances and presentation:

89. Nigeria runs a federal system of Government and true to the nature of culture as 'life' itself, Culture is administered at the level of the three tiers of government, the Federal, State and Local government. Entertainment taxes vary from 10% in some states to 30% in others. This is paid into government coffers for funding for Government activities including culture.

v) Special funding and endowment of specific research projects in related institutions and establishments by private sector organizations in Commerce and Industry:

90. Funding of Culture by **private foundation has been largely unexplored in Nigeria.** Lack of information about the criteria of obtaining funds from these foundations is a big problem.

vi) Compulsory percentage contribution from building budgets for landscaping and environmental planning:

91. We are presently taking an introspective look at our Building codes and Environmental Laws with a view to seeing how it can be brought in consonance with this proposal through appropriate legislations.

vii) Public earnings from cultural activities:

92. This is an unending challenge because it has to do with how to empower our people through culture. Development of tourism and cultural industries have been identified as tools for commercial viability of Culture.

d) The Democratic Republic of Congo

93. As with many African countries, culture has not always been considered as a priority. At certain times, people in the political circles feared culture because of its role in arousing conscience and catalysing energies capable of promoting change. These people in political circles therefore tried to tame this sector in order to deprive it of its venom, and give it a residual content.

94. It is the sovereign National Conference which decided to promote a "citizens' culture", a culture by all, for all, and everywhere. This vision perceives of culture as a daily exercise by a people for survival and dignity, an exercise in freedom.

95. For a long time the budgetary allocation for culture had never gone beyond 1%, the average being 0.5%. For the current fiscal year, it has increased to 1.2% inspite of the war the country is faced with. For several years, the percentage cited only represented the voted budget and not available funds; moreover, it does not include resources allocated to training schools for artistes which depend on the Ministry of Education.

96. In order to respond to the sector's growing needs, a symposium on self-financing of culture was held in 1981. It resulted in the creation of a Fund for Cultural Promotion, which has become the real "breadwinner" for the Ministry. Unfortunately, the fund was only able to operate on 50,000 dollars for the period 1998 to 2000 because of poor management.

e) **The Republic of Congo**

97. It is creation in all its expressions, through culture, which enables a society to take shape, to develop its understanding of itself and of others, and to take pride in its identity. It is cultural values which mould our identity, and our sense of belonging, motivate our political behaviour, and inspire collective action. It is because of this that culture also influences development activities. It is therefore quite natural for all national cultural policies to reserve a large proportion of the budget to the financing of culture. Cultural financing policy and strategies are taken into account in the "Action Plan" drawn up in Pointe Noire in 1998.

98. In view of the importance of culture, on the one hand, and the volume of resources required on the other, it is the State which can play a leading role. In addition to the regular budget allocated to the parent Ministry, a National Fund for Cultural Development, as well as a Social Fund run by dues received from the copyright bureau have also been created. These funds also finance cultural activities. The report shows however that between 1990 and 1999, the average portion allocated to the Ministry in the national budget is only 0.50% although it increases to 0.93% in 1999.

f) **Libya**

99. The Jamahiriya undoubtedly gives priority to culture in its development plans. For instance, the Great Green Book on Human Rights encourages creativity. Similarly, it is clearly stated that in the Jamahiriya, knowledge is a natural right bestowed upon each individual, and shall not be the exclusive monopoly of anybody.

100. Cultural development policy and strategy were defined by a meeting of experts and are implemented by the Ministry of Information and Culture in conjunction with other national institutions and organisations.

101. Concerning support to Culture, the "Al Fatah Prize" for literature and the arts, amounting to 1700 dollars, is awarded each year. In addition to this sum, the winner is also awarded a salary for life and other advantages. The Libyan

Jamahiriya has also created a 500,000 dollar Cultural Fund. Just like the Al Fatah Prize, an "African Prize for literary and artistic creation" is currently being studied. Among the cultural co-operation activities operating through the Libyan Jamahiriya initiatives are the following:

- **support to UNESCO cultural projects meant for Africa (2.5 million dollars for the General History of Africa);**
- **participation share in funding of the Panafrican News Agency (PANA) of 6 million dollars, and support to URTNA;**
- **promotion of African languages such as Haoussa, Kiswahili and other Bantu languages.**

g) Zimbabwe

102. For almost one hundred years, the respective racist governments did not create ministries of Culture. This period of colonial domination were decades of cultural subjugation, cultural distraction, cultural misinformation, cultural disorientation and cultural exploitation. The colonial Governments of the second world war era decided to thwart the growth of African nationalism by putting under the Ministry responsible for Security, museums, galleries, archives monuments and sites that contained the cultural heritage of the indigenous people of the pre-colonial era, especially of indigenous resistance to colonial occupation.

103. At Independence in 1980, Zimbabwe began to define a national cultural policy based on the declared objective of creating a non-racial cultural environment driven by a policy of national reconciliation.

104. But an analysis of the policy implemented shows that the creation of various relevant ministries did not make a major contribution to the financing of Culture as most of the funds went towards the financing of huge and expensive administrative bureaucracies at national provincial and district levels. The rest of the funds from the government went to grants to the parastatals and the implementation of cultural programmes in ceremonies for central government. Our experience is therefore that the creation and funding of government ministries and departments, the funding of administrative structures become the main cultural budget while very little is then left for the funding of cultural industries and for artists and professional cultural personnel.

105. It is evident so far that our experience in financing culture from government funds has been that of dilemmas, ineffective structures, inadequate and uncoordinated policies which have undermined the impact of the state's financial contribution to cultural development. The multiplicity of government departments responsible for cultural matters and their functions, the size of their administration and the cost of maintaining such administrative structures are issues which are constantly being taken as strategic issues in the rationalization and reformation of the cultural sector in Zimbabwe.

106. Such rationalization will be expected to deal with the harmonization of funding policies, the production of a new cultural policy that is in harmony with policies on information, tourism, trade, industry and education. **Already a process of producing comprehensive national plans of action for every cultural sector, through stake-holders consultation has brought about a systematic formulation of procedures for funding culture. These procedures include: provision of government grants, the use of revenue from a national lottery; the levying of cultural products for export; the provision of government scholarship for professional training in cultural industries; the establishment of a National Fund for Culture to provide low interest loans to cultural industries and tax incentives for those who invest in strategic cultural industries such as fiction, music, and book publishing; and the provision of duty free status to the importation of essential tools for strategic cultural industries and the subsidizing of the promotion of cultural markets, festivals and fairs.**

107. If a new status is not achieved, it does not make sense to talk of new cultural funding policies because such policies cannot emerge as long as culture remain misunderstood as an unproductive sector. This new status must be adopted nationally by a forum that includes those responsible for industry, trade, tourism and economic planning. **This means therefore a new approach to discussing cultural matters an approach that does not limit the discussion of cultural issues to cultural personnel in ministries of culture and representatives of national cultural organizations but one that includes economic planners, trade advisers, industrialists, investors, financiers and development strategists.**

h) The town of Douala (Cameroon)

108. Cameroon has a budget of 1256 billion CFA francs out of which 22 billion is allocated to the Ministry, that is 0.17%. Within the Ministry, this amount is further reapportioned thus: 1.5 billion for the administration and 750 million for programmes. The Ministry of Culture, local communities and especially the towns, have become essential actors in cultural development. This situation is due to a certain number of factors.

109. The emergence of new expectations and new demands is essentially linked to new relations Vis à Vis to work. It is also related to other emerging human activities and to developments in the media industry. Urbanization phenomena and the breakdown of traditional ways of life, as well as progress in schooling are also factors to be taken into account. **In addition, cultural action constitutes an important element in the process of democratization in that some sections of the population may demand the preservation and assertion of their identities, and the reassertion of traditions threatened by the inevitable changes. This is particularly noticeable in the bilingual or multilingual geographic zones and in the towns where communities have a strong historical and cultural tradition.**

110. Lastly, the relationship between culture and economics has been deeply transformed; culture is a local community's factor of radiance; it has an impact on tourism and the establishment of industries. In addition, human societies undergoing rapid change, pressure on multifarious needs, the high rate of technological innovation, the necessity to preserve one's identity, make the town a

place where new behaviour and values are developed and instilled. In this dynamic movement, culture should become a platform upon which plural expressions fall back and stabilize.

111. Taking all these parameters into account in the development of cultural activities is today possible because of decentralization phenomena which have increased responsibilities of municipalities. **As such, municipalities being the political levels closest to the citizens, should listen to legitimate needs whatever their nature.**

112. This is why, in the municipal policies of Douala, culture is a major issue. The urban community, the town's governing organ, does not directly have to manage the initiatives. Its role is more that of stimulation, encouragement and co-ordination of initiatives, including, those of private and mixed companies which accept to respect the strategic lines drawn by the urban community. **Below is an indication of initiatives carried out or to be carried out within the framework of this strategy:**

- **restoration and equipment of cultural infrastructure (libraries, galleries, etc.);**
- **exhibitions of heritage**
- **identification and collection of ancient traditional professions and knowledge and appropriate training;**
- **Cultural and artistic training programmes;**
- **organisation of cultural events;**
- **assistance to creation including to traditional artistes;**
- **promotion of cultural industries.**

113. The town more or less manages to carry out these tasks. However one important element that the town needs urgently is **an appropriate performance hall for the economic capital of Cameroon.**

114. Finally, it is particularly recommended to the OAU to choose, each year, a town to be declared the cultural capital of Africa. This initiative is meant to contribute to building an Africa that is open and tolerant.

i) The Coastal district and the town of Cotonou (Benin)

115. Situated on the banks of the gulf of Benin, Cotonou, the largest town in the country opens out to the rest of the world. All the country's ethnic groups and immigrants from the five continents are represented in it. Cultural pluralism and radiance are therefore realities here.

116. The town is situated in the Atlantic coast district and is therefore consequently under the Prefect of this district. In 1987, the Prefect did recruit and train a number of

cultural animators. **At that particular time, and as per the revolutionary process, the government was convinced that the promotion of cultural diversity was as important as the attainment of self-sufficiency in food.** From 1995, the festival of arts and culture was created, a two yearly activity initiated by the Coastal district, which contributed 17 million CFA Francs to it. The state also contributed to the event.

117. The most outstanding efforts made by the Atlantic district and the town of Cotonou are in the field of literacy.

118. The document on the contributions made by the Atlantic district and the town of Cotonou is annexed to this report. **However one needs to point out that monies allocated to culture by the Cotonou urban constituency (C.U.C.) are meagre. They do not amount to more than 0.30% of the town's budget except in 1995-96 during the 6th Francophonie summit meeting.**

119. What are the perspectives? Bye-law 97-029 of 15th January 1999 stipulates that the municipality shall be responsible for the facilitation of cultural activities within its territorial jurisdiction by providing material and financial assistance to the organs entrusted with these activities". All duly constituted municipalities should therefore be able to take initiatives as stipulated in the Cultural Charter of Benin.

120. For the Cotonou municipality in particular, the following activities should be programmed:

- the reopening of the six Maisons du People;
- the development of an adult literacy programme;
- the development of municipal libraries;
- the training of staff in the field of culture;
- the promotion of cultural industries in partnership with the private sector.

121. The officers in charge of the municipalities still need to be informed, sensitized and mobilized so that adequate measures are taken.

122. From the national reports and discussions the following recommendations were made:

General recommendation:

- 1) **Carry out deeper studies on culture financing. Such studies should highlight a typology of needs, give a detailed breakdown of expenditure, and point out impediments or limiting factors to financing. Only such studies would help draw up more efficient plans.**

Recommendations regarding institutional and policy measures

- 2) **Ensure that the ministry of Culture will not keep on changing in the government organizational chart;**
- 3) **Resolve the problem of multiplicity of structures dealing with culture;**
- 4) **Take steps to rationalize the cultural policies of the states;**
- 5) **Promote at the level of States, far reaching consultation on issues of cultures;**
- 6) **Promote the role of culture in the life of cities by increasingly involving the municipalities;**
- 7) **See to it that culture becomes a factor of peace and national unity.**

Measures, means and strategies of financing

- 1) **Considering the dominant tendency, namely the trend of African countries towards market economy, step up in the States, a mechanism closely linking economic and cultural development through taxation.**
- 2) **Introduce tax incentive measures for cultural industries.**
- 3) **Development agencies should include cultural perspectives in their actions and their plans of cultural prospects.**
- 4) **Define clearly the cultural sectors to be financed.**
- 5) **Carry out, with regard to the breakdown of resources, a change of the present situation so as to increase the share apportioned to cultural creation.**
- 6) **Call upon governments to take measures to protect artists through the establishment of Bureaux of Copyrights, which can make significant contribution to culture financing.**
- 7) **Call upon the OAU to use its influence, so that the already existing experiences in certain countries as regards organisation of protection of intellectual property factor of creativity can be extended to others.**
- 8) **Similarly, organize an African day of the fight against piracy.**
- 9) **Foster close collaboration between cultural sectors that generate funds and those which do not. This means inter-links must be created.**

- 10) **The percentage of the national budget devoted to culture should reach at least 2 %.**
- 11) **That a law be passed allocating 1% of the construction cost of public building to be used for artistic decorations, and musical and cultural animation.**
- 12) **That the laws in one of the African countries which require petroleum companies to finance cultural projects be generalized elsewhere so as to be applied to big companies that will be identified in each country concerned.**
- 13) **That tourism revenues and operators be made to contribute to cultural financing.**
- 14) **That the example of Libya, which finances national, sub-regional and continental cultural projects and programs elsewhere in Africa, and which proposed to set a n African creativity and innovation prize to be awarded to outstanding African personalities be encouraged and imitated by other African countries that have the capacity and the will.**
- 15) **That each year, African countries select a city to be designated the Cultural capital of Africa.**

Fifth Session: **Governmental institution with regional, Pan-African and International perspective, and intergovernmental organizations**

Chairperson: **Lupwishi Mbuyamba (UNESCO)**

Rapporteur: **Ousmane Sow Huchard (DAK'ART)**

123. Presentations of certain governmental and intergovernmental organizations in the continent enabled participants to better understand how the policies, strategies and experiences of financing culture in Africa are conceived and implemented and threw light on the difficulties met in the application of respective programmes and on the place and role of government and alternative sources of finance.

124. The Symposium took note of the experiences concerning the following: DAK'ART, FESPAM, FESPAD and MSAD on one hand CICIBA, MASA, CRAC, EACROTONAL and Itinerant College, on another hand.

125. The first series of presentations were on governmental organization with regional, panafrican or international scope. These national organizations mostly sprung up in the 1980's when the economic crisis led to lethargy and the dissolution of multilateral cooperation intergovernmental organizations. This gap was filled by these national initiatives which were created, funded and supported by the political will of

certain african governments. The best known example is Ouagadougou's FESPACO (cinema); but there is also the same Ouagadougou's SIAO (artisanry); Benin's FITHEB (theatre); Ghana's PANAFEST (music and performing arts); Harare's SAFF (cinema), Tunisia's J.C.C in Carthage (cinema), Tanzania's cinema and music festival in Zanzibar, Congo's Ngwomo Africa (music) who were however absent from the symposium.

126. The second series was on intergovernmental organizations which are nearly all either dormant or dissolved because the member states do not pay their contributions. The best known cases are the African Cultural Institute (I.C.A.), and the EACROTONAL.

DAKART: The Biennial of contemporary African Art (Dakar, Senegal)

127. The biennial of Contemporary African Art, also called, the Pan African Festival of Plastic Arts, was initiated by the Ministry of Culture of Senegal, in response to the strong need expressed by Senegalese Plastic Artists, who have always wished to see their capital resolutely engaged in the promotion of the best of arts of the continent. Five editions were held in 1990, 1992, 1996, 1998 and 2000.

128. A Scientific Council draws the general programme of activity and defines the modalities of implementation and selection of artists participating in the official exhibitions, nominates the international selection and international Jury Committee members, and lays forth the conditions and methods of assessment.

129. A General Secretariat undertakes the activity by managing the financial resources, infrastructure and human resources organized in the various technical committees coordinated by the General Secretariat.

130. The General Secretariat, which is a department attached to the Cabinet of the Ministry of Culture receives an annual budgetary allocation of 25 million for its normal administration.

131. The event is financed on the basis of a draft budget prepared by the Secretary General and submitted to the Minister of Culture who signs all financing requests addressed to the financing institutions of bilateral and multilateral cooperation, and to diverse other partners at the national level. The budget drafts of the last three events amounted to about 600 million CFA francs of which the financing has never exceeded 80%.

132. The financing plan of the budget of DAK'ART is presented as follows:

National sources

The State of Senegal	25%
City of Dakar.....	10 to 5%
Ministry of Tourism.....	5 to 30%
Sponsoring.....	0.5%

Multilateral Cooperation

European Union.....	50%
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Agence de la Francophonie.....	1 to 0.2%
UNESCO.....	0.1%

Bilateral Cooperation

French Cooperation.....	10%
Belgium French Community.....)	
Canada.....)	0.2%
China Republic.....)	

133. From the 5th event, it was noted that there is a decline in the contribution of most of the partners with the exception of those of the European Union and the State of Senegal which have both remained stable. This has made the Scientific Council look for alternative funding services to sustain financing of the Biennial, which despite everything has succeed in being the greatest meeting place of Plastic Arts of the Continent, with the creation of the 1998 event of a MAPA: African Plastic Arts Market.

134. Sponsorship by enterprises appears to the organisers of the Biennial as one of the alternatives to the problems of culture financing. The debates, started during the 1996 event, attracted the attention of the Senegalese legislature which passed a law creating the Foundation of Public Utility in Senegal. What remains now is to give legal backing all over the entire continent, to “Sponsoring”.

FESPAM: The Panafrican Music Festival(Brazzaville, Congo)

135. Since the first Panafrican Festival of Culture held in Algiers in 1969, it has not been possible for the OAU to organize a new edition because of the high costs involved. In 1976, the OAU therefore adopted resolution CM/Res-509 (XIII) recommending that thematic festivals be organized every two years instead of a global festival for all artistic and cultural disciplines.

136. The OAU conceived and handed over the organization of the first edition of FESPAM to the Republic of Congo in august 1994 in Brazzaville. It then proposed that Congo take over FESPAM, a public cultural and scientific organization, and Congo accepted to do so.

137. FESPAM is administered by a steering committee made up of the Republic of Congo, the OAU, UNESCO, CICIBA, the Democratic Republic of Congo, and the C.I.M.. The general secretariat is headed by a Commissioner General.

138. The organization of the festival in 1999, in a civil war situation was a real challenge which Congo did everything to live up, thanks to the political will of the high authorities in the country.

139. Among the contributions recorded in 1999, one needs to mention, the OAU subsidy (75,000 dollars) and the great support received from Libya.

140. The petroleum companies were approached as an alternative to public financing. This enables them to clear their conscience as they had been accused of having financed civil wars. For the second edition of 1999, following the green light given by the OAU, Congo released 1 billion 100 million:

- 800 million were used to purchase equipment and the financing of the organization ;
- 323 million were released after the Festival

141. How to finance the third edition of 2001? It is proposed to:

- 1) Pass a law reserving 2% of the petroleum revenues for the financing of culture, social infrastructure, environment, etc.**
- 2) Entrust the organization of the African Record Market MUSAF to the firm SONY;**
- 3) Hire the facilities of MUSAF to supply the operating budget.**

142. The restructuring of the General Commission will bring about a re-evaluation of some technical and cultural aspects, as follows:

- Establishing the Pan African Museum of Music, as a basis of Pan African Musicology Centre;
- reinvigorating the scientific Department;
- establishing a Communication, Public Relations and Marketing Department in order to better promote FESPAM and its activities.

143. The budget for the fiscal year 2000 is presented as follows:

<u>Total budget:</u>	1,187 billion CFA francs
- Investment.....	252 million
- Operating cost	520 million
- Payment of the debt of second festival	415 million

144. To strengthen the financing of culture in general and FESPAM in particular, the Minister of Culture requested that from the amount of 587 billion estimated with the World Bank for the reconstruction of the City of Brazzaville, 10% should be allocated to culture.

FESPAD: Panafrican Festival of Dance (Kigali, Rwanda)

145. Like FESPAM, the Pan African Festival of Dance (FESPAD) was also established by the 67th Session of the OAU Council of Ministers.

146. The draft budget of FESPAD 2000 prepared with the assistance of UNESCO is broken down as follows:

- Secretariat	7%
- Public Relations/Advertisements	4%
- Logistics	5%
- Other costs (transport....)	3%
- Creation Work of the Festival	10.6%
- Seminar	7%
- Communication	14%
- Lodging of hosts for 8 days	10.6%
- Performances (70)	28%
- Participation of VIPs in FESPAD	18%
- Contingencies	5%

147. The speaker did not present the budget amount for the festival, nor the respective contributions by the States, communities and international partners.

148. He however appealed for support for culture in general, and for FESPAD in particular since the 1994 Rwanda genocide is one of the consequences of the country's "cultural and ideological isolation" and the "erosion of values". But it is also rwandese culture that contributed to the arrest of the genocide. This is why, the government and the people have "decided to fight against the culture of genocide by all means" including through a dance festival, he continued.

MSAD: Senegalese Manufacturers of Decorative Arts (Thiès, Senegal)

149. Senegalese Manufacturers of Decorative Arts (MSAD) are located at Thiès, 80 kilometres from Dakar. At the beginning, the structure was an administrative set up, which was later changed to a public industrial and commercial institution.

150. The presentation on MSAD illustrates an experience of financing a public cultural enterprise that needs to be straightened. The interesting thing about the case has more to do with innovative financial intervention mechanisms than with the amounts allocated.

151. The context: In december 1980, the manufacturers were confronted with management difficulties. Faced with this situation, the senegalese authorities decided to develop a recovery plan articulated along the following axes:

- **a more dynamic and aggressive commercial activity in the international market;**
- **an improvement of productivity (organization of the production line and optimal utilization of personnel);**

- **a policy of spreading out the costs of structures on other products by the diversification of production.**

152. In the case of MSAD a body endowed with moral authority and financial autonomy, public funding mechanisms were identified and applied as accompanying measures for the company's recovery plan. **These funding mechanisms were as follows:**

- **direct classic funding from operation subsidies and the undertaking by the State of investment costs ;**
- **indirect funding through treasury overdrafts from the public coffers, increase in the volume of MSAD products purchased, a transfer of costs to the State structures and branches ;**
- **administrative subsidies.**

153. Procedures for mobilization of subsidies followed the same rigid public accounts rules, which are incompatible with the diligence constraints of the commercial sector.

154. Investments made on State budget: this concerns operations contained in the economic and social development Plans whose funding relies for the greater part on international cooperation. However, given the "economic non-profitability" of the cultural sector, this cooperation was rarely channelled into the funding of cultural infrastructure.

155. Faced with these constraints, the State had put in place an important support programme with a view to facilitating the implementation of a recovery plan. It was as follows:

- a) **As far as investment costs are concerned, the State was undertaking the costs relating to diversification of MSAD products (workshops on serigraphy, lithography, mosaic, batik and ceramics) ;**
- b) **Subsidies for the operations costs were modulated on the evolution of staff costs, with consideration for the company's social objective. Concurrently, staff costs were reduced by the laying off of non productive officers, and by the transfer of civil servants and comparable categories from MSAD to the state ;**
- c) **Treasury advances were calculated up to a maximum of the company's debts with the State in order to ensure regular payment of salaries ;**
- d) **As far as the development of international trade policies were concerned, a transfer of operations costs to the State was effected;**
- e) **The law stipulating 1% for the decoration of public buildings by the acquisition of art objects was strictly respected.**

156. Results obtained: The table of evolution of the management of the company for the period 1980/1986 shows an inversion of trends.

157. These results are a combination of different indirect funding mechanisms, mainly the "transfer of costs mechanism". In fact, assistance from the network of Senegal's Ambassies abroad, as well as from the Senegalese Centre for External Trade, which financed a study of Swiss and Benelux countries' markets, resulted in MSAD's implantation in high potential countries like the USA, Canada, and Switzerland. At the same time, the State was helping establish the image of MSAD, by bringing in personalities like the the Japan's imperial couple.

158. Concerning studies prior to the diversification of production, UNDP funded UNIDO, ILB and UNESCO experts. On its part, the Francophonie Agency undertook training in ceramics and carpet weaving techniques. The latter was done in Tunisia.

159. Limits of the experience: The invariable limiting factor remains dependency on the State at the financial and decision making levels. For instance, the second phase of the recovery programme was interrupted, because of the State's not favorable arbitration over a credit line opened by UNDP: the MSADs were competing for funding with a drought programme presented by the ministry of Water and Forestry. In addition, an increase in public servants' salaries also meant additional costs to the company.

160. As a result of these two combined factors the MSADs plunged again into management difficulties pushing the authorities into privatizing the establishment.

161. Revealing factors and possible adaptations: The experience demonstrated that public funding can develop management dynamics if the procedures and means are coherent with the company's action plan, notably a project's implantation or consolidation phase. However, this requires a concrete political will.

162. The measures accompanying such an approach would be:

- 1) the reduction of financial resource allocation procedures by the establishment of a Cultural Development Fund where all resources meant for cultural development would be deposited.**
- 2) the development of mechanisms capable of reducing the demands of public accounting procedures (opening a deposit account in a bank for instance).**

163. Because of the volume and the critical margins of investments returns, this model could be conceived for a region or a sub-region within the perspective of economic integration and/or the development of an african cultural market.

CICIBA : International Centre for Bantu Civilisation (Libreville, Gabon)

164. The bantu peoples, which CICIBA serves, are today spread out in about twenty countries. They constitute an old civilization zone with advanced food technologies

based on hunting, fishing and agriculture; a multifarious artisanry based on pottery, stoneworks, woodwork, ironmongering, gold, copper, tin, and bronze techniques. In spite of the diversity of ethnic groups and surroundings, the foregoing constitute a community of traditions based on an identity of the vision of Man and the universe, rites of divinity and ancestors, arts (sculpture, painting, literatures, music and dance), the use of the bantou universe, the exploration of vegetable, mineral and animal worlds. All the riches flourishing in the bushes and oral archives should be brought out by the researches that CICIBA undertakes.

165. The weight of history represented by centuries of creativity, the demographic weight of about 150 million men and women speaking 450 bantu languages, is a real challenge for CICIBA. The Centre's task is to create an awareness among these diverse peoples, of their common linguistic and cultural identity in order to develop their potential for the benefit of the whole of Africa and the international community.

The creation of CICIBA

166. It is on the 8th of January 1984 that ten (10) States signed the CICIBA convention thus becoming members of CICIBA. These states are: Angola, the Central African Republic, Congo, the Comoros, Gabon, Equatorial Guinea, Rwanda, Sao-Tomé Príncipe, Congo (the DRC) and Zambia. Cameroon joined them in august 1995.

167. The organization comprises the departments of archeology, traditional medicine, linguistics and oral traditions, ethnomusicology, museology and cultural production, a data bank and a library.

Member States' contributions

168. During the first four financial years, seven states out of ten contributed at least once to the operations budget, which was quite a tangible mobilization.

169. Because the agreement requires that the host nation contributes a major share of the regular resources, it was decided that Gabon contribute up to 65% of the annual operations budget, the remaining 35% being divided equally between the other members. This provision enabled the Centre to avoid budgetary problems in the first years of its existence. That was until the member states started experiencing economic problems which led them to reduce their actual contributions.

170. During the first two yearly development programmes 1984 - 1985 and 1986 - 1987, CICIBA managed to make the Continent's first data bank operational. In the third development programme, 1988-1989, it opened computerized sites, micro stations, in each member state. The museum department organized five Biennial exhibitions on Contemporary Bantu Art. A production and distribution service and an islamo-bantu section complete the array of programmes implemented.

Budget estimates and actual budget

171. The financial crisis affecting the Centre's member States and the host country has led to a reduction in the budget. From an estimated annual budget of one billion CFA francs (1,428,000 US\$) at the beginning, reduced to 440 million CFA francs today, effective implementation is between 70% and 50%. The reduction of the estimated budget means that the funds destined for programmes will be reduced. Traditionally, a third of the budget is allocated for personnel, another third for general administration and the last third for programmes, the rest of the resources needed for the implementation of the programmes being sought from extrabudgetary funding such as external partners. An international cooperation promotion policy is therefore indispensable to fill the deficit thus created.

Construction of a permanent headquarter.

172. The government of Gabon had already started construction works on a building complex in April 1985 at a cost of 7 billion CFA francs. The works have currently stalled.

Partners' contributions

173. For the implementation of its programmes, CICIBA created a large network of international relations. The main partners are: the Commission of the European Communities, the Islamic Education, Science and Culture Organization (ISESCO), the International Francophonie Agency (AIF), France, the USA, Canada, Germany, Japan, the UNDP and UNESCO.

CRAC : Regional Centre for Cultural Action (Lomé (Togo))

174. The Regional Centre for Cultural Action (CRAC) is a training institution created in 1976. It is part of the specialised organs annexed to the former African cultural institute (ICA), itself created in 1970 and dissolved in 1993.

175. From 1976 to 1992, the Centre, located in Togo, trained more than 400 staff taking long and short courses as well as those taking refresher courses (administrators, counsellors, journalists and cultural planners).

176. CRAC used to depend on the Management Board of I.C.A based in Dakar, Senegal. It therefore found itself paralysed because of the difficulties that led to the dissolution of the ICA.

177. However, faced with the needs of States wanting to pursue their national senior level cultural staff training policies, it was imperative and urgent to relaunch the Regional Centre for Cultural Action.

Contributions from interested States

178. Contrary to the old system where funding for training was deducted from the statutory contributions meant both for ICA operations and its annexe organs, it is these days mandatory for each interested State to directly pay for the number of students it sends to CRAC. In the past, even trainees from States which did not contribute were accorded the same advantages as the others.

179. Since 1997, each concerned State mobilizes its own resources and deposits the sum of five million five hundred thousand (5 500 000 F) CFA francs necessary per student per year with CRAC. Depending on the means at its disposal, States will determine the number of students they send to each course.

180. This new funding formula caters for the total student training costs (tuition and boarding) but excludes transport costs to and from CRAC at the end of the training.

181. In order to support and consolidate the relaunch, Togo, which hosts the Centre and manages the institution, allocates a subsidy to CRAC, part of which covers operations costs and the other, training costs of its nationals.

182. On the basis of a study carried out by the Togolese ministry of Culture, the real costs of training a cultural counsellor for two years, all costs included, comes to fourteen million seven hundred thousand (14 700 000) CFA francs. The cost was however reduced to ten million five hundred thousand (10 500 000) CFA francs in 1997 but it increased to 11 million (11 000 000) CFA francs in 1999.

183. The State contributions cover two essential items.

- a) Tuition and boarding. This item takes about 87% of the contributions and covers training costs.
- b) The Centre's administration and operations. This takes up about 13% of the contributions.

184. The dissolution of the ICA gave CRAC autonomy in fact. It remains a regional intergovernmental organization. Togo did not make it a national structure or a public service open to other States.

185. In the current context, policy recommends that 3/4 of the countries' contributions be directly invested in training leaving the rest to cover other functions and operation costs.

Extra-budgetary funding of training.

186. At the multilateral level, the absence of solidarity between african States constitutes a serious handicap to the funding of training which organizations like UNDP, the Francophonie Agency, UNESCO, the European Union, the World Bank, Foundations - etc could provide. Resources meant for cultural development which are available in these multilateral organizations are badly utilized.

187. In 1992, when the former African Cultural Institute was dying, UNDP was ready to give it the oxygen necessary for its revival provided that the member States accepted that less than 0.01% of UNDP funding for their cultural sector development programmes be deducted for this purpose. The amount of this deduction could have replenished up to 2/3rds of ICA's coffers, with the member States topping up the rest. Countries rejected the proposed formula.

188. In 1998, in appreciation of the will of the Africans to relaunch CRAC, UNESCO's Director general at the time, proposed, to the member States interested in CRAC activities, to automatically deduct ten thousand (10 000)US\$ from each country's Participation Programme which should have been directly paid to CRAC so that at least one student per country could be trained. Once again the member states rejected this proposal.

Self financing

189. CRAC cannot survive only on aid from its partners: it cannot also only count on member States contributions indefinitely either. It therefore needs to diversify its sources of funding by offering services for instance.

EACROTANAL : East African Center for Research on Oral Traditions and African National Languages(Zanzibar-Tanzania)

190. The Eastern African Center for Research in Oral Traditions and African National Languages (EACROTANAL) was set up in 1977 with the objective of promoting research, study and dissemination of oral traditions and African national languages at a sub-regional level.

191. To date, the following remaining 9 states are members of EACROTANAL Burundi, Comoro, Ethiopia, Madagascar, Mauritius, Mozambique, Somalia, Sudan, and Tanzania. The Centre recorded some noteworthy achievements in the early 1980s. then it lost its momentum and began to decline slowly but systematically until it was no longer functional.

Budget and financment

192. EACROTANAL was envisaged to have three main sources of income, namely:

- **Contributions from member states ;**
- **Assistance from UNESCO, OAU and donor agencies ;**
- **Income-generating (self-reliance) schemes.**

193. Contributions from member states were the most crucial. The contribution rates were based on the OAU formula ; hence, they took into account the size of the country, its population, and its economy.

194. If every member states had honored its commitment, the total contributions would have amounted to almost two thirds of the total annual budget of about US \$ 400,000. Unfortunately, this was not to be. In the 1980s only Ethiopia, Madagascar and Tanzania paid up their contributions consistently. Cries of lack of funds and members' failure to remit their contribution appear consistently in all the secretariat report and documents throughout the 1980s.

195. At one time some member countries complained that shortage of foreign currency contributed to the failure to remit their contributions. It was therefore decided to open local accounts in each member state so that member countries

could contribute a half of their dues in local currency. Yet even this trick did not work; many countries still continued to default on their payments.

196. EACROTANAL managed to establish links with more than 33 cultural organizations and institutions. Between 1977 and 1987, EACROTANAL received generous financial support from various sources: UNESCO, SIDA Sweden, Saudi Arabia, and the OAU.

197. These donors would probably have continued to help had EACROTANAL and the member states shown more initiative and greater efforts at self-reliance. Unfortunately, these efforts were not greeted with reciprocal zeal on the part of EACROTANAL.

Income generating activities

198. Five income generating projects were envisaged:

- a) **Meeting and Conference facilities**
- b) **Lodging and Cafeteria facilities**
- c) **Sales and exhibition Museum**
- d) **Editing & Publishing**
- e) **Audio-Visual Unit**

199. Unfortunately, the Centre collapsed before these activities (except d) could really take off.

200. The following five factors, among others, have contributed to the steady retrogression and eventual failure of EACROTANAL.

- **Weaknesses in the Charter that established the Centre;**
- **Perennial shortage of funds ;**
- **Leadership problems;**
- **Staffing problems ;**
- **Political interference.**

201. Almost all of these factors had something to do with the multilateral set-up and funding of the Centre.

The Nature and Functions of EACROTANAL

202. The Charter is not clear whether EACROTANAL's primary mandate is to conduct research or to sponsor, coordinate and facilitate research. The Centre apparently tried to carry out both objectives without the means or the human resources to do so, and ended up achieving neither. The following factors also seems to have contributed to this state of affairs.

1. **The general economic and political environment was not conducive. (economic slump, war or political upheavals);**
2. **Some members probably did not feel that they were benefiting adequately from the Center's activities;**
3. **The apparent mismanagement of the Centre, culminating in the abscondment of the Executive Director in 1994, also made members lose faith in EACROTANAL;**
4. **It is argued by some member states that the contributions were too high for some of the countries; lower rates would have drawn a more positive response;**
5. **Finally and most important, political will and commitment to the Centre and, for that matter, to African cultures and languages, seems to have been inadequate or lacking among some of the responsible leaders of the member states. Hence, whenever a committed leader was in power, the Centre would enjoy patronage, but when a new leader (be it a president or a minister for Culture) took over, the patronage would be withdrawn and contributions would cease. Disregard for our cultures and languages, i.e. for our being, is unfortunately a pan-African sickness; and the failure of EACROTANAL is in part a reflection of this malaise.**

203. Multilateral financing, as the experience of EACROTANAL reveals, has a number of pitfalls that ought to be clearly addressed in the charters that set up such organizations. Hence, multilateral financing, while welcome and necessary, cannot possibly be a panacea to the problems of cultural financing.

MASA: African market for performing Arts (Côte d'Ivoire)

204. Created in 1993 by the Intergovernmental Francophonie Agency, MASA's objective is to promote works of African artistes and to strive for their integration into the international dissemination network in order to contribute to economic and socio-cultural development in Africa.

205. It is the only panafrican artistic event which combines a performing market, a professionals' forum and a festival. It takes place in Abidjan, Côte d'Ivoire, every two years, at the end of February of every odd year. More than a hundred artistic groups are drawn from theatre, dance and musical disciplines all over Africa.

206. Its objectives are as follows:

- to make the best african theatre, dance and music productions and their artistes' known and stimulate the circulation of these productions within Africa and throughout the rest of the world.

- to support, assist and develop the creation as well as the dissemination of african theatre, choreography and music.
- to organize appropriate professional refresher courses for the creators, disseminators and technicians of African performances.
- to contribute to promoting the status of artistes and their copyrights.

207. MASA offers the best artistic groups in dance, theatre and music the opportunity to present their productions before international promoters, with a view to establishing private professional contacts which may lead to performance tour contracts and production and sound support. The results obtained are evaluated thus: at least 60% of the groups participating in MASA have signed contracts hence the increasing interest shown by african artistes and countries in the project:

- **MASA 93:** 33 artistic groups from 16 countries performing before 416 promotion professionals.
- **MASA 95:** 38 artistic groups from 17 countries performing before 575 promotion professionals.
- **MASA 97:** 47 artistic groups from 21 countries performing before 438 promotion professionals.
- **MASA 99:** 48 artistic groups from 22 countries performing before 466 promotion professionals.

208. The fifth edition will take place from 3rd to 10th march 2001 at the Palais de la Culture in Abidjan. The OAU is likely to contribute 30,000 US\$.

209. MASA is funded by the Intergovernmental Francophonie Agency to the tune of 90%. Certain international organizations like UNESCO and ADAMI also participate in the funding. Funds are also being solicited from others organizations such as the European commission, the OAU, the ISESCO, the Commonwealth, etc.. Funds are also being sought from the private sector and sponsors. For the 1999 edition, the total budget of 970 million CFA francs is broken down as follows:

- | | | | |
|---|---------------|---|------------------------|
| - | AIF | : | 700 million CFAF - 72% |
| - | Côte d'Ivoire | : | 220 million CFAF - 23% |
| - | UNESCO | : | 60,000 US dollars - 4% |
| - | Other | : | 1% |

210. MASA is still seeking funds for strengthening the quality and number of groups at future editions on the one hand, and to carry out the activities programmed for the development of living arts both upfront and downwards.

211. MASA, an international programme, is governed by a convention and an organic text: it is administered by its own organs which are:

- The Board of Directors;
- The International artistic Committee
- The Management staff

212. Its relations with Côte d'Ivoire are defined by a hosting agreement signed on the 20th February 1999.

213. Côte d'Ivoire accepted to host the first edition and house the headquarters of the project. Concretely, Côte d'Ivoire's commitment involves:

- provision of a two building headquarter covering a surface area of 200m², situated at the heart of the administrative district of Plateau.
- provision of 4 officers seconded from the ministry of Culture, whose salaries are paid from the State coffers;
- an annual budgetary contribution made every year.

Sixth session: Individual private creators, private companies and professional associations

Chairperson: M.S. Sarr (Senegal)

Rapporteur: Prof D.Duvaouroux (University of Paris I)

214. The session was devoted to the presentation of diverse experiences of private companies, associations of producers and researchers, associations of production and dissemination.

215. Some of these experiences look like real commercial successes. The "African Heritage" cycle (Kenya) demonstrates, in this regard, the effectiveness of an organization capable of promoting African art and artisanry internationally. This promotion, which comprises a festival, galleries, shops and a network of international agents, offers openings to local production ensured by small production units. The project is supported by various private companies (Airlines, Hotel chains ...), and also public organizations (World Bank, the state).

216. The Kuxac Company, (Côte d'Ivoire), is a demonstration of the possibility of internal growth of a cultural company as long as dynamism supports a coherent project. As a producer of cultural goods (videos, records ...), the company also produces events (concerts, commemoration ...), without waiting for hypothetical public funding.

217. These success stories contrast, however, with difficulties met by numerous other projects.

218. The Ethiopian company Mega corporation, specializing in publishing and printing, has met difficulties in trying to obtain profitability from a local clientele whose

purchasing power is very weak. Recourse to external financing seems difficult given that such financiers often want to steer projects towards their own objectives. This is a clear demonstration of the problem of financing a cultural company producing objects meant for the local market.

219. The Manufacture Senegalese of decorative arts (see 5th session) constitutes a good example of the difficulty of reconciling laborious public accounting requirements with the pace and flexibility needed to produce cultural goods and services. On the one hand, private funding is often insufficient; but on the other, the constraints imposed by public funding often leads to a reduction in private funds.

220. The interventions of some artistes gives the impression of a "Godforsaken lot" and underscores the insufficient consideration accorded to the realities of artistic work.

221. The pan-African association of Anthropologists demonstrates how difficult it is for an association which develops research work, to source funds, inspite of the urgent usefulness of its action (educational reform programmes; recollection of disappearing cultures). In particular, the ETHNONET project, which consists of creating an ethnic database which can be a very useful source of information for preventing conflicts, should be able to source funds.

222. The initiatives reported from the Democratic Republic of Congo, underscore the difficulty of continuous funding in a troubled political context. This applies to both the never available public funding as well as private funds. **It was recommended that African countries undertake to condemn the looting of cultural objects during conflicts.**

223. All these examples show the usefulness of an association like Business and Art South Africa (BASA) (see 7th session) whose role is to convince both private companies and public authorities of the role of art in society. This association serves as an interface between artistes, private companies and public authorities. It sources funding for artistes' projects and also finds artistic projects for private companies upon request. This association, which can access multiple sources of funding, including donors, is an example to be followed.

224. Below is the summary of the main presentations :

AFRICAN HERITAGE PANAFRICAN GALLERIES (Kenya)

225. In a study called "Africa can compete" by the World Bank, African Heritage has been described as : « the largest and most organized craft wholesale and retail operation in Africa. (African Heritage) is known for the high quality and good design content of its products. It is a pioneer, having raised African handicrafts from the level of souvenir trinkets to objet d'art with world class appeal ».

226. African Heritage was founded thirty years ago in Nairobi. It is the collective name for a complex which includes two Pan African Galleries and restaurants in Nairobi, shops in the Nairobi National Museum and the Karen Blixen Museum in Nairobi, and shops in Zanzibar(Tanzania) and Cape-Town(South Africa). African

Heritage supplies art, handicrafts and jewelry to more than 40 other outlets in East Africa.

227. It has agents in other parts of the world with a wholesale and retail gallery for African Heritage in Paris, agents in Italy, Spain, UK, the United States and Japan. It supplies shops and galleries in many other countries as well.

228. African Heritage also imports art, crafts, clothing, textiles and gift items from more than 20 other African countries.

229. It has design and production facilities with up to 500 craftspeople and other employees engaged primarily in the design, production and finishing work of its exclusive handicrafts and jewelry. Individuals, family groups and small cottage industries produce semi finished goods from prototypes given to them from African Heritage. Finishing touches are put on the crafts and jewelry at African Heritage Craft centers for export to all parts of the world.

The African Heritage Concept

230. African Heritage strives to promote, emphasize and preserve all aspects of African culture.

231. Through combining the performing arts of Africa with its visual arts, the African Heritage concept has been called « theatrical merchandising », or « cultural merchandising » by some writers. The Museum Store Association of the United States has stated : « African Heritage imports more than art... it has gone far towards accomplishing the goal of invigorating the Kenyan art market, sustaining native traditions and encouraging worldwide appreciation of African culture. It is both a successful import business and a gracious envoy for Africa.

232. The primary elements in the African Heritage Concept are:

- **Authenticity**
- **Integrity**
- **Accessibility**
- **Functionality**
- **Educational**
- **Presentation**
- **Theatricality**

African Heritage Jewelry

233. The African Heritage Jewelry workshops were established in Nairobi over 30 years ago and became part of the present African Heritage complex in 1972. There are now 5 different lines of jewelry for contemporary wear produced for the world markets exclusively from these workshops.

234. African Heritage Jewelry combines contemporary design with ancient beads and elements of African personal adornment.

Kenya's African Heritage Festival

235. The main promotional vehicle of African Heritage is Kenya's African Heritage Festival.

236. This festival has traveled to many parts of the world promoting African culture, crafts and tourism.

Financing Kenya's African Heritage Festival

237. Kenya's African Heritage Festival combines tradition with glamour in a framework of African culture. For most performances of Kenya's African Heritage Festival, the show is combined with a Pan African dinner, and tickets are sold to the public. African Heritage presents an African Heritage Night sponsored each year by a local Hotel and often to benefit a specific charity or other cause. The show is also presented regularly for special tour groups like Concorde Group, a group who fly around the world aboard the Concorde, the World Presidents Organization or for special conferences in Nairobi and elsewhere. It is often presented at the African Heritage Theater at African Heritage on Mombassa Road near Nairobi.

238. African Heritage Tours to other countries generally involve financing from 1) Airlines and 2) hotels from the private sector. Airlines and large Hotel chains are interested in using the show to promote travel to Africa. The show is a vibrant and colorful introduction to Africa and more personal and more involving than other forms of promotion through advertising, etc.

239. Private sector financing for the festival depends upon the nature of the function, i.e. for the African Renaissance Show Featuring the African Heritage Collection in South Africa, the primary sponsors were from the telecom industry as the show was presented to welcome delegates to the first major telecom conference in Africa. Other sponsors included the South African Broadcasting Company (SABC) who presented the show on their television network and firms providing drinks for the dinner and the conference i.e. Gilbeys, Coca-Cola and Schweppes.

240. Financing for the 1995 African Heritage European Tour included Lufthansa Airlines, the Intercontinental Hotels, Forum Hotels and the travel agency of Neckermann Reisen along with Jacobs Café and Becks Beer.

241. Earlier tours by African Heritage have been financed by the Kenya Ministry of Tourism, and financing for other tours or performances have been augmented by the Kenya Ministry of Tourism, the Kenya External Trade Authority or the Kenyan Tourism Board.

242. For special events such as the Fiftieth Anniversary of the San Diego Zoo, the Zoo sponsored the festival in conjunction with the opening of a new shopping bazaar with local sponsor from the State of California and the city of San Diego. For the United Nations Fiftieth Anniversary the Festival was presented by UNEP which is headquartered in Nairobi. Events like the « African Summit » or other

African conferences are also appropriate venues for Kenya's African Heritage Festival and arrangements are being made to participate in the Festival Mondial in Holland and in an African Mosaic at the Kennedy Center in Washington D.C.

243. For the recent African Millennium Tour, the sponsors included a wide range of international, government and private donors including : the World Bank through the Kenyan Ministry of Health STI Unit, the Serena Hotels, a consortium of 20 coastal hotels, Kenya Airways/KLM/Alitalia, Barclays Bank, Price Waterhouse Coopers, Smith Kline Beecham, Capital FM, DT Dobie, and Ace Communications.

244. The reason for attracting the strong support of the World Bank, the Kenyan Ministry of Health and pharmaceutical companies was that the fight against HIV/AIDS was emphasized through messages and filmlets on the giant screen provided by the World Bank as guests were arriving and being seated for dinner. Messages from the other sponsors were also shown on the giant screen and they were also given credit for their support on all collateral, i.e. invitations, programmes, menus, posters, and newspaper ads and articles.

245. Thus, the festival combined the spectacle of Kenya's African Heritage Festival together with a passing and serious cause that is now the primary concern of the World Bank in Kenya and many other African countries, i.e. HIV/AIDS. Besides getting the crucial message out to the public, revenue generated from the Festival was used to assist HIV/AIDS organizations.

246. Co-sponsors may include government agencies, Airlines and other organizations with commercial relations with the department store or organizations with a relationship to Africa or an African country.

MEGA: Creative Arts and Advertising Enterprise MCAE (Addis Ababa Ethiopia)

247. Established in 1995/96 MCAE is a private shareholder company functioning under the prevailing business and industry laws of Ethiopia.

248. MCAE is an affiliate member of Mega Net Corporation - a mother company to five sister enterprises (printing, distribution, publishing and electronics).

249. The Mega Network is strongly committed to keen partnership in the promotion, sponsorship and implementation of artistic endeavors and cultural initiatives aimed at shaping public attitudes and reinforcing social values. It hopes to make a difference, exploiting the full potentials of advertising, promotion and sponsorship, as a driving force behind trade, investment and the socio-cultural development of the nation.

250. MCAE's present core areas of activity are : theater and drama production, music performances and production, audio-visual production, outdoor advertising services as well as promotion and sponsorship.

Contexte

251. In systems where the existence of different nationalities is not recognized and appreciated, it is very difficult to expect cultural developments. Culture is peoples' product. If the people have no conducive atmosphere in which to exercise their own culture, thinking of other solutions will be nothing but wish and good will. Therefore, the system of government and the overall political situations have a major impact.

252. In systems where policy is favorable, cultural education and cultural practices could be exercised freely. It is only by ensuring this major factor that we could talk about how to finance or support culture. We should first convince our selves that the ethnic and national contradictions must be addressed. We should first believe on tolerance and accommodation. It is after this that we could talk about the role of individuals or Enterprises in developing culture.

253. In the case of Ethiopia, the existing policy encourages the development of the cultures of the different ethnic groups and nationalities. Different languages are being used as medium of instruction in schools. School curricula have been developed in different languages. To some extent, the mass media endeavors to give special attention to popularizing culture, but the lack of clear direction and adequate resources hamper continuity of this initiative. There are regional and central cultural institutions, but due to the above mentioned problems most of them remain only symbolic.

Enterprises in the Field of culture

254. Until recently, government policy did not encourage Enterprises to invest in cultural activities. For example, dramas, cultural performances, on stage, cassette recordings etc. were taxed up to 47%, while the tax for alcoholic drinks was far less. It was only recently that the tax was reduced to 17%. For this reason, enterprises were forced to look for foreign products and use-translated texts, which are cheaper. This discourages production of indigenous materials and development local cultures and creativity. The existing situation of long time theatre centers and the life of those people with-in them is measurable. Their development and experience isn't inviting.

255. On the other hand, the system based merely on academic excellence, does not recognize cultural activities like singing, dancing...etc which call for more talent.

256. MEGA, for its part, follows the PRP system (performance related payment system). Its payment scheme is based primarily on the talent, popularity and acceptance of the reforms. As a profit making Enterprise, it competes to attract the most effective and qualified manpower and other inputs or elements in the market. It does not deal with monthly payments only, but it also deals with payment on status based; it buys scripts, helps with its recording studio or filming. It also serves as market regulator in the field of art, for the advantage and better pay of artists.

257. The enterprise's main aim is to promote Ethiopian culture. While doing so, it tries, at least, to cover its expenses. The problem is that in order to attract spectators it is forced to mix performances with foreign influence. The strong challenges to our activities are external cultures which operate at nightclub level and in mini groups. They have the financial strength to record and cover media costs. For example, their stage performances are one-person shows with pre-recorded music.

258. The other actors in the field of culture are foreign NGOs. Some local groups operate under these foreign NGOs. It is only through them that they could get some assistance. In such cases the local group works for the interest of these NGOs. It remains dependent. What ever is produced by the local groups is finally polished by the expatriates, in terms of methodology and content. In addition, the foreign NGOs expand and inject their own culture.

259. Another factor in cultural development is the electronic and print media. In Ethiopia the dominant media are owned by the government. Most of the private media are print media. The electronic media are the most all -embracing - for example, the Ethiopian radio covers the whole of Ethiopia and beyond; and the Ethiopian TV covers over 47% of the country. In Ethiopia, it is estimated that there are five hundred thousand (500,000) TV screens. Each screen is viewed by an average audience of 10 people, which amounts to 5 million viewers. The average number of listeners per radio is 5, which adds up to 25 million listeners. These figures show that half of the country's population have access to electronic media. However, when consideration is given to the media involvement in promoting the people's culture, it is quite disappointing. With regard to ETV, all films are imported; local films, though few in number, are not acceptable. The charges and pre-conditions imposed by the media are very burdensome. Dramas and short plays face the same problem. In ETV's air coverage around 25% of its programmes are imported. Ethiopian companies are encouraged to sponsor foreign plays, films, sports ... etc. For private enterprises that are in the field of culture it is very difficult to get access to those media. As a result, 40% of the advertisement insertions in ETV are imported. The justification from the authorities is the quality. The quality of gap should not be exaggerated. MEGA is convinced that the only remedy is to establish alternative media.

260. The other problem is the country's cultural preservation office, the tourism authorities or private tour agencies . They do not want any kind of cultural improvement. Since tourists are attracted by the living style of the remote area population, tourism is seen as an important means of generating income.

Core problems and recommended solutions

261. Though the problems faced in the development of African culture are many and multi-dimensional, some of them may be identified as follows:

- a) **Awareness:** - Lack of awareness of the nature of culture, its impact and significance on the part of most political leaders and most professionals is one of the basic and core problems hampering in African's cultural development.

- b) **Policy:** - Owing to this lack of awareness, many countries do not have clear-cut cultural policies. The absence of well defined cultural policy paralyzes activities in the sector.
- c) **Fund :** - **The absence of awareness and clear-cut policy have a direct debilitating impact on the funds, which would have been piped to the sector. Governments allocate very little budget. The non-governmental organizations and individuals also spend the least on the sector. These meagre funds cannot, all alone bring about effective change by itself in the absence of coordination and clear-cut policy.**
- d) **Training :** - The absence of skilled manpower and training institutions in the sector is a basic problem. It has paved the way for the foreigners. This situation has many disadvantages (distortion, injection of foreign cultures, storage of information in foreign institutions, lack of confidence and feeling of dependency on the part of the African).
- e) **Absence of Coordination:-** Most of African countries' political boundaries were drawn by the colonialists. This has split erstwhile single ethnic groups into different states, and has become one of the primary sources of conflicts on the continent. These conflicts have developed hatred, thereby leading one group to undermine the culture of another group. As a result, war and unrest are becoming synonymous with the African.
- f) **Market:-** Cultural products are very limited because they do not have enough market. In most cases their quality does not change and do not have added value. They are not produced in an attractive way.

PAN AFRICAN ANTHROPOLOGICAL ASSOCIATION

262. Anthropology, the science of humankind, was born during the age of competitive capitalism dominated by radical social and political struggles in Europe against feudalism. The explorations of new lands saw the need to acquire more knowledge on the so-called primitive cultures and traditional cultures; consequently anthropology emerged in late 19th century as the study of the 'other' features, and sociology focussed on modern European cultures. The search for empirical information to advance the colonial enterprise became the object of anthropology. Although the civilising mission of colonial governments was to transform African cultural landscape, the need to understand these cultures, led to the recruitment and employment of colonial government anthropologists – often referred to as hand-maiders of colonialism.

263. Throughout the colonial period anthropologists generated huge amounts of ethnographic information that became the major classics in the domain of politics, social institutions, religious and material culture. The recording of Africa cultures became the hallmark of anthropological investigation. The data generated helped shaped colonial policy. Leading anthropologists recorded the events, the actions, the performances and other empirical indicators of customs and traditions.

264. Nationalists movements of the 1950s through 1970 saw anthropology as an enemy, accusing it of helping to enslave Africa and slowing down the process of modernisation.

265. The modernisation theory saw African societies, African local cultures and anthropology as obstacles to the modernisation process. Consequently local cultures or local knowledge systems were ignored by planners, economists, and policy-makers considering these are constraints to development. The consequence was that all developments projects using western paradigms and models failed to fulfil their desired goals and objectives.

266. The collapse of these foreign models launched a new search for alternative directions, thus opening a window of opportunity to anthropology. Development efforts and experts had failed to acknowledge the importance, and the potential of local knowledge, Local cultures have their own areas of expertise and local knowledge could be used for project planning and implementation. Towards the end of 1980, anthropology emerged as a discipline that could provide alternative solutions. Buzzwords such as “participation or participatory approach” used for many decades by anthropologists began to be further shaped with concept of empowerment.

267. Anthropology, once castigated for being a colonial discipline, gained acceptance and respectability by the end of 1980s. Its utilitarian value, once cherished, during the colonial period, began to gain momentum in the 1980s.

268. A group of anthropologists met in 1989 in Yaounde, Cameroon, to establish the Pan African Anthropological Association. Its main challenge was to re-establish the utilitarian value and contribute to solving Africa’s plagues development problems. The association set the following objectives for itself:

- **To promote the recording of African cultures (urgent anthropology).**
- **To promote and enhance the acquisition of survival skills by young professionals (capacity building-human capital development).**
- **To encourage the exchange of experiences through teaching and research.**
- **To encourage and promote the publication and dissemination of information about African cultures (establishment of Journal African Anthropology).**
- **To participate actively with developers/policy-makers in dealing with the acute development problems of Africa.**

269. In order to achieve these objectives, the associations:

- a) **Institutionalised their annual conferences;**
- b) **Established a training programme for young professionals.**
- c) **Created the Journal African Anthropologists and publishes the proceedings of its conferences.**
- d) **Established a number of comparative research networks in Medical Anthropology, in Population/Culture, in Environmental Impact Assessment and in Ethnicity and Ethnic Conflicts.**

270. In order to provide creative solutions to Africa's plaguing problems, classical training is not enough. With funds from a number of donors (Carnegie Corporation, World Bank, UNESCO) the Pan African Anthropological Association has organised over 10 training workshops and trained more than 150 professionals in data collection and analysis, environmental impact assessment, monitoring and evaluation of ethnic conflicts. These workshops build consulting skills of young professional and also expose them to other disciplinary methods. The objective of the re-training workshops is to turn young anthropologists into cultural brokers; they acquire the skills vital for assisting the process of integrating cultural values and norms into the development progress.

271. Despite the sterile debate that applied anthropology is not anthropology, African anthropologists believe that their participation in the development process will rehabilitate image tarnished by colonialism. The Pan African Anthropological Association is convinced that action-research is the last option for the continent while not forgetting the necessity to engage in urgent anthropology.

272. If the Association developed the comparative network on ethnicity and ethnic conflicts, (Ethno Net Africa) it was with the conviction that anthropology can bring its unique insights to solving some of Africa's problems.

273. The purpose of Ethno Net Africa, ENA is to:

- a) Understand and classify social reform proposals and the implementation process;
- b) Identify the conditions under which selected reforms fail or succeed ;
- c) Develop appropriate measures and methodologies to assess their impact

274. The Main objectives are : To provide a better understanding of the ethnicity and ethnic conflicts in Africa by collecting, and disseminating information in an effort to provide an early warning system and prevent conflicts.

275. **The Specific objectives are:**

- a) Monitoring, study and evaluation of ethnic conflicts in order to minimize and resolve ethnic conflicts ;
- b) Conduct comparative research on specific ethnic issues in a number of African countries ;
- c) Capacity building: Training and mentoring of young scholars ;
- d) Establish and maintain a database on ethnic conflicts.

276. Network of Comparative Research:

- a) country teams use a common conceptual framework, work on similar topics, have common guidelines and procedure for analysis and information exchange;
- b) their analytic work is integrated into database and clearinghouse of narratives abstracts, statistics, bibliography and results;
- c) teams also provide abstracts of Grey literature for inclusion in the database;
- d) results are submitted for Peer-Review.

277. ENA comparisons are designed to achieve the following functions-

- a) **revealing trends in each country and/or within political systems;**
- b) **guiding national policy-making process;**
- c) **anticipating problems in policy formulation or development;**
- d) **disseminating success stories or innovations;**
- e) **facilitating the generation of experiences.**

278. ETHNO-NET Africa Data –Base includes

1. Bibliography Narratives/Analyses, Research Results
2. Ethnic diversity - General Population
3. Ethnic Diversity-Regional Level
4. Ethnic Economic stratification
5. Ethnic Political Stratification
6. Regional Economic Diversity

7. Immigration and Refugees
8. The Legal Framework
9. Ethnic Relations
10. Monthly Reports on Ethnic Relations
11. Directory of participants researchers / country
12. Research Project Up-date

279. Data-base is used

- a) As an advisory/consultant tool for decision-makers, researchers and other analysts ;
- b) For Education and training through case studies;
- c) Design for innovation;
- d) Evaluation of specific policies ;
- e) Analysis of trends and determinants.

THE NEEDS OF CULTURAL FINANCING IN AFRICA:

The African Itinerant College for Culture and Development Perspective

280. As we stand on the threshold of the 21st century when the rest of the world is undergoing fundamental changes bracing for a knowledge-based society and economy, Africa cannot afford to remain on the fringes of tremendous transformation. Africa has to prepare itself for this challenge by firstly looking upon its own resources and secondly seeking international cooperation and understanding to bolster its efforts in crafting the development of its unique cultural endowments while keeping its specific identity. For these, certain areas require our attention.

281. Critical areas with funding needs are the following:

1^o) Research

282. Research will be a fundamental aspect of Africa's effort to tap its rich cultural heritage to promote cooperation and understanding among its people and with the outside world. It is important that research is undertaken into the various knowledge systems, institutions, practices, beliefs and value systems of the various cultures and subcultures with a view to collect, document, store, interpret and analyse them for the benefit of asserting the unique identity of Africa as well as crafting a form of development which responds to the needs, expectations and aspirations of its people.

2°) Cultural Infrastructure Development

283. To enable a country to preserve its unique cultural assets as well as assert its unique national identity, the development of cultural infrastructure is very essential. (museums, art galleries and monuments of the country's material and architectural heritage libraries and archives etc.)

284. The limited amount of funds generated by these institutions have to be paid to central government treasuries. The cultural institutions are robbed of the limited amounts collected for 'beefing up' central government revenue, and yet experience severe expenditure cuts when overall government budget suffers. The situation if allowed to continue could result in catastrophe for African Cultural renaissance which is necessary to enable Africa contribute its quota to the knowledge-based society and economy that is bound to dominate international cooperation in the 21st century.

3°) Training and Capacity Building

285. The situation in most African countries leaves much to be desired about the level of competence of the 'so-called' national experts. Some of them lack relevant training in competent fields, other could not have the opportunity to upgrade their skills in line with current developments in their fields of competence and yet still some well trained experts have to abandon the cultural sector for some lucrative jobs in the private sector and other government departments not directly related to their training.

286. What is therefore required to is design a carefully planned training and capacity development programme to enhance the professional utilization of is human resources capacity, ensure a system of motivation schemes to entice and retain well trained and experienced professionals. For this to happen, the cultural institutions in themselves need to be well resourced materially, physically and financially.

4°) International Cooperation and Networking

287. Another important area necessary to facilitate the development of African resources is the exchange of ideas, experience and information among specialist and institution.

5°) Development of Long Term Cultural Perspective Plan

288 . International (scientific) cooperation is difficult to be funded from the budgets of national governments and hence the need for an international funding mechanism to resort to for supporting such noble initiatives.

289. In order to tap the unique qualities of the cultures and subcultures of the continent, its is important that cultural development programmes and projects are cast in a long term perspective framework to reflect the dynamism and social transformation process constantly affecting cultures.

290. This is a very elaborate but comprehensive process at ensuring that all vital sectors of a nation's culture are taken on board. It also requires long term financial commitment to plans and programmes at levels sometimes beyond the means of national governments.

291. These effort will require the redesign of Cultural policies, ensure their functional linkages to national development policies and faithful reflection/incorporation into government visions.

292. It is obvious from the foregone that among others, five important areas mapped out are vital to the development of Africa's Cultural resources; research, cultural infrastructure development, training and capacity building, international cooperation and networking, and long-term cultural perspective planning require an international response to providing support (financial, material and technical) if Africa is to brace up for the challenges of the 21st century.

293. The different presentations on funding experiences of governmental and non governmental organizations and private enterprises led to the following recommendations:

- 1) **that the mission, objectives, areas of intervention, markets and target public activities programme and funding modalities of each institution be clearly defined;**
- 2) **that the projects be made credible by: a better definition of their missions, organizational structure and appropriate terms of service for staff; more transparent accounting systems ...**
- 3) **that flexible management models and controls of allocated funds such as those used in the private sector be defined;**
- 4) **that alongside the major events, whose budgets are difficult to meet, smaller initiatives which are easier to implement and which cut across national or regional territories be encouraged;**
- 5) **that cultural networks be created and that complementary initiatives be coordinated, especially the two events organized in turn by the two Congos;**
- 6) **that the numerous initiatives undertaken in Africa be preserved through the creation of a sort of conservatoire;**
- 7) **that an encyclopaedia or an atlas of african culture be made;**

ITEM 3: BUDGETARY AND EXTRABUDGETARY RESOURCES, INTERNATIONAL BILATERAL AND MULTILATERAL COOPERATION ASSISTANCE, PATRONAGE AND SPONSORING.

Seventh session :

Chairperson: Ambassador M. Camara (AIF)

Rapporteur: Mr. Kovacs, (UNESCO)

294. The session included presentations on the Ford Foundation, UNESCO, AIF and the African Development Bank.

295. Mr. Damien F. Pwono indicated that as far as the Ford Foundation is concerned, the trend is for a new approach to arts and culture. New opportunities are arising which lead to the development of networks, the non governmental sector, entrepreneurship and the cultural market etc.

296. The Ford Foundation therefore supports the building of new skills and capacities in the area of cultural management and engineering, as well as in the field of cultural markets development. It also devotes efforts towards the creation of an environment conducive to cultural enterprises and leadership, strengthening of regional organizations and to regional and inter-regional cooperation.

297. Mr. Mate Kovacs presented UNESCO's point of view, experiences and her capabilities in funding culture. UNESCO is not a funding organization; it assists in mobilizing funds for cultural activities from diverse sources.

298. The Stockholm Plan of action on cultural policies and development clearly spell out the directions to be followed as far as funding and strategies for mobilization of appropriate resources is concerned. These provisions could serve as a basis for policies which governments need to follow in public funding of culture in order to create an enabling environment for the development of other mechanisms, including in the private sector and international cooperation.

299. Mr. Kovacs then presented UNESCO programmes which are as follows: Regular programme, Participation programme, UNESCO Exchange programmes, International fund for the promotion of culture, « Priority Africa », International Fund for World Heritage, Co-action programme and selected major projects.

300. Mr. Kovacs did point out that the World Bank and WFI have trust funds for financing culture, especially cultural heritage, that can be accessed through governments.

301. In Ambassador Camara's third intervention he gave a detailed description of the funding schemes of the Agence Intergouvernementale de la Francophonie in the southern member countries especially Africa.

302. The representative of the African Bank for Development said that currently the Bank does not fund culture. She, however assured the symposium that in future the Bank will reconsider the possibility of including culture among its priority activities.

303. Presentations and documents from the BASA, Itinerant College and Dr. O. Huchard Sow on sponsorship were also added to the agenda.

304. Below is a summary of the main presentations.

**FOR A DEVELOPMENT OF PRIVATE SECTOR PATRONAGE IN AFRICA.
(Meeting held alongside "DAKART 98")**

305. The consequences of the 1970's economic crisis was a drastic reduction in public expenditure, especially in the social and cultural sector. Bilateral and multilateral cooperation did certainly offer funding for cultural development during this period.

306. Simultaneously, on an initiative supported by the European Union and french cooperation, a daring programme of reflection on ways and means of effectively sustaining the emergence of cultural industries in Senegal accompanied by a forum on cultural professions, meant to define the human resource needs and the nature of training and refresher programmes capable of sustaining SMI and SME in the cultural sector was initiated.

307. On the basis of this reflection around the ways and means of developping patronage as an alternative to financing culture, many examples came up for analysis. If anglo-saxon models have demonstrated their effectiveness, what is happening in France under the aegis of the Association for the development of patronage, the French foundation with its advisory service on patronage, and the French institute, among others, was also followed very attentively.

308. During 'DAKART 98', at the round table on "Cultural Development through Patronage", the imperative need to work together for the emergence and the development of company foundations capable of supporting and completing State policies hard hit by structural adjustment programmes, was reasserted. It is therefore necessary to give legal recognition to patronage and ensure its development by the adoption of fiscal and legal measures.

309. As an example of institutional patronage, the case of the Central Bank of West African States (BCEAO) whose members are Benin, Burkina Faso, Cote d'Ivoire, Guinea Bissau, Mali, Niger, Togo and Senegal, deserves mention. The Bank accepted glowing tributes rendered to it by the artistic whole african community represented at the Panafrican Plastic Arts Festival. By applying the 1% rule which requires that 1% of the cost of each public building project be set aside for its artistic decoration, the Bank was able to realize the ressources necessary for the artistic decoration of its buildings heritage comprising the headquarters and its branches in all members States. Thus more than half a billion CFA francs was injected into the purchase of works of art among artistes in member countries. Thereafter, a BCEAO collection catalogue of contemporary art works was published on the occasion of the institution's 36th anniversary. Through the wide circulation of this abundantly illustrated document, the BCEAO sufficiently played its role as a patronage institution and significantly contributed to the promotion of artistes from the member States and the sub-region.

BASA, BUSINESS AND ARTS SOUTH AFRICA

Art Sponsorship: A South African Perspective

310. When the cultural landscape changed in 1994, emerged the National Arts Council and Business and Arts in South Africa(BASA).

311. BASA's primary objective was to promote and encourage the development of mutually beneficial and sustainable partnerships between the business sector and the arts sector. The vehicle for this was identified as sponsorship.

312. BASA were launched some 2½ years ago, as a joint initiative of national government and leading members of the business sector. It was closely modeled on the former ABSA (now Arts and Business) in the UK.

313. Incorporated as a non-profit company, BASA derives its funding from an annual government grant of R2million (\$300,000), and annual membership fees ranging from R1000 to R10 000 (\$150 – 1500) depending upon the company's number of employees.

The context

314. Historically, business sector funding for the arts in South Africa had emanated from corporate social responsibility budgets, by way of philanthropy or donation.

The current situation

315. In its relatively brief incarnation, BASA faced many challenges itself.

- **Today we have some 85 corporate members.**
- **We have established, with the annual grant from the Government, the matching grant scheme, which supports sponsorship of the arts by business, enabling the latter to maximise their benefits.**
- **We have, with South Africa's leading financial daily paper Business Day, developed the Business Day/BASA Awards for innovative and effective sponsorship of the arts by the business sector.**
- **We have clarified that tax position on arts sponsorship.**
- **Together with the National Arts Council and the Arts and Culture Trust, we have formed the National Arts and Culture Lottery Initiative which is lobbying for an equitable share of proceeds for the arts from our newly launched lottery.**

316. BASA is actively involved in:

- **developing a viable arts marketing strategy and relevant, hands-on training for arts management**

- **a move to “brand’ and promote the arts to the general public through a national media advertising campaign**
- **presenting the case for general informational inserts or fillers on arts and entertainment to run at peak times on national television**
- **promoting the inclusion of high-quality South African performers as opening acts at major sporting events.**

Sponsorship trends

317. While there is currently no comprehensive database in South Africa on corporate spend on the arts and hence little empirical data – it is possible to extrapolate from applications we receive daily for our matching grant funding and, further, from the entries received for the annual Business Day/ BASA awards. On this basis, corporate South Africa expended well over R60million (\$10 million) during 1997 on the arts; the figure increased during 1998 and, as we see new sponsors enter the arts sector, we believe it will continue to grow.

318. Again, based on information to hand, music – choral, orchestral, popular – attracts the largest slice of the sponsorship pie (58%) followed by dance – contemporary, indigenous and classical (14%); film short features and documentaries (10%); theatre and drama (8%); festivals (6%); the visual arts (2%); with craft, literature and poetry receiving the balance.

319. Sponsorship is generally focused in urban, high density areas.

320. The major part of sponsorship spend comes from the financial and industrial sector – the large banks, insurance companies and mining houses.

Sponsorship case studies

- a) Anglo American Platinum (Amplats) and Impala Plantinum (Implats) jointly sponsored the Kaleidoscope Children’s Arts festival in Rustenburg, a town in the North West Province. In a broader perspective, and of enormous value to both companies, the festival has created employment opportunities in an impoverished area, particularly for rural crafters – mainly women. Such economic empowerment –demonstrated through both these examples – is crucial to building a stable society, one in which business and the arts can prosper.
- b) **Youth development** – Total South Africa is one of the main sponsors of the Buskaid Soweto string Project, with naming rights to most of its performances.
- c) **Social issues** – Pharmaceutical giant Glaxo-Wellcome, initially in collaboration with the Market Theatre Laboratory, has since 1995 sponsored the “Broken Dreams” programme countrywide to teach

disadvantaged children (between 10 – 14 years of age) about health issues using drama.

- d) **Direct economic benefits** – The Standard Bank National Arts Festival (now in its 25th year) is the largest of its kind in South Africa. The company links the festival to its marketing and advertising campaigns, building customer loyalty and promoting the bank's image. It takes place annually in Grahamstown, a small university town in the Eastern Cape, one of the poorest regions in the country. An economic survey conducted two years ago showed that the festival brings in excess of R25million (about \$4 million) new money into the region over the 3-week festival period. Visitors, local and foreign flood the area; local entrepreneurs, tour operators, hoteliers and restaurateurs flourish.
- e) **Positioning** – First National Bank Vita Awards programme has successfully positioned the bank across a widely segmented market nationally, building brand awareness and goodwill.
- f) **Building brand loyalty/relationship marketing** – Joko Tea has sponsored the Joko storytelling project for five years.
- g) **Marketing product and service** – Smirnoff sponsorship of the Smirnoff Mule Comedy Festival linked a new product to a comedy platform, over peak holiday season at a high profile theatre.
- h) **Stuttafords Van Lines**, a freight company, consistently sponsor art exhibitions touring the country, by way of free freight for the art works.
- i) **Cause-related marketing** – Plate Glass and Shatteprufe Industries sponsor the PGSI Young Artists' project annually, in keeping with PG Group's bias towards "youth" involvement.
- j) **Hospitality** – JP Morgan sponsored the Alvin Ailey American Dance Theatre to launch its presence in South Africa.

321. From a corporate perspective, these sponsorships are constantly monitored and evaluated. But one of the major spin-offs of these and other sponsorships which should not be overlooked, has been the discovery and development of quality talent in South Africa, and the promotion of the arts in our country and abroad.

322. **Cultural industries** – The department has completed a comprehensive study of 4 major cultural industries, namely crafts, music, film and publishing.

323. **Cultural tourism** – This is a growing trend worldwide – research conducted by government shows that 46% of foreign tourist were motivated to visit our country by its heritage and culture, second only to its scenic beauty.

324. **Looking forward** – There are numerous examples of successful sponsorships, where the corporate sponsor, the recipient arts organisation and the community at large benefit. Some are highly innovative, and it is clear that business is moving not only towards identifying opportunities for its own benefit, but also seeking initiatives that impact directly and positively upon the economy of the country.

325. What has been achieved so far is only the beginning of the journey, but there is growing awareness at a general level of the value of arts and culture to a nation seeking its identity. To quote our President: "... without the arts, we run the risk of becoming a nation of housing and taps.

AIF International Francophonie Agency (Paris - France)

326. The intervention of francophone multilateral cooperation in cultural financing evolves from the very nature of this cooperation. In this respect, it is inscribed in the basic texts which created the first francophonie institutions.

327. Among the francophone institution's major interventions it is noteworthy to mention publishing and oral tradition projects.

328. To date, the International Francophonie Agency has put modern intervention instruments at the disposal of its member countries.

329. The Francophonie delegate presented these instruments, their access and implementation procedures, and conditions of eligibility to them etc..

The Francophone Audiovisual Production for the South.

330. The fund's endowment is about 30 million french francs every two years. Its objective is to promote artistic and audiovisual creation, to raise the qualitative and quantitative levels of audiovisual production, improve the quality of television programmes in the South and to contribute to francophone audiovisual cooperation.

331. Eligibility criteria: the item should be produced (co-produced) by a native of a southern francophone country (compulsory), contain mostly elements from the South (contents, theme, scenario, producers, film director, comedians or techno-artistic staff), ensure distribution in at least 1 (one) southern country (compulsory for televisual products)

332. The applicant may be a legally constituted production company, with capital, a public or private southern television station, a public or para-public institution.

333. In order to facilitate the emergence of new talent, the Agency reserves 10% of the Fund's financial resources, being 1.5 million francs, to assist in the production of an audiovisual creator's very first works.

334. The Agency has two complementary southern film promotion and distribution instruments which are:

- 1) the francophone bursary for southern films (800 000 for promotion)

2) assistance for the commercialization of the films.

335. Assistance for distribution aims at supporting commercialization of the cinematographical or audiovisual works.

336. **Assistance towards artistic creation and dissemination; theatre, dance, music.** This programme supports artistic creation in member countries. Within the framework of its 2000-2001 programmes, the Agency intends to concentrate its resources on the movement of performing arts.

337. Who can apply?

- a) cultural associations or enterprises with a private or public legal status;
- b) organizers of world festivals all over the world (provided they have a legal status);
- c) artistic groups from the member countries (provided they have legal status) participating on a tour or a festival abroad.

338. **Support for cultural industries and enterprises and the Investment fund in cultural industries.** Some obstacles to the development of the cultural industry in southern countries in general and african countries in particular, are worth noting.

- **the low rate of investment in the sector;**
- **the low commercial distribution of cultural products;**
- **the lack of synergy at the regional and continental levels;**
- **the development of piracy and imitation;**

339. **Thus the objectives of the Fund are:**

- **to mobilize resources, from both the AIF and the private sector, for the benefit of the cultural enterprises in the form of participation in the share capital, loans or guarantees, with a view to strengthening national production, dissemination and distribution capacities for cultural products;**
- **to dynamize in this way, a multifarious partnership between cultural enterprises: south/south and/or north/south partnerships.**

340. The Fund intervenes from the production to commercialization since one conditions the viability of the other.

341. Support to cultural enterprises: this involves supporting sound production enterprises and pilot cultural centres.

342. Support for language policies in the southern countries. This support involves:

- 1) language industries and computerization, through the networking of specialists;
- 2) linguistic planning in a southern plurilingual education context.

343. The other francophone instruments for artistic and cultural creation and expression are:

- 1) Reading and Cultural Amination Centres (CLAC);
- 2) local radios: the AIF has installed and renovated 42 in Africa;
- 3) the francophone International Television, TV5, which televises the best francophone programmes on the five continents;
- 4) The International council for french speaking radio-television (CIRTEF), which facilitates cooperation between national radio and television stations and produces works on diverse aspects of african arts and culture;
- 5) the audiovisual programmes bank established by AIF for southern francophone cinema.
- 6) the francophone cinema tours: AIF is often solicited to organize special dissemination operations for southern cinema.
- 7) support given to several cinema festivals and cultural manifestations throughout the world.

THE FORD FOUNDATION

344. The role of cultural institutions in the promotion of sustainable development is now generally recognized by many of your governments. Yet, these institutions that produce and promote artistic creativity and cultural expressions attract less financial support for institutional development.

Problems

345. In Africa, artistic and cultural expressions, although used by leaders for personal political gain, are perceived by many governments as impediments to a development defined entirely in economic and physical infrastructure terms. Although some countries took steps to create cultural institutions and programs, many of these institutions were progressively marginalized and brutally choked with the rise of other socio-economic challenges, dictatorial regimes, ethnocentrism and narrow intellectual

conformity. Similarly, the field of international cooperation focused mainly on socioeconomic needs with little provision for arts and cultural institutions.

Cultural Institutions Portfolio

346. The overarching goal of the program portfolio being developed at the Foundation is to create and sustain an enabling environment for leadership development and proactive local responses to the challenges of globalisation in the cultural sector. In Africa, in addition to what is being funded from Cairo, Lagos, Johannesburg and Nairobi, the New York based program portfolio will support efforts:

- **to strengthen intra-regional interactions and to enhance cross-regional co-operation;**
- **to train and to support a new generation of cultural entrepreneurs-,**
- **to develop a set of regional cultural organisations working to increase opportunities and exposure for independent artists, crafts makers, designers, and writers, as well as media, arts, and culture producers.**

347. In Africa, the program targets (1) intergovernmental agencies, (2) regional networks, and (3) cultural markets. Opportunities are also created for (4) independent organisations that conduct research and provide training, support cultural production and enhance the promotion of artistic and cultural exchanges.

348. Building on the Foundation's long tradition of working with other donors, the New York Office is in consultation with both traditional and new donors in the field of arts, culture and socioeconomic development. These consultations explore opportunities for collaboration with organisations that are reassessing their investment in culture and are exploring new models of cultural intervention .

349. Immediate goals of the initiative are:

- **to reengineer existing regional cultural institutions by strengthening their technical, financial and organisational capacities;**
- **to support the design and testing of innovative systems and approaches for cultural enterprise development and service improvement;**
- **to nurture cultural entrepreneurship through training and professional interactions.**

350. Three integrated regional strategies are conceived :

- **to mainstream culture in regional political decision-making process as it pertains to creating opportunities for broadening a funding base for cultural institutions as well as for enhancing people's access to cultural resources and experiences;**

- to support capacity building efforts of a set of professional networks, including those outside the field of culture that enhance knowledge building and professional development ;
- to develop regional cultural markets in order to stimulate creativity and new business practices in the field of culture and development.

351. In Africa . The Foundation is supporting the efforts of the Organisation of African Unity (OAU) to restructure its fund for culture. The success of this intervention intended to renew the political commitment of African governments and their allies will depend on more than the establishment of proper governance and management system. It will also include the fund’s capacity to attract additional financial resources. In addition, the fund is expected to respond to the needs of professional networks, including the African Council of Museums (AFRICOM) and the African Publishers Network (APNET), that enhance professionalism and advocate for the development of cultural markets such as the Southern African Film and Television in Cape Town.

The initiative capacity building approach targets three critical functions: advocacy, knowledge and services. The initiative supports research, training, outreach programs and the development of tools and systems for professional development, knowledge building and cultural productions.

Budget: \$18 million over a period of six years

Sample of grants:

- | | |
|--|-----------|
| - Organisation of African Unity (Support to restructure An African wide cultural funding program) | \$75,000 |
| - International Council of museums (Support for AFRICOM Second Constitutional Assembly in Lusaka) | \$75,000 |
| - South African International Film and TV Market (support for out-reach activities and international convening of professionals) | \$125,000 |
| - Afrique en Création (Support for International Conference on the State of Visual Art in Africa- Agenda for the 21 st Century) | \$100,000 |
| - African Publishers Network (core-support for the strategic Plan to strengthen indigenous publishing in Africa) | \$150,000 |
| - New York African Film (support for Capacity Building), | \$150,000 |
| - Ethiopian Children Fund (support for African Mosa:ique) (A Panafrican Show Case of fashion, Design and Textile) | \$200,000 |

- University of Ghana (core-support for International Centre for African Music and Dance) \$300,000
- Institute for Cultural enterprise (to launch a think tank on culture enterprise development and train cultural entrepreneurs) \$315,000
- Bellagio Publishing Network (support to develop UBUNTU Pan-African Network for Cultural Co-operation and Development) \$435,000

Risks

352. We are aware of key technical, managerial and financial constraints in the development of the initiative. The appropriation of culture by special interest groups, including politicians and conservative cultural leaders, who are against the commodification of culture or use arts and culture for socio-political manipulations ; the tightening of immigration laws ; the impact of currency risks (monetary devaluation), donor bias, aid fatigue, macro-economic disturbances, technology transfer, political instability; the over dependency on the existing few donors and poor structures, and professionals are some of the key challenges facing the initiative.

353. There is no doubt that the Foundation's investment in technical, organisational and financial capacity building efforts will create opportunities for co-operative engagement, prompting proactive local or regional responses to the challenges of globalisation through strategic alliances and knowledge sharing.

UNESCO: sources, possibilities and experiences of funding culture.

354. In most of the member countries, measures reflecting the priority given, in principle, to culture, both at the level of public expenditure and in terms of initiatives enabling patronage, sponsorship, partnerships or private investments, still need to be taken in terms of national legislation and budgetary practice. In this respect, the 1998 Stockholm Plan of action adopted by the intergovernmental Conference on cultural policies for development serves as a reference. Under objective No5) the Action plan made the following recommendations to member States:

- a) **that they see to the maintenance and increase of financial efforts made at the national level to facilitate cultural development and define, as the need may be, a percentage of the State budget to be allocated to this end, as per the objectives, priorities and general development plans.**

- b) **that they invite local authorities to increase their financial involvement in cultural activities and encourage them to strengthen their role in the area of cultural development.**
- c) **that they conceptualize and develop fiscal frameworks for cultural activities in order to encourage the business community to support cultural development and put in place such mechanisms as public foundations and income generating projects given in trust to cultural institutions, the tourist sector and sports.**
- d) **that they study all appropriate measures in order to ensure that government policies take into consideration the consequences or the foreseeable consequences, in each country's cultural development process.**
- e) **that they invite funding agencies and United Nations programmes, especially UNDP, specialized funding agencies, as well as national and regional financial institutions, to increase their assistance to development projects with a major cultural component.**
- f) **that they allocate adequate resources for training, cultural research and information necessary for the conception and implementation of cultural policies."**

355. These recommendations constitute important directives for the development and implementation of strategies in matters of finance and culture.

356. In order to clearly define their roles and manage the available resources efficiently, public and private actors should possess as much coherent and complete knowledge of the realities, problems, needs, practices, diverse initiatives, partnerships and activities as possible in the field of cultural development.

357. Cooperation experiences and exchanges can bring in substantial contribution to knowledge on the most efficient ways and means in matters of funding culture.

UNESCO's experiences in cultural financing.

358. Among UNESCO's most recent experiences, the following may be noted:

- a) the Oulan-Bator (Mongolia) conference held in October 1994, on funding and privatization in the cultural sector.
- b) The Sofia (Bulgaria) conference of May 1995, on funding and privatization in the cultural sector.
- c) The "Invest in culture in Central Asia" project, launched in September 1996 in Tashkent (Uzbekistan) for the creation of national monographs based on a common methodology.

- d) The creation of the regional Observatory on the financing of culture in central and eastern Europe (Budapest, 1999);
- e) The "Culture counts" conference (Florence, October 1999), organized in cooperation with the Italian authorities and the World Bank.
- f) The on going project aimed at collecting and disseminating exemplary and innovative experiences (Best practices) in matters of cultural financing.

UNESCO's sources of funding and mechanisms

359. UNESCO is not a funding agency. She however, has possibilities of giving technical, financial and administrative support for the preparation and implementation of certain cultural projects and programmes. Other than the regular budget, it has the following instruments (\$ 11.692.4000) for cultural activities in 2000-2001.

- a) **Participation programme:** It complements the regularly planned programme.
- b) **Study Scholarships and trips:** this involves support for training and refresher courses for specialists.
- c) **The UNESCO-ASCHBERG International fund for the promotion of culture and the bursary programme for artistes:** The fund's resources are collected from voluntary contributions. The fund may accept art works or copyrights. The fund may receive trust funds.
- d) **The International fund for World heritage:** The fund's resources are constituted by compulsory contributions of States party to the convention. The compulsory contribution is calculated at one percent of the country's contribution to UNESCO.
- e) **The special "Priority Africa" account:** To give a complementary push to UNESCO's action in Africa, the Priority Africa department has a special account. It assists in the implementation of programmes and projects which are a priority to Africa.
- f) **The extrabudgetary funding bureau or cooperation with sources of extrabudgetary funding:** This bureau's mission is to establish partnerships with sources of funding and development institutions and to mobilize extra resources. In 2000-2001, the bureau will seek to get closer to the United Nations institutions, the development banks, intergovernmental organizations as well as bilateral organizations and private sources.
- g) **Trust Funds:** Funds-in-trust are cash contributions made available by Governments, organizations, private companies or individuals to enable UNESCO to carry out specific programmes and projects

on behalf of the donor within the Organization's fields of competence. UNESCO's main donors of funds-in-trust are Australia, Austria, Belgium, Canada, Denmark, Finland, France, Germany, Italy, Japan, Luxembourg, Netherlands, New Zealand, Norway, Portugal, Saudi Arabia, Spain, Sweden, Switzerland, United Kingdom, United States.

AFRICAN ITINERANT COLLEGE FOR CULTURE AND DEVELOPMENT (UNESCO/IDEP)

360. It is generally acknowledged that much, if not most of the funding which goes to cultural institutions in Africa comes from government sources.

361. Realistically, however, with most African economies facing their toughest challenges, the cultural sector had been badly hit by government austerity measures.

362. This presentation is a contribution to the debate on alternative sources of cultural financing.

Alternative funding sources

363. Once an institution decides to tap alternative sources of funding, there are certain general principles it needs to observe and decide on for purpose of maximum effectiveness:

- a- it must have had a clearly-defined fund raising or grants policy to be approved by its board. The policy must clearly state its fund-raising objectives, plans and institutional mechanism for coordinating it;**
- b- there are likely to be many projects in mind at the time decision was made to raise funds externally, these project ideas must be developed into concrete well-costed proposals ; and**
- c- Decision must be taken whether to have a full-time staff member to co-ordinate the institutions fund-raising or grant - seeking programme, or a committee established to oversee the programme, or a professional firm of Fund Raising Consultants contracted on terms mutually fulfilling to the institution and the consultancy firm, or to establish a development trust whose sole purpose will be to raise money for the institution's capital projects.**

364. The following areas could be tapped for alternative funding :

- a. Publicity, Public Relations and the Print Media; written media, television and radio, paid advertising, talks, fund raising leaflets and brochures**
- b. Business Patronage, Commercial firms give money to cultural institutions for two reasons :**
 - i) They do not expect to get any recognition in return for it. This is

known as patronage.

ii) Money passes to a cultural institution in return for something such as display space, prominent use of the company's name, etc., and we call this commercial sponsorship.

- c. Money from Foundations or Trusts. A grant making Foundation or Trust is a non profit making body. The majority of grant making trusts do not normally go out and look for institutions in need of money. The best way to start is to look into the Internet or Directories of Grant Making Trust or Yellow Pages of Telephone Directories to obtain essential information on them. Also large public libraries or reference libraries will hold copies of such reference materials on Foundations or Trusts.**
- d. Raising Money from special Events. The cultural institution could also organise special events to raise money for specific purposes or projects.**
- e. Money from Trading. The Cultural Institution to come out with a clearly-guided fund raising programme admission fees, selling publications of catalogues of material and architectural heritage, organising temporary exhibitions or mobile exhibitions, printing and selling post cards, brochures, etc. Theatre and dance performances on an entrance-fee basis. Printing and sale of research results. All these sources could be tapped without compromising the professional obligation of the institution.**
- f. Money from National/Local Government and other Sources.**
- g. Non-Governmental Organisations. All NGOs provide country statement of their areas of intervention and target constituency. Knowledge of this could be a starting point to tap NGO support.**
- h. Creation of Friends Society or Professional Association of Cultural Enthusiasts.**
- i. Bilateral and Multilateral Funding. A knowledge of their funding policies, current areas of funding interest, funding approval mechanism, etc. are necessary to ensure success. This information could be obtained from the Internet or through embassies or missions of the respective funding agencies in your country.**

365. One concern with some of these sources especially multilateral agencies is that they could tend to instrumentalize culture at the service of their own development philosophy.

366. In the ensuing debate, several questions were raised regarding the established procedure and criteria for presentation of the requests adressed to those sources, as well as the possibility of funding.

367. The participants also emphasized the need to:

- a) **strengthen women's capacities and participation in artistic creation and promotion;**
- b) **ensure complementarity of initiatives**
- c) **ensure coordination between the centres and training programmes;**
- d) **take cultural realities into consideration, especially in the training of provincial administrators.**
- e) **promote cooperation between funding organizations.**

368. The meeting also noted with interest the Ford Foundation proposed initiative to periodically organize a World cultural forum on current cultural issues.

369. In addition to the directives and recommendations and suggestions made by the funding sources, participants expressed the need for organizations looking for external support to build credibility. In order to do so they should:

- 1) **clarify their relations with the State apparatus;**
- 2) **clearly define principles of cooperation with funding institutions; in this regard there are several options which respond to alternative cooperation needs. They could:**
 - a) **propose activities, results or products which respond to needs, but which are also of interest to funding institutions and which correspond to their particular mission or likes (CRAC is funded by member States essentially on this basis)**
 - b) **break the programme down into specific projects, which can be proposed individually to funding organizations. The objective is to involve each funding agency in a part of the programme related to its area of intervention;**
 - c) **state, for each project, the duration, appropriate funding modalities, the quality expected of the product or the results and the modalities for joint evaluation;**
 - d) **indicate to each donor the list of other possible donors for the same project, product or activity.**
- 3) **periodically organize information and evaluation days which will enable all donors to meet, visit the projects on the ground together, evaluate the relevance of the general project and the projects they are funding in particular and to renew their commitments if need be.**

Eighth session: Major projects and works, and "African presence"

Chairperson: Prof. S. Chifunyize(Zimbabwe)

Rapporteur: Prof. Sengendo(Uganda)

370. This session was devoted to presentations on policy, strategies and funding experiences of major projects, and works, and major institutions whose mission is to make Africa's presence felt outside Africa. Only the UNESCO paper, as well as certain projects funded by the International Francophonie Agency (already presented at the seventh session) can be taken into consideration here.

371. UNESCO's experiences are as follows:

1°) **Cultural heritage: International campaigns**

372. The Action plan for an international campaign adopts a globally integrated and multidisciplinary approach. It is meant for the mobilization of substantial technical, financial and human resources.

a) Egypte (Abu Simbel Nubia Campain) :

373. The Director General launched his appeal for an international safeguarding campaign in 1960 to safeguard the Nubian monuments, campaign which was officially closed in 1980. The grand total, which does not include the Egyptian contribution (undeclared except for the tourist taxes noted below), came to \$ 40,272,506.81. A total of five special accounts were opened, and just over half of the funds were transferred to the special account #3 (Abu Simbel).

374. Sources of funds were as follows :

- i)* In terms of voluntary contributions from Member States, the total contribution in funds from 47 Member States came to \$25,474,052.41.
- ii)* Other member states provided contributions in the form of services (\$419,377.80).
- iii)* Private contributions, mainly from two sources: the American Committee for the Safeguarding of Abu Simbel and exhibitions procured \$7,460,900.27 (with receipts from the Federal Republic of Germany, Japan, the United Kingdom, and USSR each over \$1,000.000).
- iv)* Other: \$6,917,155.94 (including tourist taxes collected by the Egyptian government amounted to \$1,879,123.74 and the World Food Programme provided \$3,517,557.57).

b) Other promotional activities.

375. **Fez Morocco:** The restoration and rehabilitation of the "Dar Adiyel palace" have been funded by Italian trust funds to the tune of 746.500 \$

376. **Ethiopia / Senegal:** International promotional campaigns were launched by UNESCO to save the island of Goree and the main Ethiopian monuments and sites thanks to extrabudgetary funding provided by the European Union, the World Bank, and the governments of the United Kingdom, Japan, Switzerland and France.

377. **Prevention in the African museums (PREMA):** This project was implemented thanks to extrabudgetary funding provided by German cooperation (BMZ) to the tune of 847 500 US\$.

378. **Abomey Benin:** A project for the conservation and the refurbishment of the Abomey royal palaces was financed by the Italian Ministry of Foreign Affairs to the tune of 258 600 US\$.

379. **Mali:** UNESCO participated in the development of "Cites and historical monuments" section of the urban development and decentralization project, funded by the World bank.

380. **Mozambique:** Thanks to UNDP (1997) funding, a conservation project was conceived for the island of Mozambique. A meeting of donors was held in June 1999.

2) General History of Africa.

381. A General History of Africa, published in eight volumes in English, Arabic and French is one of the major projects realized within the cultural sector between 1965 and 1999. **In 1977, the Libyan government signed an agreement contributing extrabudgetary funds which enabled the development and publication of the 8 volumes of the General History of Africa between 1977 and 1999 to continue. The French and Ivorian governments, the Vatican and the Francophonie Agency also contributed financially towards the project.**

3) The African Itinerant College for culture and development

382. The African Itinerant College for Culture and development was launched in January 1996, as a special project in the context of the World Decade for Cultural Development. It is funded under UNESCO's regular budget and its participation programme, on extrabudgetary multilateral funds (for ex. UNAIDS, UNFPA) or bilateral funds (Research Centre for International Development, CRDI)

4) The iron road in Africa

383. The double objective of this project is: a) to highlight the culture of iron technology in Africa and b) to encourage economic and social development throughout the continent by the development of scientific, educational and cultural activities based on ironmongering. It is funded under UNESCO's regular programme and by extrabudgetary funds received from The USINOR group, the SNIM, the Nigerian,

Angolan and Benin governments, Presence Africaine, a private donor, and the Dutch Embassy in Ethiopia.

Preparation of the World conference on Culture and Development

384. During this eight session also, Professor Nkwi informed the participants on the outcomes of the recent seminar held in Lome (Togo) and which aimed at preparing the Pan-African Conference on Culture and development. He indicated that the Pan-African Conference would enable African countries to adopt common position in preparation of the World Conference scheduled in 2001.

385. In the coming debate, the participants indicated that it is necessary to establish a dialogue on culture and development in order to change views on the criteria of cost-effectiveness that is related to the concept of development. **They also emphasised the need to create cultural indicators that would enable to assess the progress made in that field and the impact of culture on development. They also indicated that it is necessary to plan the cultural field as it is done for Education. The participants concluded by insisting on the importance of circulating information through existing systems (ex: UNESCO, Culture Link) and to create web-sites.**

ITEM 4: REPORT OF THE COMMITTEE FOR THE REVISION OF THE CONSTITUTION OF THE OAU CULTURAL FUND

Ninth session :

Chairperson: Dr. D. Pwono (Ford Foundation)

Rapporteur: Mr. P. Gansare (Benin)

386. A committee composed of representatives from the OAU, ADB, UNESCO, the Ford Foundation and experts from Benin, Congo Brazzaville, and Egypt was given the task of revising the Constitution of the African cultural fund.

387. The Secretariat representative introduced the item emphasizing the need for the revision of the constitution which was adopted in 1980. He indicated that the Fund received voluntary contributions from certain member States and one organization.

388. In addition, he also indicated that the Fund financed a certain number of cultural activities and also financially participated in the organization of sessions of the Conference of African Ministers of Culture which the regular OAU budget could not cover.

389. He informed the committee that the amount of funding is currently insignificant, and hence the need to review its constitution, in order to find ways and means of mobilizing resources necessary for the implementation of the objectives fixed by the Fund at its inception.

390. Below is a brief presentation of the OAU cultural Fund.

1°) Adoption of the Constitution of the Fund (OAU Summit, Freetown 1980).

2°) Objectives of the Fund (article 2): African heritage, oral traditions, African languages, encouragement to artists and thinkers, assistance to cultural activities, copyright, research centres, traditional medicine and pharmacopeia, training of cultural personnel etc.

3°) Meeting of experts to consider a provisional draft programme (August 1984)

4°) Cash donations (1984 - 1985): 154,647.27 \$US

3.1	Benin	2,816.90
3.2	The Congo	37,381.99
3.3	Djibouti	2,000.00
3.4	Gabon	46,002.48
3.5	Libya	50,000.00
3.6	Senegal	1,445.90
3.7	UNESCO	15,000.00

5°) Contributions from the OAU Budget (1984 to 1999)

1984	-		100,000
1985	-		50,000
1986	-		50,000
1987	-	25,000	
1988	-		20,000
1989	-		20,000
1990 -99	-	30,000 x 10	- 300,000

6°) Main activities undertaken:

- cultural industries (films, audiovisual, visual arts, handicraft)
- training of cultural attachés and cultural personnels;
- research, literature, publication, intellectual property;
- oral tradition and African languages;
- encouragement to artists;
- promotion of African cultural cooperation.

7°) Administration: Board of Directors (15) Executive Committee (5), Director (1), and staff. These organs never worked due to limited resources.

8°) Transitional provisions: in the absence of the regular administrative bodies, the programme is defined by the Education-Culture Division; the Fund is managed by Finance Department, under the supervision of the OAU Secretary General.

9°) Proposals: if the financial situation improves (minimum 500,000):

- i) revise the constitution;
- ii) resources to be deposited at ADB;
- iii) appoint a Board of Administration and Programmes;

10°) Seminar on financing culture in Africa: to make proposals for the restructuring of the Fund.

391. The discussions following this presentation, touched on the points below:

- 1) **The name of the Fund**: the Committee proposed that the name of the Fund remains the same, contrary to what had been proposed (African Cultural Fund).
- 2) **The objectives of the Fund**: Members of the committee recommended that the objectives of the Fund be defined in such a manner as to avoid scattering or duplication of efforts and initiatives. They should also take the new world environment and the new challenges of the century into account.
- 3) **The Funds operations**: Members of the committee recommended that the Fund's mode of intervention be limited to subsidizing cultural activities instead of directly implementing the projects.
- 4) **The nature of the Fund**: At the end of the review of the first three articles of the constitution, **the Ford Foundation representative, a major partner in the organization of the symposium suggested that a review of the very nature of the instrument be undertaken. He proposed that a deeper reflection as well as surveys and research be carried out to determine whether it is better to maintain the Fund as it is or create a Foundation.** Given these conditions, the Committee suspended its work. The secretariat was to undertake the necessary consultations and take appropriate steps as per the option the OAU will have retained. The Committee was to reconvene at a later date either to examine the Constitution for a Foundation, if it is the option retained, or to close the Fund's constitutional review project. In case of the second option, the Committee will take into account the written comments and amendments proposed by the Egyptian delegation. The report of the

Committee's second session as well as the constitution will be annexed to the final report.

392. In any case, the participants underlined the need to find mechanisms that would ensure the direct access of the private sector to it. They proposed that the sources of funding should be diversified, including having an African lottery day and by perceiving a percentage. They also indicated that there was need to evaluate the activities funded by the Fund in order to avoid the mistakes made in the past. Finally, the participants stressed the need to incorporate education, communication and training in the future activities that would be funded by the new Fund.

Tenth session: Consideration and adoption of Final Report and recommendations, and closing ceremony

Chairperson: Prof. Y. Konate (Cote d'ivoire)

Rapporteur: Dr. M. Mulokozi (Tanzania)

393. The participants examined and adopted the draft final report, with amendments.

394. The closing ceremony took place on Friday 9th June 2000 at 19H30, in the presence of members of the diplomatic corps. It was marked by the vote of thanks presented by the representative of Nigeria and by speeches made by:

- **the UNESCO representative who wished that the decisions made be implemented;**
- **the representative of the Ford Foundation who reasserted that his organization is determined to support viable african cultural development initiatives;**
- the OAU representative who praised success of the meeting and thanked all the participants for their contribution;
- the Ministry of Culture's representative also praised the success of the meeting and declared the symposium on policies, strategies and funding experiences in Africa officially closed.

SECOND SESSION OF THE COMMITTEE ON THE REVIEW OF THE STATUTES OF THE AFRICAN CULTURAL FUND

Addis Ababa, Ethiopia: 20-21 December 2000

395. Pursuant to the decisions taken at the Symposium on the policies, strategies and experiences on the Financing of Culture in Africa, held in Abidjan, Côte d'Ivoire from 5 to 9 June, 2000, the Committee on the review of the Statutes of the OAU Cultural Fund, met in its second session at the OAU Headquarters in Addis Ababa, Ethiopia, on 20 – 21 December 2000.

396. In attendance were ten experts whose list is attached hereto. The representative of Ford Foundation invited at the expense of the Foundation, and experts from Egypt, Tanzania, FESPAM and FESPACO invited at OAU's

expense did not attend the meeting. The participants however took on board the written amendments submitted by Egypt at the Abidjan Symposium.

397. Deliberation was conducted by Mr. Zadi Ouraga Lazare, Director of Arts and Cultural Action at the Côte d'Ivoire Ministry of Culture and Communication.

398. The meeting adopted the following Agenda :

- 1) Consideration of the Statutes of the OAU Cultural Fund;
- 2) General Debate on the Fund's Future Activity Programmes;
- 3) General Debate on the Illicit Trafficking of Works of Art and Restitution of Cultural Goods;
- 4) Any Other Business.

ITEM 1 : Consideration of the Statutes of the OAU Cultural Fund

399. At the outset of deliberation, participants discussed the appropriateness of maintaining the Fund or creating a Foundation. After an enriching debate, it was finally agreed to maintain the Fund given the fact that the other existing instruments for extra-budgetary resource mobilization in the OAU are Funds.

400. The meeting however emphasized that the new Statutes should, as far as possible, take on board the advantages offered by the flexibility and autonomy of a Foundation.

401. Participants then amended the Statutes of the African Cultural Fund (attached hereto) on the basis of the above conclusions.

Item 2: General Debate on the Fund's Future Activity Programmes

402. Owing to the time taken to review the Statutes of the Fund, the meeting could not give detailed consideration to this Item. It therefore recommended that the Secretariat take account, inter alia, the conclusions and recommendations of the Symposium on the policies, strategies and experiences on the Financing of Culture in Africa held in Abidjan, Côte d'Ivoire, from 5 to 9 June 2000, as well as the plans and programmes adopted by the OAU (Cultural Charter for Africa, Dakar Plan of Action on Cultural Industries, and others).

Item 3: General Debate on the Illicit Trafficking of Works of Art and Restitution of Cultural Goods

403. The meeting could similarly not discuss this all important issue owing to the prolonged deliberations on the review of the Statutes of the Cultural Fund.

404. Participants therefore recommended that the Secretariat make the most of the documentation provided by the UNESCO delegate, while consulting with

relevant African and international organizations (ICOM, AFRICOM, PREMA, WAMP etc...).

Item 4: Any Other Business

405. Under this Item, one participant recalled a proposal put forward at **the Abidjan Symposium “recommending that the OAU choose, every year, a city which will be declared the Cultural Capital of Africa. This initiative is intended to enhance the building of an open and tolerant Africa.”** It was suggested that **the city of Accra, capital of the Republic of Ghana and one of the cradles of Pan-Africanism could be placed top on the list of the cities to be proposed.**

ANNEXES

Annexe I

CULTURAL FINANCING IN BENIN

Table 1: Between 1996 and 2000, the budget allocated to cultural financing was as follows:

Year	Amount of budget allocated to culture	Increase	Observations
1996	1 077 895 000	0	
1997	1 143 682 000	6.10%	
1998	1 275 619 000	18.34%	
1999	1 641 124 000	52.25%	
2000	2 125 031 000	97.14%	

This budget has been increasing regularly from year to year at a rate ranging from 6.10% to 97.14% in 2000 compared to 1996 which is taken as a reference year.

For the years 1999 to 2000, details of funding from the national budget to the Ministry in charge of culture is as follows

Year 1999:

- Personnel	565 191 000 CFA
- Collective expenses	258 500 000 CFA
- Socio-administrative equipment budget	014 433 000 CFA
- Public investment programme	<u>803 000 000 CFA</u>
	1,641 000 000 CFA

Year 2000:

- Personnel	593 593 000 CFA
- Common expenditure	263 500 000 CFA
- Socio-administrative equipment budget	16 938 000 CFA
- Public investment programme	<u>1,251 000 000 CFA</u>
	2,125 031 000 CFA

Table 2 : Culture : percentage compared to the national budget

Year	Amount voted	Percentage compared to the national budget

<u>1996</u>	<u>1 077 895 000</u>	<u>1 077 895 000</u> 177 806 062 015
		= 0.60%
1997	1 143 682 000	<u>1 143 682 000</u> 192 122 029 305
		= 0.59%
1998	1 275 619 000	<u>1 275 619 000</u> 172 327 632 500
		= 0.74%
1999	1 641 124 000	<u>1 641 124 000</u> 235 924 978 000
		= <u>0.69%</u>
2000	2 125 031 000	<u>2 125 031 000</u> 281 780 242 000
		= 0.75%

Table 3. For the year 2000, the distribution of cultural funding is as follows

	<u>Nature of item</u>	<u>Amount</u>	<u>%</u>
I	<u>Administration</u>	684 031 000	32.19%
II	Different cultural sectors	1 441 000 000	67.81%
	a. <u>literacy sector</u>	130 000 000	6.12%
	- literacy grants	15 000 000	
	- literacy centre operations	15 000 000	
	- literacy extension work	100 000 000	
	b. <u>Museums</u>	605 000 000	28.47%
	- Improvements to Adjahoutou at Alada Orgines Museum	40 000 000	
	Improvements to Natitingou regional museum	100 000 000	
	Construction of Parakou open air museum	100 000 000	
	Restoration of Danri de Nikki royal palace	20 000 000	
	Restoration of Savalou royal palace	65 000 000	
	Improvements to Mono regional museum (under study)	130 000 000	
	Improvements to Dako-Donou royal palace	100 000 000	
	Construction of a stela at Natitingou in memory of KABA	50 000 000	
	c. <u>Libraries</u>	51 000 000	2.40%
	- Repairs and improvement to Ouémé district library	51 000 000	
	d. <u>Buildings infrastructure meant for cultural activities</u>	205 000 000	9.65%
	- Repairs and improvements to the Ouidah memorial house	30 000 000	
	Rehabilitation of the centre for living performances	80 000 000	
	- Construction of the Beninois copyright bureau		
	Study and construction of a national theatre in Benin	70 000 000	
	e. <u>Other cultural sectors</u>	25 000 000	
	- FITHEB - Organization of cultural festivals	420 000 000	21.17%
	-Fund for support and assistance to culture	60 000 000	
	- the national artistic ensemble	25 000 000	
	- Support for promoting Benin's musical heritage and choreography	40 000 000	
	Inter state centre for the promotion of artisanry and tourism	150 000 000	
	Support for cultural development in Benin	100 00 000	
	TOTAL	2 125 031 000	

Table 4: Atlantic district Support for the cultural sector

Year	Budget	Assistance to culture	Item	Culture's share in district's regular budget
1995	321 369 733	1 840 570	- Music festival - Atlantic district festival of arts and culture	0.57%
1996	410 703 861	650 000	- Assistance to artistes - Enthronement of the King - Literacy	0.15%
1997	486 996 336	18 073 750	- Assistance to artistes - Literacy - Festival of arts and culture	3.71%
1998	531 899 351	1 925 000	- Assistance of artistes - Cinema, safeguarding tradition	0.36%
1999	This figure is not available		- Cultural tourism - Safeguarding tradition - Assistance to artistes	

Table 5: Culture's share in Cotonou town's regular budget

Year	Amount of budget	Credit allocated to culture	Culture's share in municipality's regular budget
1990	890 678 320	2 300 000	0.26%
1991	757 356 461	600 000	0.08%
1992	3 715 366 256	4 000 000	0.11%
1993	3 008 944 642	1 500 000	0.05%
1994	2 130 863 010	1 000 000	0.05%
1995	3 759 951 183	23 000 000	0.61%
1996	4 264 929 054	23 000 000	0.54%
1997	3 726 704 506	8 170 300	0.22%
1998	4 263 853 285	5 400 000	0.12%
1999	5 483 380 462	8 000 000	0.14%

STATUTES OF THE AFRICAN CULTURAL FUND (as amended)

We, the Heads of State and Government of the Organization of African Unity, meeting in the Ordinary Session of our Assembly in,, from..... to

Considering the Cultural Charter for Africa (Port Louis, 1976);

Recalling the adoption of the Statutes of the Inter-African Cultural Fund by the 17th Ordinary Session of our Assembly meeting in Freetown, Sierra Leone, in July 1980;

Further Recalling the report on the Inter-African Cultural Fund which was examined, and Resolution CMAC/Res.5(III) adopted, by the 3rd Ordinary Session of the Conference of African Ministers of Culture, in Yaoundé, Cameroon, in May 1990;

Considering the deliberations and conclusions of the Pan-African Consultative meeting (Lome, February 1998) and the Inter-governmental Conference on Cultural Policies (Stockholm, March 1998) presented to the Council of Ministers of the OAU in Ouagadougou, Burkina Faso, in June 1998, as well as Decision CM/Dec.422(LXVIII) which recommended a review of the statutes of the Cultural Fund;

Considering, in this connection, the Plan of Action on Cultural Industries for Development in Africa adopted by the 28th Ordinary Session of the Assembly of Heads of State and Government meeting in Dakar, Senegal, in June 1992, as well as advances in economic globalization;

Desirous Also to take into consideration the relevant provisions of the Abuja Treaty establishing the African Economic Community (1993);

Decisirous Also to take cultural factors into consideration in the implementation of the Sirte Declaration establishing the African Union, adoped by the Extra-ordinary Session of our Assembly in Sirte, Libya, in September 1999;

Having considered the final report and the conclusions of the Symposium on the Policies, Strategies and Experiences on the Financing of Culture, held in Abidjan, Côte d'Ivoire, from 5 to 9 June, 2000 as well as the results of the second session of the Committee charged with the review of the Statutes of the Cultural Fund, held in Addis Ababa, Ethiopia, on 20 – 21 December 2000;

HAVE HEREBY AGREED to amend and adopt the Statutes of the African Cultural Fund as follows :

ARTICLE 1 ESTABLISHMENT OF THE FUND

An "**African Cultural Fund (A.C.F)**", hereinafter referred to as "**The Fund**", shall be set up within the **Organization of African Unity (OAU)**.

ARTICLE II OBJECTIVES

The objective of the Fund shall be to backstop and promote cultural studies and programmes in the following areas:

- a) transcription, teaching and promotion of the use of African languages with a view to making them tools for literary creation, dissemination of information as well as scientific and technological development;
- b) collection, conservation, use and dissemination of oral tradition, in such areas as linguistic history, medicine, etc;
- c) adaptation of the school curricula to development imperatives and to national and African socio-cultural realities;
- d) promotion of cultural activities, encouragement of creative artists, assistance towards the institution and protection of copyright and neighbouring rights;
- e) research, preservation, study and promotion of cultural heritage;
- f) encouragement and support to initiatives for restitution of all cultural goods looted from African countries. These initiatives shall be pursued in cooperation with all the concerned partners;
- g) contribution to promotion actions, enhancement of African museums;
- h) contribution to the development of permanent research, and to creation of research and training centres for cultural activities;
- i) scientific research in medicine and African traditional pharmacopoeia;
- j) study of the similarities and divergencies between Member States cultures, and encouragement of joint studies on the tenets of the cultures such as language, music, anthropology, popular arts and traditions and other related disciplines;
- k) use of the new information and communication technologies for the enhancement of African cultural development;
- l) promotion of traditional technologies by using the new information and communication technologies, for fostering artistic and cultural creativity and dissemination.
- m) promotion of cultural diversity, pluralism and exchanges, as a way of fostering peace building and strengthening African solidarity, integration and development;

- n) recognition and promotion of African personalities with role model.

ARTICLE III

1. In its operations, the Fund shall give priority to projects with regional or continent-wide dimension and impact. With the exception of loans, operations of the Fund may take the following forms :

- a) intellectual and technical assistance;
- b) various forms of financial assistance, including investments, subventions, award of fellowships, participation in cultural activities, etc;

2. The Board of Directors may, exceptionally, consider such other activities as it shall deem to be in consonance with the fundamental objectives and operational policy of the Fund.

3. The Fund may, under its supervision, sub-contract part of its activities to African governmental and non-governmental institutions

4. The Beneficiaries of the Fund shall be

- a) national, regional and Pan-African public institutions specifically responsible for cultural research, preservation, studies, promotion and development;
- b) African private Organizations, legal persons particularly African Creative artists, private cultural associations and private Pan-African organisations whose aims are consistent with objectives of the Fund.

ARTICLE IV **HEADQUARTERS AND DURATION**

- 1. The Headquarters of the Fund shall be located at the OAU;
- 2. The duration of the Fund shall be unspecified.

ARTICLE V **RESOURCES**

- 1. The resources of the Fund shall be constituted by :
 - a) an annual statutory contribution of one percent (1%) of the regular budget of the OAU, deducted from source;
 - b) voluntary contribution in kind or in cash from member States of the OAU;

- c) voluntary contribution in kind or in cash from governments, institutions of the United Nations system, public or private institutions, notional or international institutions, associations or private individuals;
 - d) interests on the Fund's resources;
 - e) works of art, donations and bequests from legal entities or natural persons, and from copyright transfer;
 - f) funds-in-trust, endowments and such other grants as are destined for certain programmes or specific projects;
 - g) local, regional and international resources generated by the Fund for implementation of its programmes;
2. The resources of the Fund may be allocated only for the realization of the activities approved by the Board of Directors.
3. Provisions for management of the Fund.
- a) The resources of the Fund shall be lodged in a special account maintained at the African Development Bank (ADB);
 - b) The African Development Bank shall submit at least one annual financial report to the Board of Directors;
 - c) The account shall be verified in accordance with the existing rules and procedures of the OAU;
 - d) The Board of Directors shall authorize the ADB to invest the resources of the Fund;
 - e) The Secretary General of the OAU shall be responsible for supervision of the Fund, He/She shall sign pertinent Protocols and Conventions.

ARTICLE VI ORGANS OF THE FUND

The organs of the Fund shall be :

- a) Boad of Directors;
- b) Executive Committee;
- c) Director of the Fund.

ARTICLE VII BOARD OF DIRECTORS

A. COMPOSITION

The Board of Directors shall be autonomous subject to the conditions laid down in the present Statutes.

1. The Board of Directors shall be composed of fifteen (15) members appointed by the Secretary General of the OAU on the basis of equitable geographical and linguistic representation, taking due cognizance of gender balance. The Board of Directors shall be constituted as follows :
 - a) Eleven (11) members appointed on account of their fame in their area of competence or activity, and capable of making significant contribution to the promotion and development of the Fund. The said eleven (11) members shall be drawn in the following manner :
 - five (5) on the recommendation of member States; and
 - six (6) in their personal capacities;
 - b) Four (4) members on the recommendation of donors and organizations.
2. Members of the Board of Directors shall be appointed for a term of two (2) years, and shall be eligible for reappointment for one more term only. They shall hold office in their personal capacities.
3. The Board of Directors shall elect from among its members for a term of two (2) years, its Chairman, Vice-Chairman and Secretary, who shall be eligible for re-election.
4. In the event of death or resignation of any member, such member shall be replaced by the Secretary General in accordance with the provisions of paragraphs 1 and 2 of this Article.
5. The Secretary General or his representative shall participate, without voting rights, in all meetings of the Board, the Executive Committee and all the subsidiary bodies established by the Board.
6. Natural persons, legal entities and inter-governmental and non-governmental representatives which have contributed to the resources of the Fund, may assist in meetings of the Board as observers.

B. MANDATE AND FUNCTIONS

7. The Board of Directors shall define the policies of the Fund;
8. The Board shall decide on the utilization of the resources of the Fund;

9. The Board shall take such measures as it may deem necessary for the preparation and execution of the Fund's programme of activities;
10. The Board shall be consulted on the appointment of the Director of the Fund;
11. The Board shall establish such subsidiary bodies as it may deem necessary;
12. Members of the Board shall perform their duties without remuneration.

C. SESSIONS

13. The Board shall meet in ordinary session every two years at the instance of the Chairman. However, to ensure the Funds take-off, the first session of the Board shall be convened by the Secretary General of the OAU.
14. The Board may be convened in extraordinary session at the request of the Secretary General or at the request of two-thirds of members of the Board.
15. Ordinary Sessions of the Board shall be convened not less than one month in advance; and extraordinary sessions, not less than one week in advance of the date of the session.

D. QUORUM

16. Two-thirds of members of the Board shall constitute the quorum.
17. The Director of the Fund shall take part in meetings of the Board, but shall not have the right to vote. The Director shall serve as, the Secretariat of the Fund.

C. DECISIONS

18. The Board shall adopt its Rules of Procedure.
19. The Board shall take its decisions by simple majority. In the event of a tie, the Chairman shall have the casting vote.
20. The Board shall submit its report to the Secretary General of the OAU.

**ARTICLE VIII
EXECUTIVE COMMITTEE**

1. The Board of Directors shall set up an Executive Committee in accordance with the provisions of paragraph 3 of Article VII, composed of the Chairman, Vice-Chairman and Secretary. Members of the Executive Committee shall be appointed for a term of two (2) years, and shall be eligible for re-appointment for one more term only.
2. In the event of death or resignation :

- a) of the Chairman, he/she shall be replaced by Vice-Chairman in an acting capacity;
 - b) of the Vice-Chairman or Secretary the two other members of the Executive Committee shall appoint an acting from among the members of the Board of Directors.
3. The Director of the Fund shall participate in meetings of the Executive Committee, and shall serve as the Secretariat.
 4. The Executive Committee shall carry out such duties as may be assigned to it by the Board or Directors, and shall report accordingly to the Board twice a year.
 5. With regard to urgent matters relating to the Fund's normal activities, the Executive Committee may take a decision in consultation with the Director, and immediately inform the other members of the Board of Directors.
 6. The Executive Committee shall meet in ordinary session twice a year at the instance of its Chairman.
 7. Extraordinary sessions of the Executive Committee shall be convened by the Secretary General of the OAU.

ARTICLE IX DIRECTOR OF THE FUND

1. The Director of the Fund shall be appointed by the Secretary General of the OAU from a list of the candidates presented by the Board of Directors following vacancy announcement.
2. He shall hold office for a term of four (4) years, and shall be eligible for reappointment for one more term only.
3. The Director shall submit programme and budget proposals to the Board of Directors, and shall be responsible for implementation of the decisions taken by the Board.
4. As part of execution of the activities of the Fund, the Director shall establish contacts with international, regional or national and public or private organizations, as well as with natural persons or legal entities.
5. The Director is empowered to solicit financing; he/she shall take appropriate measures to promote and enlist voluntary contributions or any other form of resource, in accordance with the provisions of Article V.
6. The Director shall submit to the Executive Committee and to the Board of Directors financial management, programme implementation and resource

mobilization reports for the current fiscal year, as well as proposals for the following twelve months.

ARTICLE X **STAFF**

1. The Director of the Fund and the personnel seconded to the Fund by the Secretary General shall be staff members of the OAU, and shall be governed by the OAU Staff Rules and Regulations.
2. The Secretary General may, if need be, assign any experienced individual to the Fund on temporary basis in conformity with the OAU Staff Rules and Regulations.

ARTICLE XI **REPORTS**

The Secretary General of the OAU shall submit a report on the activities of the Fund to the policy-making organs of the Organization. Such report shall be similarly presented to the natural persons and legal entities contributing to the resources of the Fund.

ARTICLE XII **INTERIM PROVISIONS**

The Secretary General of the OAU shall take all appropriate interim measures to reactivate the Fund. To this end, the Secretary General shall make available to the Fund a special allocation of one million United States dollars (US\$ 1,000.000).

ARTICLE XIII **AMENDMENT**

The present Statutes may be amended by the Council of Ministers on the recommendation of the Board of Directors.

ARTICLE XIV **ENTRY INTO FORCE**

The present Statutes shall enter into force upon adoption by the Council of Ministers and approval by the Assembly of Heads of State and Government.

Annexe III

LISTES DES PARTICIPANTS
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