

UNESCO REPORT

DRAFT REPORT OF THE REGIONAL EXPERTS MEETING ON THE OBSERVATORY OF CULTURAL POLICIES IN AFRICA

HELD AT

THE BURGERS PARK HOTEL

**PRETORIA, REPUBLIC OF SOUTH AFRICA 29TH –
30TH JANUARY 2001**

*Report prepared by
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LIST OF ABBREVIATIONS

CO	-	CULTURAL OBSERVATORY
NGO	-	NON-GOVERNMENT ORGANISATION
OAU	-	ORGANISATION OF AFRICAN UNITY
SADC	-	SOUTHERN AFRICAN DEVELOPMENT COMMUNITY
UNESCO	-	UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION

AGENDA

1. Opening
2. Election of the Bureau
3. Adoption of the Agenda and the Calendar of Activities
4. Presentation of Institutions and Structure represented
5. Report on the Hannover Meeting on Cultural Observatory Network
6. Briefing on the Kinshasa Consultation and presentation of the Working Document
7. General Discussion on the Observatory
 - 7.1 Objectives and Expected results
 - 7.2 Activities foreseen
 - 7.3 Structure
 - 7.4 Resources
 - 7.5 Partnership
 - 7.6 Strategy of Implementation
8. Establishment of a regional Observatory process
9. Report from the SADC culture sector on the Maputo meeting
10. Presentation of the report and Recommendations
11. Closing

REGIONAL EXPERTS MEETING

(Pretoria, Burgers Park Hotel, 29th January 2001)

CHAIRING : Prof. L. Mbuyamba

OPENING REMARKS

Professor L. Mbuyamba welcomed colleagues and thanked the RSA government for allowing UNESCO to host the meeting here. He thanked Mr Luis B. Howana the UNESCO Representative in RSA and Mr M. Diouf (OAU) for attending the meeting.

He gave special thanks to the Ford foundation especially Dr D. Pwono for his contributions. His involvement particularly in the discussion of the Observatory of Cultural Policies in Africa was applauded. It was noted that his involvement has been more than that of facilitating funding. Thanked the BELLAGIO Group, which is represented by Ms S. Abbas. BELLAGIO is the executing secretary of the meeting. Noted that due to BELLAGIO assistance almost all participants were able to attend at such short notice.

Prof. Mbuyamba further apologised for the short notification about the meeting. He noted the importance of this meeting particularly discussions of the Cultural Policies and finding the way forward for advancing this process.

- Noted that the Stockholm meeting set the agenda for discussions of this nature.
- Noted that this experts meeting was important for advancing national agendas in line with international developments in this area (Observatories of Cultural Policies).
Noted that these discussions assist African cultural practitioners to develop national cultural programs.
- Noted that these discussions follow on the Kinshasa meeting. There were experts representing many countries here today. This is important for both governments and non-government organisations.

Brief statement: DR D. Pwono (FORD Foundation)

- Noted that the Kinshasa meeting also comprised a small group of experts.
- Noted that the issues for discussion are urgent and concern us all.
- Thanked UNESCO for enabling people to meet here.
- Noted that the small group is sometimes a better working forum than a very large conference.
- Noted that a few years back (1996) a related meeting was held to launch the UBUNTU project in RSA. Noted that for the first time Africa will be represented at an international meeting to be held in Venice. This will be the first time Africa will be represented at a such a world forum. (Venice Biennial).
Thanked UNESCO, SADC and fellow professional colleagues here presents.

Noted that FORD takes pleasure in these partnerships (UNESCO, SADC).

Noted that:

- Culture is an important media in development.
- Cultural policies, development of cultural industries and enterprise are an important concern for the 21st century.
- Noted the shift from modernisation, tradition and innovation to globalisation as the new paradigm.

What is Africa's' response to globalisation ?

- Noted, challenges to Africa have to be taken on board in creating the right environment for participation in the global arena. Important that policies (both government and non – government) are in place to facilitate this transition.
- Noted policies should not just be government but should also be institutional (e.g. FORD ; national and local institutions etc.).
- Noted FORD also very concerned about these issues hence the niche created for cultural policies and dialogue in this regard.
- Embraced the partnership between FORD and UNESCO, SADC, OAU, BELLAGIO, etc. in this regard.
- Thanked participants here present, this is a time for going forward to take stock of where we have come from and where we are going.
- Noted the marginalised position of Africa in the global arena in the area of cultural development.

Noted however the increase in representation of Africa at international fora thus setting the pace for increased visibility of Africa's cultural practitioners in global events (e.g. the 1996 UBUNTU meeting in RSA).

What will be the role of the Cultural Observatory?

1. Take stock, assess and guide development in the cultural arena for Africa.
2. Yield practical and useful information to enable Africa to review its wealth, gain access to data in this area.

Prof Mbuyamba thanked Dr Pwono for his address and invited Dr M. Diouf to present the OAU statement.

Brief Statement by Dr M. Diouf (OAU)

- Thanked all the previous speakers and the donors especially BELLAGIO.
- Noted that the OAU has been active in this area of cultural policies, and activities in Africa.
- Noted that the RSA government has an exemplary constitution which puts culture in a prominent position. This shows commitment by RSA to culture therefore it is fitting for this meeting to be here.
- Acknowledged the anniversary of two cultural icons namely Dr Amadou Hampate Ba the Malian cultural expert and G.Verdi the music composer.

- Noted the difficult task of initiating the cultural observatory. The OAU has special interest in this area because it is important for the monitoring of cultural policies and areas for development in the dimension of culture. Countries will be encouraged to have in place policies which allow for functioning of cultural institutions. In addition the C.O. will enable diagnosis of gaps in the process of cultural development. OAU, recognises culture as a right vehicle for integration and unity on the continent. Following on the Lome meeting, the OAU did commit itself to this project (C.O.).

RESPONSE

Prof. Mbuyamba, thanked Dr M. Diouf for his presentation, invited participants to do self introductions.

SELF INTRODUCTION (Appendix 1)

WELCOME OF GUESTS

Mr L. B. Howana welcomed guests to RSA.

Noted that most people here present are very relevant to this meeting.

Noted President Mbeki's presentation to the World Economic Forum at Davos, Switzerland the emphasis of the African position in the global economy. Noted infusion of his presentation with the spirit of the African Renaissance.

Urged colleagues here present to use the same strategy to deliberate openly and confidently on these issues.

NOMINATION OF BUREAU

Mrs A. Kamba : Chairperson

Dr A. Segobye : Rapporteur

Brief remarks by Mrs Kamba:

Noted that:

* Our task is to discuss Cultural Policies, to review how countries are ensuring that these are in place.

* Noted the tendency by culture to be the domain of government and that it has often been relegated to a marginal position and not much got done.

* There is a shift for governments to embrace partnership with other sectors e.g. Donors and NGOS who have expertise in the area of culture, as a result there is some dynamism in this area.

ADDRESS : Dr M. Diouf

Presented:

Chronology of developments in African Cultural Policies. Traced the contexts of origins of African Cultural Policies and discourse in this area.

1) Colonial Period

1975: Cultural Politics (rather than policies) culture was used as a political tool. Colonial denial of African Culture and the negative impact on African Culture, domination of European cultures on Africa.

2) Post-Colonial Period

Development of Cultural Policies. These policies were linked to the period of decolonisation and the reaction to the colonial period by early African leaders. Celebration of African cultures as a reaction to the colonial period and its repressive practices, politics and negative impacts on African culture.

Example : French assimilationist policies in Northern Africa, Portuguese assimilation, British policies sometimes emulated these practises.

Africa's reaction?

Africans developed subversive groups to fight this assimilation policy e.g. Negritude movement, sects, political groups, liberation movements, etc. All providing an active resistance to colonial cultural oppression and thus led to the formation of large association e.g. association of intellectuals especially Bantu culture and Negritude groups. on African Cultural Association, Senegalese Cultural Association etc. Many associations with chapters in different countries. Developed centres of culture in different countries. He noted OAU's role in initiating the following:

First Negritude Arts Festival :

- Dakar : 1966
- Algiers: 1969

Lagos : 1977, Lagos Festival (FESPAC). Celebration of African cultural achievements.

Noted that:

* The UNESCO African history project was an important landmark in African history and culture and brought together intellectuals, experts in history and archaeology, Egyptology, etc.

* OTASA (1975) Oral Traditions Associations in Africa, also aimed at showing richness of African Culture and past.

Others developments :

- African religions research and publications.
- African Personality and African encyclopaedia Project led by late President K Nkrumah in Anglophone Africa which promoted meetings, publications and celebration of African political leaders.

Also developed Afro-Asiatic partnerships which helped show Africa's links to Asia. Pan-Africanist movement involved African writers and film makers

leading to African film festivals.

In summary

By independence, African Cultural Policies had material for their evolution. After independence, giant steps have been taken to develop policies. All regions took active part in developing cultural policies e.g. Francophone countries, assisted by France in developing their own cultural policies. FESPAC as a major cultural venture - some of its limitations and failures were due to its attempt to be global. This was a handicap for its success. Training in the field of culture is important particularly in Anglophone Africa which remained behind in some major cultural initiatives. Noted that CICIBA was established for this purpose but was still dominated by Francophone Africa.

- Smaller scale festivals e.g. Kigali (Rwanda), shift away from very large trans-continental festivals. Focus on smaller thematic festivals.
- 1975 : Accra : OAU/UNESCO Festival African cultural chapter. First culture policy which was not political (e.g. Negritude Movement).
- 1977 : FESPAC A major cultural event which showcased African cultural productions.
- 1970 : Culture and Liberation – Focus on the use of culture as a medium for liberation.

1980 : Culture and Development – Experts and film makers, a new attempt to market culture as a vehicle for development (e.g. Ouagadougou Festival of Film).

This process of development of culture on the continent was documented in many different ways. Although some of the developments were not structured, there are many events, documents and activities which are the base for formulation of cultural policies at national and regional levels.

At this juncture, it is important to develop proper policies on culture. The idea of a Cultural Observatory is very important to highlight gaps, weaknesses and areas of overlap in cultural development on the continent. The C.O. will also help in showing the areas where governments need to strengthen capacities, train or initiate links with non-government sectors in the area of culture.

COMMENTS

- 1) Dr Kovacs: Noted that the brief overview by Dr Diouf brought to light the important points of African cultural developments and the role the C.O. will play. There is a rich history of culture activity on the continent and a lot of information which now needs to be collected, compiled and made accessible.

Dr Hatar: asked whether the African personalities encyclopaedia was published. Also whether the failure of FESPAC was not an indication that festivals should be smaller. Wondered how well documented is the cultural sector within the OAU.

Ms Mullagee: noted that documentation is an important tool for reviewing progress and setting out the course of the C.O.

Dr Pwono : noted the strong role of government in initiating cultural development in Africa in the past. Now there is a paradigm shift towards professionalism for example African films and crafts. Now cultural experts are more active and contribute to coordinated development of cultural enterprises. NGOs are also active including those operating outside of the continent and this will impact on the development of Cultural Policies. He argued that the C.O. will be a mouthpiece for culture and will monitor trends and patterns, review progress and chart paths for the future.

RESPONSE

1) Dr M. Diouf : noted

A few volumes of the encyclopaedia were published. The project is not yet complete. Some countries are still to produce chapters.

- 2) OAU has not organised any festival since FESPAC and has no plans to do so.
- 3) OAU has no resources to do an audit of African Culture expertise but agrees that an important project.
- 4) The idea of cultural policies is new globally so Africa is not too far behind in initiating cultural policies.

In summary it was noted that in Africa culture is not given an important platform instead it is often seen as dance or entertainment. It will be good to have a proper documentation of the contribution of culture to African development, This would aid leaders to appreciate the role played by culture in development.

Briefing by Dr D. Pwono (FORD)

Thank you very much Dr. Marcel Diouf for giving us such a rich historical background to African cultural policy work. Despite many of the problems you have outlined, there are signs of changes in the development of cultural institutions and international cultural co-operation. These changes reflect a paradigm shift characterised by several factors. These include the emergence of new structures for the promotion of culture; the increasing recognition of the role of artistic and cultural

expressions in human development; the rise of professionalism in the field of arts and culture; the impact of technological innovation and the global expansion of market economy; the growing interests in the appreciation of "other cultures" or shared cultural experiences; and the changing attitudes of researchers, artists, audiences, mass media professionals and policy-makers; the push for regional integration; the development of international professional alliances as well as innovations in other socio-economic sectors that are providing opportunities to probe new ways of addressing cultural development challenges.

The development of professional networks has emerged as an important strategy to advance mutual understanding as committed professionals work on common problems. The advocacy work of professional groups and individual cultural entrepreneurs, the growing valuation of shared cultural heritage and the increased demand for access and equity to cultural resources are challenging cultural institutions to become proactive and accountable. Inevitably, several management issues have become of critical concern to professionals in the field of arts and culture as they re-conceptualize cultural development and develop strategic alliances for action, particularly the formulation and implementation of sound cultural policies, the professional development of cultural managers and artists, the production and dissemination of information, the application of quantitative and qualitative methods in cultural research, and the development of cultural markets.

Cultural markets represent a set of cultural activities, referring to the supply and demand of ideas and products in the cultural sector, and linking the arts and culture to politics and socioeconomic development. These cultural markets consist of spaces where cultural goods and ideas are traded. They include festivals, book fairs, arts and culture buyer/seller encounters, arts and craft expositions, arts exhibitions, artistic competitions, cultural Olympics and related business and non-commercial activities. Over the last few years, this notion of cultural markets has emerged as an important development in the mobilization and deployment of human, financial and material resources for cultural development.

The notion of cultural markets has also opened the spectrum of the culture sector to include artistic expressions such as handicraft, fashion, film and television that have

not been prominent in the arts and culture programming of Western donors because of their presumed commercial connotations. The obvious relationship of cultural markets to pressing social and economic development objectives such as employment generation, skill training, poverty alleviation and social cohesion has made this concept attractive to many governments and organizations in the developing world. While non-Western government subsidies for arts and culture are shrinking in these years of retrenchment and fiscal austerity overseas, the development of cultural markets seems to open new revenue generating opportunities for cultural professionals eager to create and exhibit their work.

Other opportunities for institutional development also offered by technological innovations that not only enhance the documentation, preservation and interpretation of memories, but also seed the development of new technology-based cultural enterprises. New technologies are changing business practices, challenging creative minds and institutions to explore new ways of broadening people's participation in cultural life. For example, the public's increased demand for access to information and material culture, along with recent technological innovations, have combined to create an opportunity for libraries, archives, museums and historical sites to change this situation. The digital revolution has enhanced the multi-media use of information and extended the modes by which data can be conveyed beyond the Web, to include radio and television broadcast. Yet, despite its self-evident promise, digital technology has remained unexplored territory for the very cultural institutions likely to benefit from it.

Given the Ford Foundation's history and strengthened Media, Arts and Culture programming in Africa, it is hoped that the cumulative impact of the new investment in cultural programming will be enhanced as staff focus on strategies for strengthening key cultural institutions and re-examining the roles of arts and culture in various contexts of application at this time of globalisation. The increase of Ford's resources for cultural programming provides an unprecedented opportunity to build constituencies, to challenge and to support cultural institutions to become accountably governed, professionally managed, legitimized and productive.

In light of the foregoing, I'm developing a new program portfolio for the development of cultural institutions. The goal is to create and to sustain an enabling environment for cultural stewardship, cooperative engagement and broader public participation in cultural life. The portfolio will (1) advocate for appropriate regional and international cultural policies, (2) document and share best practices, and (3) support international cultural cooperation. A special feature of the portfolio will be the development of strategic alliances with key partners, including policy-makers, professional networks, donors and specialized agencies committed to promoting social change and enriching lives through regional and transcontinental cultural actions.

The portfolio's intervention approach takes into account the changing concepts of culture and the issues and problems they raise in contemporary contexts. Henceforth, the program portfolio's approach to cultural institutions will go beyond focusing on specific types of institutions such as museums, archives, libraries and cultural centres and the aesthetic issues related to culture and artistic creativity. The portfolio will target a wider set of categories such as cultural policy bodies, cultural markets, training and research facilities, and other structures and systems that help people understand and affirm their identities, share their memories and experiences, earn a living in the field of arts and culture while contributing to civic dialogue.

One of the initiatives that will guide my work in Africa, the Caribbean and Latin America is **Strengthening Cultural Enterprises for Sustainable Livelihoods**. The long-term goal for this initiative is to create and sustain an enabling environment for the development of strong regional and global cultural institutions capable of improving the status of culture in socioeconomic and political thinking and action. The operational objectives of the initiatives are (1) to strengthen and enhance the integration of culture into the development planning efforts of geopolitical and regional socioeconomic organizations by building strategic alliances among donors, policy-makers and professional groups within and across regions; (2) to strengthen the technical, financial and organizational capacities of a set of regional and global professional networks; and (3) to develop a set of regional cultural organizations working in a variety of arts and culture disciplines to increase opportunities for research and training, as well as exposure for independent artists, crafts makers, designers, and writers, as well as media, arts, and culture producers.

Intermediate goals

- To mainstream culture in regional development planning and international cooperation 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.
- Increase the legitimacy, enhance the visibility and improve the performance of regional and global cultural networks.
- To develop and broaden access to international cultural markets in order to stimulate creativity and innovation in the field, while offering opportunities for independent creators to exhibit their work.

The initiative's capacity building approach targets three critical functions: advocacy, knowledge and services. The initiative supports cultural policy research and training, outreach programs of professional networks, as well as the development of tools and systems for coalition and knowledge building, and demonstration.

One of the most promising opportunity to be supported by the portfolio is the potential for a World Culture Forum, an idea which has emerged out of conversations with donors, grantees and many other interested parties concerned about the absence of an all-inclusive global platform on cultural matters. The idea of a World Culture Forum meshes well with the portfolio's plans for regional/global convenings and international cultural cooperation strategies. In effect, such a forum will link up the many regional cultural networks that have begun to emerge in the past few years.

The Foundation convened an informal working group representing various organizations and disciplines (including grantees and donors) last June to explore ways to expand the conversation and to flush out some type of action plan with concrete next steps to determine the feasibility of a worldwide gathering and to set a planning process in motion, including figuring out the appropriate organizational mechanism to support the planning process. This working group now is quite keen to explore ways to expand the conversation into a broader, worldwide conversation among policy-makers, cultural and business leaders and donors.

The World Culture Forum is being conceived as a triennial global convening of institutions and individuals that can contribute the different competencies and resources required in response to the challenges of culture and development in the fast changing world. It aims, inter alia, at providing not only a global platform where critical issues in the field of arts and culture can be discussed by concerned bodies, but it will also strengthen the capacity of partners to assess the field and to respond in a comprehensive and effective manner to cultural development challenges.

Risks

We are aware of key technical, managerial and financial constraints in the development of these initiatives. Some of the key challenges include the appropriation of culture by special interest groups; political instability; the tightening of immigration laws; the impact of currency risks (monetary devaluation); donor bias and aid fatigue; macro-economic disturbances; technological gaps; the over dependency on the existing few and poor structures. Infrastructure building is a complex and long-term undertaking that requires considerable human, material and financial resources. There is no doubt that the Foundation's investment in technical, organizational and financial capacity building efforts will create opportunities for cooperative engagement, prompting proactive local or regional responses to the challenges of globalization through strategic alliances and knowledge sharing.

AFTERNOON SESSION

[Continuation of the discussion on Dr Pwono's presentation]

DISCUSSION

Dr Hatar commended Dr Pwono for :

- 1) FORD's conceptualisation of culture as an enterprise
- 2) Work on training, research and publications, important for cultural development.
- 3) Idea of capacity building and institutional strengthening - this would help many cultural institutions in Africa.
- 4) Multidisciplinary approach to culture - important.
- 5) Professional approach in culture - important point recognised by FORD.

Dr Kovacs noted that : culture is multidisciplinary note the use of culture as a medium in HIV/AIDS research and how this has been used by UNESCO to study HIV/AIDS in nine countries. This has led to good results and partnerships in the area of cultural dimensions of HIV/AIDS.

Mrs A. Kamba noted that: Culture and cultural practitioners should take advantage of opportunities for working in partnership with other professionals e.g. Health. Further noted that the challenge for professionals in the culture sector is sometimes the lack of training for cultural artists. This element is important for improving skills of cultural practitioners.

Dr R. Matusse. Noted that : People in cultural work, some come from backgrounds other than cultural studies or are practitioners. So they do not always get credibility as practitioners or administrators. The training element is very important for the development of culture because culture is an important source of employment for

many Africans particularly the poor. Therefore we need to find ways to mainstream culture into the development agenda. It is important that cultural professionals involve professionals from other fields to ensure that there is cross fertilisation of ideas from different professions and communities. The idea of a World Cultural Forum was therefore an important one for launching culture onto the global agenda of development (compare with Rio for environmental issues).

Response by Dr Pwono

Noted that nowadays cultural expertise has improved with people in the sector eager to make changes to professionalise culture in areas such as:

- technical training
- training in socio – economic development with a cultural dimension
- need for training of cultural entrepreneurs to use culture as business and to promote it through marketing culture and managing culture. This needs trained professionals who can work with artists to market their products.
- need to train policy analysts – personnel who can constantly review cultural policies – particularly with a view to infusing accountability into their work.
- the credibility of the C.O will be critical in ensuring its success – given the challenges to institutions in Africa. Accountability must be a constant concern of the C.O.
- need to be dynamic and Africa focused.
- need to take stock of the best practices of African cultural institutions and make these a key feature of the C.O.

Presentation Dr Kovacs (Hanover Report of 19th –20th September 2000)

He briefed the meeting about the conference held in Hanover Germany on observatories of cultural policies. (Report circulated)

Noted that:

- UNESCO has played a significant role in the promotion of culture and cultural policy development. It has also been pushing for the establishment of observatories of cultural policies.
- Cultural Policies are important as institutions interfacing with social and economic development.
- There is an important role played by cultural policies in development.
- Observatories of Cultural Policies are important instruments for information, collection and dissemination.
- Institutions of Cultural Observatories weretarted in Europe in the 1970s and are now part of a global culture for cultural policy development and monitoring.
- The importance of Cultural Observatories has been their role in monitoring Cultural Policies. Noted that some are government driven whilst some are NGOs.
- Stockholm Conference (1998) was a formal call to UNESCO to participate in the development of Cultural Policy Observatories in Africa.

UNESCO mandated again to act as the lead agency in the area of cultural development - particularly after the Stockholm conference - it became clear that stock taking was urgent to review the field, professionals, practitioners, data and all issues relating to cultural development. Therefore the urgency of initiating Cultural Observations. Noted that there are a variety of institutions undertaking the activities

of C.Os. There is a lot of diversity at local, national and international levels. The C.O. must be a regional institution – a regional approach is an important resource for coordinating national programmes/ policies. The African Observatory Program was a timely interjection for mobilising resources and institutions in this field. An important aspect will be to keep the network open - to enable new members to be drawn on board and for new information inputs to be made. The professionals taking part in this exercise will heighten their role as experts and make themselves known within a community of experts in the field of culture. The C.O. will also enable governments and NGOs to make use of expertise within the continent.

The C.O. will also enable transparency and accountability for the region in terms of circulating information between government and civil society. The private sector would also benefit from this data bank and help to promote entrepreneurship and funding for cultural practitioners. Overall, observatories will have a positive feedback in the cultural development particularly in Africa in terms of providing resources for cultural practitioners.

In summary, he noted that UNESCO has an important role in C.O development. It has a lot of data or has access to other partners' data though there is no real coordination in this area. Therefore - inventories will be an important step in creating these partnerships. Important steps will be data collection, assembling, systematic organisation and identification of gaps. Further, encouraging institutions towards integration will be a next step to facilitate harmonisation across national borders.

Comments on Dr Kovacs' presentation:

Dr S. Souindoula

Noted that the African Cultural Observatory should produce an annual report that will be important for accountability. Noted that already there are several institutions which have similar objectives, we can make contact with these and borrow ideas from them.

Dr. A. Hatar

How are the UNESCO listed Observatories working now?

Dr. R. Matusse

Remarked that by tomorrow after discussing the objectives and possible form of the C.O we will be in a position to identify potential partners from the UNESCO network.

Mrs A. Kamba

Asked how do the observatories maintain their independence given that if they are largely funded by public authorities and their major clients are public authorities independence could be compromised.

Response from Dr Kovacs:

If Africa establishes an Observatory - independence should be an important feature so that it can retain autonomy. Some of the C.Os are still developing so need technical assistance from the UNESCO Network. The UNESCO web-site has a list of its Cultural Observatory and network partners and can be accessed via the address unesco.org/culture/observatories/index.html.

Presentation by PROF. AKA EVY on the Kinshasa Meeting on Observatories of Cultural Policies in Africa 14th August 2000 (Report circulated)

Presented:

Brief overview of the Kinshasa meeting:

Noted:

- The idea of setting up the Cultural Observatory has been in place before this meeting.
- There is need however, to take stock of ongoing activities such as inventories of cultural activities.
- Cultural Observatory- should be able to perform a variety of tasks- for example- it must be dynamic, facilitate creativity etc. so that decision making should not feel it is only for observing.
- Culture should be shown to be dynamic- a means for example- to generate wealth.
- The C.O. should serve as a point of information for leaders to appreciate the role of culture in development.
- C.O. is both a decision making tool and a consultative tool- it should enable other stakeholders to find solutions to problems in decision making process e.g. Private sector stakeholders should be able to use the CO.
- Should the C.O. focus on activities of e.g. museums or all cultural institutions and activities? Some of these questions were discussed at Kinshasa including discussions of strategies for setting it up.
- An important concern was that it should be autonomous. Noted that the question of mandate was both political and legislative.
- Should the C.O. only have a consultative role? Note- it would be very important for the C.O. to generate and promote creativity.

These were the key issues still to be considered and this meeting should address them.

Comments on the presentation

Mr S. Nyomi

Noted that the role of the C.O. should be defined by the problems on the ground (i.e. on the continent). The problems on the ground are likely to be different from those which led to the formation of European or other Observatories. The idea of a Cultural Observatory may be conceptually problematic in Africa. Noted that the term "Observatory" may not be relevant and should be carefully considered before adopting the term for the title of the institution we seek to establish.

Ms. F. Mullagee

Noted that the idea of a C.O. is premised on the absence of policies and frameworks for discoursing culture. This only reflects absence of reliable data. This is more critical than policy documents. Note that data collection is also an important dimension of developing policies and the C.O. (which is the support framework for policies). Pointed to the need for a dynamic partnership between the process of data collection and policy development.

Dr D. Pwono

The Cultural Observatory- will be many things. It will serve as a tool, mechanism and process of reviewing how things are done - e.g. cultural activities. Its function is principally to review how things are done - e.g. advocacy work to monitor, develop and identify needs areas in the sector of culture.

Note: need not just but one several Observatories which will dedicate themselves to this task of taking stock of cultural activities.

The key problem will be identifying the means of enabling the C.O. to function effectively.

Useful terms to consider were:

Indicators as instrument of measurement

Data - as primary resource for the C.O.

Dr. S. Souindoula

Noted that there are comparable institutions which serve more or less similar purpose e.g. Transparency Int., Amnesty Int., etc. These provide structures for monitoring, for acting as watchdogs for society. Therefore the C.O. should be both an indicator and a monitoring system for bringing to light problems in the culture sector. An example is the erosion of indigenous cultures and languages. These problems are not well reported on but the C.O. should be able to bring to light these problems. Dissemination of information from the C.O. must be better defined.

Dr. A. Hatar

Noted that there were still questions to be resolved e.g. Ownership, funding geopolitical issues of location etc. All these positions need to be thought through first. The C.O. can be set up at a University then have agencies in other countries or institutions. Note that it will be important to discuss these before addressing the structure. A critical question to consider was the link between the C.O. and UNESCO.

Dr M. Kovacks

Noted that the Hanover meeting discussed the question of ownership and of location. Noted that OAU has a role to play here. First in making sure that countries proposed and adopted cultural policies and reviewed them often. The Hanover meeting requested that the C.O. should not be attached to Universities because they may become too academic, they should also not be wings of government because they could become too administrative/ bureaucratic.

In summary discussions the question of quality was also discussed at the Hanover meeting. It was noted that even in Europe the cultural policy debate was not always yielding positive results - However, the important matter is that of setting up the C.O. and allow it to initiate programmes. The contradictions and problems will inevitably be there but dialogue once started should lead to harmonious partnerships being created.

Dr D. Pwono : Noted that the original intent behind this project as aided by FORD was to enable policy analysis and management. The C.O. came out of this program as an institutional framework for policy discourse. He stressed that the question of the activities the C.O. should not do and who the beneficiaries are will be the concern of professionals. The C.O. should retain autonomy and maintain a research orientation

and not to try and be an advisor or consulting body for governments. Ownership - will be determined by who creates it. He noted that the concept of an Observatory need not be an institution built for the purpose of doing all of the functions discussed above. Instead it could be a function of several bodies some already in existence. Note that the idea of an Observatory has other functions e.g. Policy analysis and management.

Questions to consider include:

1. How it will go about collecting information?
2. What will be the best way of disseminating information?

Mrs A. Kamba - Noted that the mandate will be very much defined by where the C.O. gets its information from and whom it feels necessary to give information to. The World Commission on Culture recommended the publication of a biannual report on culture- Note that only one report have so far been published. Reported that the second report was also started but was not completed.

Dr R. Matusse cited examples of similar resources in southern Africa e.g. WLSA and SACIS- these provide models of regional institutions that act as observatories and data banks.

Dr M. Diouf - Noted that in Africa there is a problem of information availability and that there is a vacuum of information which the C.O. should strive to fill.

On the question of where to start, it was not as yet defined how the C.O. should be formulated. There could have one or several. We could have it as a body with chapters or could have it as a branch of an existing institution. Noted that after this meeting, the next step was to have a focused meeting which will be very important to define the exact position of the C.O. This meeting would need the participation of other experts such as invitees who have already established C.Os. It would also be important to invite a consultant who can serve as an observer and to produce a position document for the actual establishment of the project.

CLOSING REMARKS for day 1 - Dr. Mbuyamba

The idea of an annual report was a stated intent of UNESCO. This has not been possible to produce every year. The UNDP also has an annual report which can take into account the cultural aspects of Human Development He noted that the following day's discussion would be devoted to the C.O. and colleagues could make inputs into the discussion so that when a final document is prepared it takes into account all the concerns raised during the discussion. He noted that diversity of experts at this meeting and organisations represented was highly commendable given the interest in this subject.

The day ended with two working groups established to discuss the working document for the Cultural observatory. The groups were to report on all aspects of the cultural observatory and propose strategies for implementation.

30th JANUARY 2001

THE OBSERVATORY

GROUP PRESENTATIONS

(REPORTS IN APPENDICES)

General Discussion following the presentations on the objectives and expected results:

There was general appreciation of the need for an Observatory of Cultural Policies. Cultural Policies should be considered in their contexts with other related policies and development strategies at local and international levels.

Dr D. Pwono - Noted that the Observatory should not look at the whole history of cultural development in Africa. It should have focus on some issues e.g. Policy issues in the area of culture. On the C. O. :

- it should not be a network of cultural databases. It should be more than this.
- it should have bench marks of success by using best-practice approaches.
- it should have mechanisms for monitoring inputs and outputs
- it should do more than serving as a networking agency and more so than a data bank. It should do more than these- it will need internal mechanisms of checking its data resources.

On what will be the **operational principles** of the Observatory, colleagues noted that:

The Cultural Observatory basically observes - but it will have other functions such as helping other organisations as a cultural resource centre. It ought to generate support for, and facilitate development in the culture sphere for other partners. It was noted that the diversity on the continent will be aided by the Observatory's status as a facilitating body. It was noted that the CO.O. needed to have a policy on access to data. It could have a restricted data bank which could be accessible to some end users. Noted that often in formulating new organisations there are contradictions or overlaps in formulating objectives and expected results. There was need to review whether the inputs (resources) match the outputs (expected results). Cultural policy analysis should focus on the effectiveness of such policies. In other words, do they meet the needs of the society? Reference should be made to the needs of societies.

Note - the Observatory will have shifting areas of emphasis. There will inevitably be changes in needs, uses and users and this will pose opportunities and threats to different stakeholders. It was important that the rationale for the C.O. be explicitly stated. We should justify its context and need for such an institution on the continent lest it be seen as a threat. It was noted that the continent needs a credible independent voice to articulate the needs of the cultural sector in the development process. This was seen as a key role of the Cultural Observatory.

Other points raised concerning the operational principles of the cultural observatory included noting of its role as a knowledge and evidence base, focused on accuracy, having credibility, accountability, independent and a non-partisan status with professional management.

The question of whether the Observatory will play the role of a watchdog of cultural policies was posed. If this is the case then this will be problematic especially on the continent. It was noted that it would be unwise to criticise governments given the role they play in developing cultural policies and institutions. Many governments in Africa directly fund education and culture departments therefore the C.O. can not afford to antagonise governments by being too critical of government policies. Note that in Africa there has been some evidence of government attempts to develop cultural institutions. It was noted that watchdogs do not function very well in Africa, some watch dog NGOs alienate governments. The role of this observatory should be very complementary to that of government.

Other comments noted that the Cultural Observatory should not become a mere watchdog. It should be an independent institution which could sometimes not be in agreement with governments. This should be expected as a natural development. Given that culture has been marginalised in development issues on the continent, the C. O. should attempt to bring it to the fore.

The issue of sustainability which is crucial to the success of this project involves working with government which could, the long term, take over the project. It was important to note that the mandate of the C.O. is much wider than that of government(s). Its stakeholders would go beyond national or regional boundaries. Young people, along with governments and cultural practitioners must be at the centre of this Observatory's work.

The **objectives** of the C.O. were agreed on as:

1. To collect, maintain, analyse, disseminate and update information on cultural development and cultural life in Africa within a global context
2. To serve as a knowledge-based policy analysis mechanism
3. To assess policy-development trends in order to establish early warning signs

The following points were agreed on as phrasing for the **expected results**:

- (1) Production and dissemination of new knowledge on key policy issues.
- (2) Better incorporation of culture in development programmes.
- (3) Greater sensitisation of decision makers reflected by the incorporation of cultural policies into the development process.
- (4) The encouragement of states as well as regional or sub regional cooperation in the updating of cultural policies

Additional points relating to the **expected results** were:

- (1) Cultural policy research enhanced.
- (2) Best practices documented and shared
- (3) Cultural entrepreneurship stimulated.

- (4) Visibility of arts and culture concerns are enhanced
- (5) Public opinion engaged.

The **Structure** of the Cultural Observatory was proposed as:

An Independent African Professional Organisation with an international non-governmental and non-partisan status. It should have a light structure responsible for administration and co-ordination.

In terms of **Resources** it was envisioned that the Cultural Observatory would: Strive to be self-reliant and sustainable. The Observatory should develop strategic partnerships with relevant bodies with a view of developing human, financial, technical and material resources.

The **Partners** of the Observatory were seen as organisations such as OAU, SADC, FORD, UNESCO and others which will be identified in due course.

On the question of **Strategies of Implementation** several points were noted:

Key concerns were how governments would be represented in the Cultural Observatories. In other words, will they constrain the independence of the Observatory or attempt to gain ownership of it. While some felt there was nothing wrong for governments to have a significant influence, some felt this could compromise its long-term independence.

The main consensus after the discussion was that the C.O. was highly desirable. It should be a professional institution with clear objectives and it should articulate its expected results and operational principles.

In summary of the discussion, Prof Mbuyamba noted that:

- UNESCO will have an active role in facilitating the establishment of the C.O. through
- circulation of reports from these meetings to participants and key partners.
 - UNESCO already has a mandate to promote the setting up of a structure which will be the C.O. which ideally should be an NGO with clearly defined roles.
 - UNESCO should take the C.O. into account in its next budget exercise - this will be premised on a clearly articulated document from this meeting.
 - The UNESCO regional office can facilitate discussion of this item at the meetings to be held in may and the General Assembly in October. It was desirable that by 2002 the C.O should be operational. There was need to give the C.O. project visibility for it to attract partners.

NB: The report from this meeting will be important as a means for UNESCO to source assistance from its partners to help with this project. Note that there will be need for a consultant to carry out an informed feasibility study of the C.O. but they should be informed by the outcomes of this meeting. The consultant will set up a basic structure and demonstrate how it should function.

Other summary points raised included noting that:

- we are executing a UNESCO mandate and will contribute to the creation and development of the African C.O.
- we can expect UNESCO support in the facilitation of this process especially with regards to funding.
- the participation of partners will definitely be desirable to assist with the funding process.
- there was need for partners to ensure success in this project.

Dr D. Pwono noted that he has some experience with institutions with similar objectives. He circulated documents relating to the proposed Institute of Cultural Enterprise which operates along the same line as the C.O. This will in some ways do some of the tasks the C.O. envisages.

END OF DISCUSSION ON THE CULTURAL OBSERVATORY

REPORT FROM Dr. R. MATUSSE ON THE MAPUTO SADC MEETING

Report on Culture Fund

Dr Matusse briefed the meeting about the SACInter-ministerial conference which had taken place in Maputo from the 27th –30th November 2000. Many colleagues represented at this meeting had attended the meeting. The critical item to be actioned by the SADC culture sector was the setting up of a SADC Fund for Culture. It was envisaged that consultants would be engaged for the feasibility study of the project.

Two Consultants in areas such as Finance or the Social Sciences were proposed. The report would be prepared to target the SADC meeting of Ministers of Culture in August/September. The draft report would first be presented to the May meeting of committee of ministers of Culture so that the council of ministers of SADC in August/September would finalise the document.

Discussions on Dr Matusse's presentation wondered how the SADC culture fund would operate in relation to the proposed Observatory of Cultural Policies. It was noted that it would be desirable for links to be developed with a view to broadening the partnerships between the SADC region and other regional organisations in this venture.

Prof. Mbuyamba noted that there was some urgency in the SADC project. There was a need to start mobilisation immediately especially with interested partners such as NORAD and SIDA. There was need to sell this project to the ministers of culture and governments at large. The business sector should also be actively courted so that the project could succeed. He noted that it is an African initiative and as thus needed to make its mark. It was noted that it would be very good for an African foundation to be

started on the continent. UNESCO would assist with funding and would facilitate seeking of funding to start this project.

On the question of the time lines set for this project and whether they were achievable it was noted that the target date for having the Fund operational was February 2002. This would be in the form of submission of the final document and its approval by the SADC Council of Ministers so that it can be launched thereafter. The Fund could be of importance in inspiring a series of funds at local, national and regional levels. It would be important to already put in place strategies for ensuring the success of the fund by developing concrete plans. Note - the failure of other Cultural Fund initiatives such as the OAU fund was due to lack of support and capital. The SADC culture desk was urged to make sure it starts the process now so that potential sources of funding can be approached soon. Donors will need advance warning to give financial support. This will need fore planning with at least two years advance application. So it will be important for the secretariat to start applying for grants (premised on completed proposals and structure)

Mrs Kamba inquired whether the fund will focus only on regional projects or will it fund national programmes? She noted that some donors are happy to sponsor national events but may be reluctant to fund regional projects if they are not sure their funds will benefit national events. In response it was noted that the fund will target inter-country initiatives. It will target regional interaction building initiatives not national projects. It was noted that UNESCO only funds regional projects. It rarely funds local projects, so this will be a useful approach for the region to consider. It was noted that regional activities can interest private business e.g. Standard Bank and NedBank. It will be useful start drawing partners from the private sector.

Dr M. Diouf

Commended the steps taken by SADC- this is a good initiative following on the Stockholm Action Plan - Note OAU interest in reviving the Pan African Fund. Noted that the Francophone countries have already urged the OAU secretariat to revive the Pan African Culture Fund and a meeting will be held in 2001 to further explore this idea.

End of discussion on this item.

VOTE OF THANKS

FOR THE CHAIRPERSON MRS A KAMBA

Prof. Mbuyamba proposed a vote of thanks for Mrs A. Kamba as Chairperson. He noted that the meeting was intense and exciting but she handled her task well. He commended her on behalf of UNESCO for her services to the area of culture in Africa.

FOR THE RAPPORTEUR

He also thanked Dr Segobye for her services as rapporteur for this meeting. He commended her for demonstrating competence during the meeting and for reporting details of the deliberation with professionalism. Ms F. Mullagge and Ms S. Abbas were thanked for their assistance in rapporteuring.

FOR THE TRANSLATION SERVICES

He thanked the interpreters for their excellent work. He noted that interpreters have handled the meeting with very good competence.

In summary, he thanked Ms Khulu Biyela and the UNESCO office in Pretoria for its organisation of the meeting. He thanked the hotel for welcoming us and providing good hospitality during this meeting. He thanked the participants for their participation and reiterated his apologies for the late invitations to participants. He thanked Dr M. Kovacks for his participation and for his priceless energy in supporting African cultural initiatives such as CICIBA. He recognised Ms F. Mullagee's participation and interest in the project. He noted that we came to discuss how we can set up the C.O. in a climate of difficulties on the continent. He observed the spirit of optimism and professionalism which colleagues had demonstrated during the meeting. Finally, he thanked the FORD Foundation represented by Dr Pwono and BELLAGIO represented by Ms Sarah Abbas for their financial support. He noted that this meeting already demonstrates the dynamism of networking we are capable of as colleagues in the different institutions we represent.

Thanks were expressed for the representation of women professionals at this meeting. It was noted that the Chairperson and rapportuer did a very good job during the meeting. It was noted that this was an important signal of the role of women in the culture sector in Africa.

Dr Diouf reinforced the support for African women professionals and OAU support for the Cultural Observatory project. He noted with pride and gratitude the participation of colleagues in this process which was started in 1998. He noted that the C.O. is important as a mirror for our African governments where some African countries have had unethical practices in the area of culture. He observed that the excuse has always been the absence of Ministries of culture to direct cultural developments. If the observatory of cultural policies was established, this would no longer be a credible excuse.

Dr Mbuyamba announced that another meeting will take place tomorrow on the theme *Arts Education in Africa* which was also an important subject which contributes to the ideals of the Cultural Observatory. He noted that it deals with a subject which by and large produces the kinds of data the Observatory will be seeking to use. He extended an invitation to colleagues to participate.

The meeting ended at 1850hrs.

APPENDIX 1

NAMES AND BIODATA OF PARTICIPANTS

S. Abbas – BELLAGIO

A Sudanese recent graduate of University of SUSSEX with a degree in International Relations with Development studies. Most recently, was involved as programme officer with FAHAMU: learning for change - an organisation which support the work of NGOS, mainly in Africa, through the use of information and communication technology. Here on behalf of the BELLAGIO Publishing Network, an informal association of donors, Africans publishers and others, both individuals and organisation who are committed to strengthening book development and indigenous publishing in Africa.

A. K. Segobyte

Senior lecturer in Archaeology, University of Botswana. Member of the Botswana National Cultural Council and the sub-committee on Research and Information. Recently attended the meeting on Culture in Maputo.

A. Kamba

Retired Public Service Commissioner and Director of National of Zimbabwe. Member of the World Commission on Culture and Development. Member of the Council of the Cane Prize to African Writing, Member of the Southern African Association for Research into Culture and Development. Chairperson of the Board of HIFA (Harare International Festival of the Arts). President of Riders for Health, a development NGO and member of Council of the Midlands State University, Board member of the International Rice Research Institute (IRRI).

F. Mullagee

Born in Cape Town, South Africa. B.A Degree, University of Cape town Honours (History) University of W. Cape B. Phil, University of Stellenbosch. Freelance researcher focusing on issues of transformations “alternative” paths of development. Founder member of MADESA (Manufacture, Design South Africa) an initiative for the establishment of a centre of design excellence. Located in an historic monument in centre of Cape Town, which is being transformed into an Arts and Culture Complex as a gateway to Africa

Maté Kovacs

Head of Cultural Research and Management section, Division of Cultural Policy, sector of Culture. UNESCO (Paris). Trained as a teacher of Hungarian, French and Spanish languages and literature (University of Budapest). Doctorate in Educational Sciences, served as programme officer and Deputy Secretary General of the

Hungarian National Commission for UNESCO, since 1980 as a staff member of UNESCO secretarial in charge of culture policies.

Simão Souindoula

Angolan historian. Head of Cultural Production Department of International Centre of Bantu Civilisations. Senior Curator of BIENNIAL of Bantu, Contemporary Art.

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Selete Nyomi

Initiator and executive Director of the AGORE Centre for Intercultural Learning and Talent Development based in Cape Coast, Ghana.

He is a literature graduate of the University of Cape Coast and a performing artist.

Dr Augustin Hatar

Head, Department of Fine and Performing Arts, University of Dar Es Salaam. Combines Theatre, Fine Art, Music. Producer/Director of Community plays, films and radio programmes.

Pedro José Cossa

SADC Sector for Culture, Information and Sport

780, Francisco o. Magumbwe Avenue, 19th floor, Maputo, Mozambique. Worked for the Institute of Language from 1998 to 2000. Bachelor in education from the University of Nottingham – England. Master of Education from Sydney University, Australia. Joined SADC (Maputo office) in December 2000 and is in charge of the SACIS News production and manages the SADC regional databank on culture, information and sport.

Renato Matusse

Coordinator - SADC sector for culture, information and sport since 1996. Obtained his PhD from the University of Newcastle, England. (Linguists). Before joining the sector he worked as the director– cultural research, at an Institution under the Minister of Culture.

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Damien Pwono

Program Officer, The FORD Foundation

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New York, NY 10018, USA

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Prof Mbuyamba

Regional Representative, UNESCO culture sector, Southern Africa.

Mr L. B. Howana,

UNESCO representative to RSA Former Minister of Culture in Mozambique.

A very strong cultural activist in Mozambique especially in the era of fight against apartheid. Many years (15) in association with UNESCO, cultural sector. Noted his role in the early meetings on cultural development and cultural policies in Mexico and subsequent drawing up of documents for culture in the region.

Prof. Aka Evy

Commissioner General of FESPAM.

APPENDIX 2

Presentation by groups on the topic, The Observatory

Group 1 - [English Speaking]

Discussions items on the African Cultural Observatory project:

Group discussion:

A. Abbas
J. Cossa
A. Hatar (Chair)
R. Matusse
F. Mullagee
S. Nyomi
A. Segobye (Recording)

Preamble

The concept of an African Cultural Observatory is informed by a number of processes key of which are:

- The OAU policy shift towards cultural policy development on the continent
- The Stockholm Action Plan 1998
- The Kinshasa meeting (August 2000)
- The UNESCO meeting (Hanover September 2000)

These processes had among other things taken note of the need for a coordinated development of cultural development activities on the African continent. It was clear that after more than three decades of independence and as Africa faces challenges of the 21st century and globalisation there was need to consolidate its initiatives in the area of culture. The continent has a rich but fragmented history of activities and initiatives. However, some lacked vision, continuity, dynamism and sustainability. As such there was need for a coordinated approach to putting in place institutions or mechanisms for formulating cultural policies, facilitating data collection and dissemination and networking in the culture sector. The obvious route seemed to be that of establishing a cultural observatory or observatories specifically for Africa.

Justification

As indicated above, African cultural history has been characterised by a lack of a clear, coordinated African perspective. The continued absence of clear information on how culture can be a very important cog-wheel in the development process has become increasingly evident in the 21st century. There is an undue emphasis on economic and technical planning in Africa at the expense of the cultural dimension of

development. This opportunity to establish cultural observatories is primarily for making policy makers and other decision makers that culture ought to and should be a necessary ingredient in the development process.

To date, many countries have promulgated cultural policies which aim to do this whilst others are in the process of doing so. Other countries maintain an ad lib approach and do not give culture a clearly defined position in the development process.

The concept of a Cultural Observatory is therefore timely to take stock and effectively inform all about the state of the sector on the continent. It would put together data banks of what is happening in the culture sector in Africa and elsewhere; follow up on what is happening on cultural policy making and or implementation and would make this information available to end users.

The Observatory would be a place of reference coordination and cultural support for Africa. It would bring together the experiences of what is happening in the sector. It would highlight the opportunities and constraints for policy makers and end users so that informed follow ups could be made. In addition, it would provide opportunities for experts in the culture sector to make analyses which would benefit end users so that they can be better empowered.

Objectives:

General:

To review, keep abreast and disseminate information of cultural developments in the culture sector in Africa within a global context.

Specific Objectives:

- To create and maintain an African network of data banks on cultural policies and activities.
- To serve as a policy analysis instrument on developments affecting the cultural sector.
- To study the impact of local and global forces on cultural developments.
- To monitor cultural policy development and implementation strategies.
- To highlight African cultural icons on the continent and globally.
- To facilitate access to local and internationally acclaimed cultural initiatives.
- To promote the use of new technologies in the cultural sector.
- To develop a powerful vision to mobilise the Africa of today and tomorrow.

Expected results:

- Data banks are created and operational
- Existence of policy analysis frameworks
- Monitoring and evaluation mechanisms for cultural policies are in place
- Provision of quality data and educational tools for the promotion of a democratic culture and a culture of peace and prosperity.

Activities

- Research and information dissemination
- Information management
- Training and mentorship of cultural practitioners and professionals
- Workshops, seminars and conferences
- Consultancy services
- Advocacy and lobbying
- Strategic planning

Structure

BOARD OF TRUSTEES

Director/CEO
Deputy director
Program officer/Project Manager
Secretary

Finance Manager

IT Manager

Archivist/Librarian

- Researchers and consultants will be as and when demand dictates.

Resources:

: Space

: Funding and human resources

: Office equipment

: Library services

Partners:

The following were identified as important partners:

UNESCO; FORD; SADC; EU; SIDA; COMMONWEALTH; ANDREW MELLON

Strategies:

- Marketing for effective and credible institutional operation
- Cultivate an ethos of professionalism
- Ensure a balanced approach to issues and impartiality in operations
- Transparency and results oriented approach.

APPENDIX 3

DOCUMENT GROUPE DE TRAVAIL N°2 SUR LA MISE EN PLACE DE L'OBSERVATOIRE DES POLITIQUES CULTURELLES EN AFRIQUE

Group 2. (French speaking)

COMPOSITION

S. Souindoula
J.L. Aka-Evy

LES OBJECTIFS

Suivre l'évolution des politiques culturelles élaborées sur le continent de façon régulière.

Apprécier les réalisations et les difficultés enregistrées dans les différents Etats et les organismes culturels régionaux et sous régionaux.

DES RESULTATS ATTENDUS

Une plus grande sensibilisation auprès des décideurs politiques et institutions de financement sur l'évolution de la vie culturelle en Afrique.

Meilleure prise en compte du fait culturel dans les programmes de développement.

Incitation des Etats et des organismes de coopération culturelle régionale et sous régionale dans le réajustement des politiques culturelles.

ACTIVITES

Collecte des rapports nationaux établis par des correspondants.

Publication trimestrielle en rapport annuel d'un bulletin contenant des appréciations sur les faits saillants des activités culturelles sur le continent.

DE LA STRUCTURE

Mise en place d'un comité exécutif avec :

- un secrétaire général
- un assistant
- une secrétaire bilingue

Cet observatoire doit se présenter sous la forme d'une OING (Organisation internationale non gouvernementale)

DES RESSOURCES

Modèle classique : dons, legs, placements, etc.

PARTENAIRES : OUA, UNESCO, SADEC, U.E., Fondation FORD, etc.

STRATEGIE D'IMPLANTATION

L'OUA et l'UNESCO suscitent une assemblée constituante dans les prochains mois et qu'à cette occasion à partir d'une consultation, l'on puisse disposer des status de l'observatoire et de son projet de programmes.

RECOMMANDATION

Demander à l'OUA, la relance de la conférence des Ministres africains chargés de la culture.

(Summary of the French Presentation)

Objectives - Amendment of the Kinshasa Report Objectives

- (1) Follow the cultural evolution of the continent systematically
- (2) Assess the problems encountered at the local and regional levels.

Expected Results : (1) Better awareness campaigns targeting decision makers and donors on African cultural development.

(2) Encourage regional and local associations to follow up on cultural policies

Activities : (1) Collect national reports established by national observatories.

(2) Quarterly reports and annual reports of all the cultural activities on the continent.

Structure : (1) Small executive committee - rely mainly on consultants

(2) Executive or General Secretary
Assistant

NGO status

Resources - Partners (as in English speaking countries)

Strategies : UNESCO/ OAU to help to set up observatory - could get assistance of other established NGOs of UBUNTU - recommended RSA as a possible location for the Observatory give the existence of cultural industries.

OAU to set up a conference of ministers for culture so that the Observatory can present its first report.

Important that an already existing NGO should assist in setting up the Observatory.

APPENDIX 4

SYNTHESISED POSITION DOCUMENT

OBJECTIVES

1. To collect, maintain, analyse, disseminate and update information on cultural development and cultural life in Africa within a global context
2. To serve as a knowledge-based policy analysis mechanism
3. To assess policy-development trends in order to establish early warning signs

EXPECTED RESULTS

1. New knowledge on key policy issues produced and disseminated
2. Political and economic decision-makers sensitised
3. Greater collaboration amongst user countries established and encouraged

ACTIVITIES

1. Research (including development of statistics and indicators)
2. Documentation
3. Publication (could include newsletters, books, reports, etc.)
4. Professional development of policy analysts and cultural practitioners
5. Outreach

STRUCTURE

The Observatory should be an **Independent, Professional, non-partisan, Continental** organisation with a **light structure**. Ideally, the Observatory would be an international non-governmental organisation.

RESOURCES

The Observatory should keep issues of sustainability and self-reliance at heart. Resources are thought of as human, financial and physical, and

building partnerships should also be viewed as a resource-building strategy.

PARTNERS

The Observatory will identify organizations with which it can develop fruitful partnerships