



**WORKSHOP ON CULTURE AND DEVELOPMENT IN  
NEPAD'S PROGRAMME OF ACTION**

**ABIDJAN, Côte d'Ivoire, 2 – 5 September 2003**

**Final Draft Report**

**UNESCO**

## **Introduction**

1. The workshop on culture and development in the programme of action of the New Partnership for Africa's Development (NEPAD) was held at the initiative of UNESCO in Abidjan, Côte d'Ivoire from 2 to 5 September 2003. The aim of the workshop was to prepare for a Regional Consultation scheduled to be held at the end of 2003/beginning of 2004 under the joint auspices of NEPAD's secretariat and UNESCO with a view to reinforcing the place and role of culture in the guidelines and implementation of NEPAD's programme of action.

2. The workshop was attended by 16 experts from 13 countries (South Africa, Benin, Burkina Faso, Cameroon, Côte d'Ivoire, Gambia, Mozambique, Nigeria, the Central African Republic, Democratic Republic of Congo, Senegal, Tanzania and Zimbabwe) and by 12 representatives from 9 international, governmental and non-governmental organisations : the African Publishing Network (APNET), the International Music Council (CIM), the School of the African Heritage (EPA-PREMA), the African Entertainment Market (MASA), NEPAD (Central Africa SG /Positive Africa), the cultural policy observatory in Africa (OCPA), the UNDP, UNESCO and the African Union (AU). The Workshop participant list is enclosed in Appendix V of this report.

### **Agenda and Work Programme**

3. The agenda and workshop programme are attached to the report (Appendix I and II).

## **Tuesday, 2 September**

### **Opening Session**

*Moderator : Mrs E. Moundou, UNESCO Representative and Director of the UNESCO office in Accra*

4. The opening session was composed of three speeches given by :

- Mrs E. Moundou, UNESCO Representative and Director of the UNESCO office in Accra.
- Mr Charles Koundou, Representative of the Secretary General of the Ivorian National Commission for UNESCO,
- Mr Marcel Diouf, Representative of the African Union .

5. Welcoming the participants and thanking the organisers of the meeting, the speakers emphasised the importance of the workshop objective, taking into account the need to reinforce the role and place of culture in NEPAD and to fill the gaps in NEPAD, at least with regards to the high priority cultural aspects.

6. They also considered that holding the workshop in Abidjan during this difficult period was a sign of the confidence and encouragement manifested by the organisations with regards to the efforts made towards a process of national reconciliation to take place in the spirit of a culture of peace, because peace is a fundamental condition for development and the cultural growth of the countries.

7. Taking the floor after the preliminary speeches, in his introductory speech, Mr L. Mbuyamba, Director of the UNESCO Office in Maputo and UNESCO's Cultural Advisor, reminded the participants of the objectives of the workshop, its expected results and the approach proposed by UNESCO on the organisation of the discussions. He also highlighted that it was a brilliant idea to organise a regional conference on culture in NEPAD's programme of action and that this workshop was required to formulate recommendations in preparation for that conference.

8. Outlining the historical framework of NEPAD, Mr Mbuyamba highlighted the spirit in which NEPAD was adopted at the OAU Summit held in 2001 in Lusaka. The aim was to provide a co-ordinated response to the major challenges to sustainable development in Africa, such as the elimination of poverty, protection of the environment, and the promotion of health, in particular, the prevention of HIV/AIDS.

9. A few months later in November 2001, a meeting of experts held at the initiative of UNESCO under the framework of the International Seminar on Future Approaches and Innovative Strategies for Africa's development in the XXIth century recommended that the African Union should proceed to define and formulate a regional cultural strategy taking into account the experiences of sub-regional initiatives and the need to promote cultural diversity in NEPAD's general approaches.

10. On the same note, the UNESCO and NEPAD Seminar held in Ouagadougou in March 2003 recommended a more in-depth understanding of the link between the protection of the biodiversity and the promotion of cultural diversity, notably in Africa, which is a region that has been able to respect and preserve endogenous knowledge and learning.

11. Moreover, in a recommendation addressed to the Secretariat of NEPAD this seminar emphasised that great priority should be lent in NEPAD, as in UNESCO, to the role and importance of culture and cultural diversity as well as to the inextricable link between culture and development.

12. Two months later, in an official correspondence, NEPAD's Co-ordination Secretariat requested UNESCO's assistance in providing it with guidelines for convening a meeting to formulate recommendations making it possible to fill a gap that is said to exist in NEPAD's programme with regards to culture as a sector and as a foundation and framework for the development of societies.

13. Under this initiative, this workshop is called upon to reflect upon the opportunities presented by such a high level regional consultation and to submit proposals concerning its objectives, expected results, agenda, documents and, finally, its work methods.

14. Without wishing to pre-empt the proposals that the workshop could make on this subject, the speaker explained that the priority themes to be submitted for the conference's consideration could include issues such as :

(i) issues affecting the creation and authenticity of cultural products and services, as well as their distribution and marketing as goods and services of a particular nature, and not as merchandise distributed while only taking into account the profitability considerations of the globalised market..

(ii) the legislative measures to be adopted by African countries with a view to effectively protecting national creators and the quality of the products in the face of the negative market and international cultural trade trends.

15. Concerning progress on the reflection on culture in a wider sense, the speaker lent emphasis to culture as a constitutive element and framework of development, while highlighting the fact that the cultural approach is relevant to all domains of NEPAD, including politics and governance.

16. Regarding the various trends of thought on the place of culture in the development of societies, he was eager to warn the audience about dubious theories that challenged equality in the dignity of cultures or advocated the clash of civilisations originating out of cultural diversities considered as being sources of conflict and not as sources of creative wealth.

17. Finally, he invited the participants to reflect upon the two central themes of this workshop, namely cultural expression and culture for development, and to engage in a fundamental discussion on the objective and agenda of the consultation and on the preparatory studies to be undertaken where necessary. The workshop also had to lend special attention to the arguments that, in a concrete and convincing manner, justify the usefulness of the consultation, as well as the comparative advantages offered by culture and the cultural approach respectively as a sector and as a method of fulfilling NEPAD's objectives, notably for the well-being of the African individual.

After this introductory speech, the participants initiated the actual workshop discussions, which were held in seven sessions.

### **Session I: Cultural Expression and Events**

*Panel Moderator: Mr Y. Konate (Visual Arts)*

*Participants: Mr T. Manda (Music,) Mr D. Abilio (Dance), Mr R. McLaren (CHIPAWO Project)*

18. In his introduction, the panel moderator invited the speakers to provide some background on the different disciplines of cultural and artistic expression, while reminding them that in Africa these types of sectoral studies and studies on the contribution of the cultural sector towards economic development are, unfortunately, lacking. After this introduction, three presentations were made successively on music, dance and the visual arts. These presentations would be followed by an examination of the special CHIPAWO project.

19. In the domain of **music** there are three opportunities for publicising groups and productions ;

- Live shows (concerts, festivals, recitals, etc.) – in this domain, the situation facing African artists and producers is satisfactory
- Equipment (disks, cassettes, CDs, videos, etc.) – in this domain, there is a serious imbalance in this situation to the detriment of Africans because of the high concentration of well equipped production centres in the industrialised countries of the North and because of the poor production capacity in Africa ;
- Virtual aids (digital equipment, Internet, etc.) - which offer very useful opportunities but also entail risks from the point of view of pirating products and protection of copyright for authors, artists and producers.

- In order to solve the problems concerning the precariousness of producers of shows and festivals, it is advisable to develop a subsidy system making it possible to consolidate the conditions of their action.

20. Dance has always played a key role in African societies as it marks important events in society's life. Aware of the central role of dance, the government of Mozambique, for instance, has adopted a series of measures aimed at preserving and developing dance, notably :

- The creation of the National Dance Festival (two editions)
- The creation of the National Dance Company, a permanent high level professional arts group established as a public institution which periodically produces traditional or modern dance shows, sometimes on current themes in the country's everyday life (peace, reconciliation, floods, prevention HIV/AIDS) for the national public and also successfully produced abroad ;
- The creation of the National School of Dance providing training for dancers and dance professionals (N.B the National Company also provides training opportunities).

21. Thus the success of the productions has led to recognition of the National Company which is well-known, not only for its artistic quality, but also for its ability to mobilise and the role that it plays in changing mentalities. Such recognition has enabled it to consolidate its situation and the development of a diversified partnership, notably with international organisations, bilateral co-operation development agencies and foundations.

22. The situation concerning **African visual arts** is very contradictory. Discovered by cubist artists, it has been known and recognised throughout the world for a century, but continues to be trapped by the idea that its only valid form of expression is traditional sculpture.

23. The African visual artist of today is facing difficulties with finding his own independent style and is caught between copying Western modern art and reprocessed art, with an original expression, but not necessarily adding value (qualified by some as trash art, art for the poor etc.) and new forms of expression (video art, installation etc.) for which they have neither the technical tools nor sufficient financial resources.

24. Some are tempted to choose their mode of expression in accordance with fads and demand. Others have firmly chosen to establish themselves in the industrialised countries, and often it is them who introduce African visual arts to the international scene. Those who remain in their countries wrestle with the difficulty of getting themselves known and having

their rights respected, because in this domain copyright systems are still less developed than they are in music.

25. Due to the fact that most of the treasures of traditional and contemporary African art are in the museums and in collections in the industrialised countries and because large exhibitions on African art do not take place in Africa, the artists are deprived of most of their potential sources of inspiration.

26. **The case study on the CHIPAWO project** (Arts, Education for Development and Employment, Zimbabwe) was presented as a successful experience for ensuring the viability, financial viability included, of a cultural project for development, managed on the basis of strategic planning principles and business management methods, while respecting the original social and cultural objectives of the initiative.

27. Due to the assistance provided by its partners (national and regional partners, international donors and the private sector), and to its own income (sale of musical instruments and handicrafts, services provided, training activities, audio-visual productions, etc.) and using culture as a lever for development, CHIPAWO, has, in addition to its basic programme, developed a series of activities for the most disadvantaged groups (rural children, the handicapped, AIDS orphans) as well as specific projects aimed at the provision of sex education for young girls or the development of tourism. In carrying out this work, CHIPAWO relies exclusively on the human resources within the country.

28. As CHIPAWO's example has clearly demonstrated, culture has enormous potential in the achievement of the development objectives in the various domains. Furthermore, the presenter from the CHIPAWO Project intended to read NEPAD's documents in depth with a view to identifying opportunities presented, and to include within the document cultural components and a cultural approach, which are liable to make the project more effective and provide it with more opportunities for success.

29. The participants who took the floor in the discussion after these presentations enriched the debate by drawing attention to various problems, particularly to the importance of :

- Strengthening the partnerships and solidarities that are required for the preservation and development of African culture ;
- Developing training for artists ;

- Protecting traditional skills and knowledge;
- Developing African art according to its own aesthetic norms;
- Provide assistance that would enable artists and producers to free themselves from the constraints of the market;
- Making a list of quality artists and producers;
- Organising and supporting tours by African shows throughout the continent;
- Organising visits to cultural venues and events by school children and reinforcing the African cultural content of educational programmes with a view to handing down the cultural heritage to the next generations;
- Preparing lists of cultural industries and policies in African countries;
- Studying the traditional and informal cultural practices of children and adults ;
- Creating an African record market;
- Reinforcing the public`s demand for cultural products and services by reinforcing cultural and artistic education for future generations.

## **Session II: Cultural Industries**

*Panel II: Moderator: M. Y. Konate*

*Participants: M. S. Sarr (Toys), M. R. Sissoko (Phonogramme), M. A. Yapo (Oral Tradition), M. M. Kovács (Dakar Action Plan),*

30. In the introduction to this panel the participants were reminded that **the Dakar Plan of Action for the Development of Cultural Industries in Africa**, adopted in July 1992, at the OAU Summit, is a basic reference for the formulation of strategies in this domain. This document was prepared during a summary meeting held in Nairobi in January 1992, on the basis of the conclusions and recommendations of 7 meetings of experts jointly organised by the OAU and UNESCO in the various sub-regions of the continent. It recommends a series of measures and actions to be taken at national and regional level, which are still ongoing and whose implementation requires the full attention of NEPAD`s partners. During the debate on the Dakar Plan of Action, the participants emphasised the need to validate, within the framework of NEPAD, all the strengths of African culture, both in the various domains of artistic creativity (music, dance, theatre, story-telling, visual arts, cinema etc) and in the

domains of medicine and traditional life, taking into account the importance of their contribution toward the development of cultural industries as well as towards economic development.

31. One of the effective opportunities for the development of cultural industries could be the promotion and use of **games and toys** in educational processes. The advantage of this solution is that it would provide alternative interactive and participative, creative and activity-based methods of teaching and education. It would contribute towards further anchoring the educational processes of children and young people in their local cultures.

32. The results of the research and experimentation work that the International Agency of Production and Management of Cultural Industries is currently doing in the domain of the activity-based heritage of African societies, as a contribution towards the implementation of the Dakar Plan of Action as well as of the Dakar Framework of Action for Education for All (EFA) have confirmed the pedagogical effectiveness of their use. If the methods recommended by the Agency were adopted and generalised at some school teaching levels, the production of large quantities of activity-based teaching materials, games and toys would contribute towards the rapid development of several branches of cultural industries, notably those of publishing, new information and communication technologies as well as handicrafts.

33. In the domain of **the music industry (record-making aspect)**, there are a number of positive aspects, notably a tendency towards greater solidarity and better co-ordination of the players (producers, pressers, distributors) in protecting their interests. The need to create a regional professional organisation is being increasingly felt because of the need to control piracy and to adopt common regional strategies on international markets whose rules are more and more replacing the national provisions that previously governed production and distribution in this domain. The creation of MADEM- an African Record Market, could be considered as one achievement in efforts undertaken in that area.

34. The absence of in-depth sectoral studies and consequently, the absence of indicators necessary for the formulation of such national or regional strategies are a major hindrance to more rapid progress towards finding appropriate solutions in the face of the challenges posed by the global market. The African Union and UNESCO should provide assistance in order to enable an assessment to be made of the real situation facing the African record market.

35. **The issue of oral tradition** is non-existent in NEPAD when in fact, it represents an essential value in African cultures where the spoken word occupies a key position. Mastering the spoken word is not easy. This is why the masters of the spoken word, in other words those who have possession of this art and who, in principle, have the ability to communicate it, must be respected. With a view to preserving the values that they hold, it is advisable to recognise the important role played by the masters of the spoken word in African society.

36. Taking into account the living memories put together by the masters of the spoken word, scientific studies should be conducted to establish criteria making it possible to recognise their value so that special schools are created around those geniuses who have knowledge and experiences that are characteristic to Africa, and which act as a seed for the development of the continent. Such recognition should extend to other sectors of development such as philosophy, science, technology and handicrafts. It can be proposed that under the framework of NEPAD, the title of ‘Guardian of the living and immaterial heritage’ be accorded to African scientists in all domains so as to increase their ability to preserve this knowledge and hand it down to future generations. To this end, the criteria for recognition at national, regional and continental level should be studied and harmonised. Similarly, great attention should be lent, not only to collecting and preserving oral tradition, but also to promoting and implementing it with a view to ensuring that it is handed down to future generations.

### **Session III: Cultural Industries (continued)**

#### ***Panel III; Moderator; M. Y. Konate***

***Participants: M. A. Godonou (Cultural tourism), Mrs Agnès Monnet (Abidjan cultural industry exhibition, SICA)***

37. Cultural tourism entered into existence about ten years ago as a concept for development, for which Africa provides numerous opportunities. In Africa there existed and still exist a considerably rich heritage, even though African sites represent only 10% of the sites on the UNESCO world heritage site list, and even though most of these are natural sites.

38. The studies conducted by the School of African Heritage (EPA) demonstrate that there were numerous historical and cultural monuments along the slave routes, not only on the coast but also in the interior of the continent. Some were on the religious routes, in other words the pilgrimage routes. Unfortunately in most cases, the remains of these monuments have already disappeared.

39. From the perspective of the development of cultural tourism, the States need to commit themselves to preserving existing relics, restoring the sites and monuments or where the relics have disappeared, constructing interpretation centres making it possible to appreciate the historical, cultural or symbolic significance of the place with the aid of documents and audio-visual material. Particular attention should also be lent to training players in cultural tourism (agents, guides, the media, hotel personnel). In the discussion on cultural tourism, the remarkable success of the district 6 museum (Cape Town) was mentioned.

40. The case of the project by an **Abidjan cultural industry exhibition (SICA)** was presented as an initiative capable of easing the situation for cultural industry businesses in Côte d'Ivoire including the smaller businesses, which, overshadowed by the larger businesses, often find it difficult to make themselves known on the market. The project would also favour the development of better co-ordination of efforts made to defend their common interests (controlling piracy, adopting legal measures needed for their development etc.)

Finally, SICA could also provide opportunities for receiving training and information by holding dialogues with professionals in their field.

41. During the discussions that followed these presentations the participants highlighted the importance of :

- Basing cultural policies and strategies on practical research in these professions and on evaluating needs in these different domains ;
- Lending greater attention to immaterial heritage (including traditional knowledge and practices) and to the question of languages ;
- Recognising modern music styles as aspects of the heritage inspired by the recent past and which are in the process of disappearing ;
- Lending special attention to identifying and developing talent and genius ;

### **Presentation on NEPAD**

42. In the absence of Mr A Merouane, an official ; at NEPAD`s co-ordination Secretariat (Pretoria), Mr M Diouf (AU) gave a presentation on NEPAD and also gave a summary of the document that Mr Merouane had prepared on this subject, for the workshop.

43. In his presentation, Mr Diouf emphasised the innovative aspects of NEPAD in relation to the regional strategies previously adapted for development in Africa, notably the following points :

- NEPAD expresses a new awareness and political will among the African heads of States themselves ;
- It is a synthesis of the main initiatives proposed by South Africa, Algeria, Egypt, Nigeria and Senegal ;
- It establishes a restricted number of priorities;
- It provides monitoring mechanisms (Heads of state committee responsible for implementation, control mechanisms and the evaluation of food governance, Co-ordination Secretariat)
- It provides for a division of tasks and responsibilities relating to the implementation of the various objectives of NEPAD;
- Beyond the economic and technical objectives, it lends great attention to the creation of certain conditions of development, peace and good governance (political and economic)
- It tables an extended partnership of all the players, including the private sector and civil society at national level, and co-operation with external partners including the G-8, China and India.

**Wednesday, 3<sup>rd</sup> September**

#### **Session IV; Culture for development**

*Panel 3; Moderator; M. Y. Fall*

*Participants: M. T. Kabeya (Economic Development), M. B. Sagnia (Cultural Dimension of Development), M. T. Kabeya and M. M. Kovács (Cultural contribution to NEPAD`s mechanisms)*

44. In **the introduction to the discussion**, the Panel Moderator reminded the meeting that the economic model of development has weakened and destroyed the intrinsic unity of culture and development as well as the organic relationship between Man and nature, which has led to the degradation of the environment. The validity and viability of this model has been increasingly called into question because of the tensions and distortions that it

generates, not only in the countries of the South, but also in the West from which it originates.

45. In spite of this observation, Africa's development strategies, including NEPAD, continue to adhere to this model without concern for its relevance to the African context or to the need to adapt it to that context, by taking into account the experiences and social and cultural realities of the people. Furthermore, it is vital to note that NEPAD does not specify what the relationship should be between the production of wealth and the re-distribution of wealth in the prescribed development process.

This introduction was immediately followed by the presentation included in the session's agenda.

46. The presentation on the change in the **economic development of Africa** made it possible to demonstrate the gradual deterioration and ongoing marginalisation of the African economies since their Independences. The Gross Domestic Product of African countries south of the Sahara is equal to that of Belgium. In 40 years Africa's share in international commercial trade has declined from 6% to 1,7%. Out of the 39 States considered by the United Nations as being the Least Developed Countries (LDCs), 26 are in Africa.

47. The situation is characterised by a low rate of growth, which is slowing down in relation to the demographic growth rate. Poverty is extending to an increasing number of sections of the population. Africa's poor represent 300 million individuals, nearly half of the African populations, and a quarter of the population of the world is living below the poverty threshold. Structural adjustment and debt policies, growing instability, increases in and intra – and inter-state armed conflict are weighing more and more heavily on prospects for possible improvement in the economic conditions of the continent.

48. A typology of African economies shows that sources of income can vary from one group of countries to the other. However this demonstrates that poverty, low income and the precariousness of living and working conditions are problems that are common to all African countries. The analysis also shows that Africa is lagging behind in all the major changes that have occurred in the leading sectors of the world economy. In particular, culture has, alongside the new communication technologies, and changes in consumption patterns, become one of the most important economic sectors in the industrialised countries, while in Africa it continues to be an ignored sector.

49. Regarding the concept of the **cultural dimension of development** and its theoretical and cultural implications for NEPAD, it must be specified that culture, in the broad sense of the term, and as defined by the World Conference on Cultural Policies (Mexico City, 1982), is considered and, in reality, is understood not as being a dimension but as a foundation of development. For the different schools of thought, whether optimistic or pessimistic, culture can be considered as a fundamental resource or obstacle to development. Faced with this situation, some adopt a protectionist position, others opt for the abandonment of cultural diversity (acculturation), while, according to the third position, the people concerned should be allowed to make the choice on the basis of their own cost benefit analysis of the price to be paid, in cultural and social terms, for the expected advantages of the change brought about by development. On a conceptual level, it is essential that the people are able to play a key role in the decision making process concerning development projects.

50. With regards to the practical framework, the policy formulated at ‘macro’ level should respect cultural diversity, be based upon participation by the populations, adopt the cultural approach and systematically resort to the assessment of the foreseeable cultural impact of all development action. At the ‘micro’ level, on the ground, the same principles should be respected by taking into account the operational guidelines and methodological manuals prepared in order to help development officers working with communities to adopt the programmes and projects to the socio-cultural specificities on the ground.

51. In NEPAD, as it was defined, this cultural approach could be particularly relevant for actions concerning peace and security, good governance and democracy, health and the indigenous populations. The cultural components could be integrated into NEPAD as part of a strategic plan, jointly adopted by NEPAD and its partners, on the actions planned: mobilisation of necessary expertise, gathering available information, empirical research required, assessment of needs, human resources development, formulation of indicators and methodological instruments.

52. With regards to the nature of **cultural contributions to NEPAD’s mechanisms** it was considered that this lacked a humanist vision, and did not discuss the society project that it proposes to implement. Neither does it provide details on the values which form the basis of the recommended action. In view of this observation, it is advisable to formulate proposals aimed at filling these gaps on the basis of the cardinal values of African culture. NEPAD’s objective should by necessity be to build a society founded upon the values of solidarity

where the individual can grow by relying upon the community, and the community can rely upon the individuals making up that community. It remains to be seen what NEPAD expects from the potential cultural contributions and what it is prepared to accept from the proposed components. For example, is the respect for diversity compatible with the neo-liberal philosophy that goes hand in hand with globalisation and inspires NEPAD ?

53. All these questions cannot be answered in one go within a regional consultation, but rather in the longer term, through a process of co-operation between the Secretariat of NEPAD and its partners, which include UNESCO and the African Union, if there exists a real political will on the part of all parties concerned to ensure the success of this project and to provide it with adequate resources. Furthermore, it is clear that it will not suffice to agree upon the wording that could be added to the text of the programme of action or other NEPAD documents as a means of including within it the accepted cultural components. It will be advisable to put in place a monitoring mechanism with a competent professional team which would ensure that these components can be fully taken into account in NEPAD's actions by giving them greater effectiveness.

54. After the presentations during the discussion held on these questions, the participants highlighted the contradictions in African economic development :

- Africa is consuming more and more, particularly imported goods, and is producing less and less ;
  - Africa produces goods that it does not consume, and consumes goods that it does not produce;
  - Africa needs to re-conquer its own markets, which it has lost to foreign economies (including the culture, fashion, furniture and food domains);

55. They also pointed out the importance of :

- Considering the issues of migration and the free movement of people in terms of their complexity (cause and effect, intensification of migratory movement, impediments to the movement of people, including artists, visa, customs and infrastructural problems, etc);
- Encouraging NEPAD to disburse the resources needed for the implementation of concrete cultural programmes and programmes designed with a cultural approach;

- Using the communication and lobbying capacities of artists and opinion leaders for the promotion of the cause of African culture and for the protection of cultural interests and African cultural players;
- Developing an effective argument that is able to convince the authorities at NEPAD of the usefulness of the proposed approach for reinforcing the place of culture in NEPAD.

## **Session V : Cultural Policies for Socio-Economic Development**

### **Panel 4 : Moderator : Mr M. Diouf**

*Participants: M. J.-P. Guingané (Theatre), Mr A. Mbia (Neighbourhood Culture), Mr Pathé'O (Fashion), Mr Alioune Sall (Economic forecasts), Mrs E. Brouckaert (Cultural Tourism), Mr C. Monoko, (Cultural operators), Mr A.Fasemore (Endogenous Industries , art, cultural market with WTO) and Mr I. Bakari (Film)*

56. At the invitation of the Moderator, practitioners in the diverse domains of culture participated in the panel discussion on the difficulties encountered in their work as a result of the inadequacies or absence of national development aid policies on arts and culture.

57. Regarding the importance of cultural industries for NEPAD, it is important to highlight the key role that books, publishing and the promotion of reading play in Africa's development. Publishing should be an effective instrument for the preservation of African culture based upon oral expression. At the same time, it should face the challenge of new technologies and exploit their potential to add value to African cultural resources. Within the framework of NEPAD, it is consequently important to lend support to the development of the book industry and market, notably intra-African development, which is hindered by tax, customs and pricing systems as well as by piracy and the ineffectiveness of copyright protection mechanisms. APNET (African Publishers Network, Abidjan) is making efforts to improve the situation by developing concrete action and services, notably by networking partners, including NEPAD, capacity building, information sharing and the promotion of products and markets.

58. In terms of the difficulties and obstacles, several speakers raised the issues of administrative and customs procedures, or even the poor state of the road network and transport, which hinder the movement of people, shows, exhibitions and cultural products. This slows down the integration of the African cultural markets and prevents producers from

gaining a return on their investments both in the domain of theatre and in that of music and publishing.

59. Another complaint concerns the dependence of African creators on funding and foreign operators. Due to the lack of African touring structures and the absence of African cultural spaces in foreign countries, African artists are obliged to entrust the organisation of their tours or exhibitions to foreign organisations and agencies. One of the ways of correcting this situation would be to establish African cultural centres in the industrialised countries of the North.

60. Others expressed regret at the absence of training programmes for artistic and cultural careers. As a result, the creators have to invent everything themselves or learn by experience, particularly if they are pioneers in their professions (haute couture, cultural operators, etc.).

61. The lack of information is another obstacle to the development of the artistic and cultural sectors. The cultural operators, in particular, feel that there is a need to create databases and lists of the creators, as well as their industries and cultural policies in the region. They would also need a specialist magazine, which would serve as a link and a source of information for professionals in the field who would need to be able to closely follow events, the movement of productions and artists, changes in supply and demand as well as changes in the prices of shows and products.

62. Some African governments are not making any significant efforts to support culture, whether directly (aid, subsidies, etc.), or indirectly (reduction of taxes and duties, bank loans, etc.). In numerous cases, the systems in place do not guarantee the protection of copyright or freedom of expression. This leads to a lot of talent moving to countries that offer them better living and working conditions. All these problems need to be addressed by NEPAD because the situation results in an ever-increasing loss of earnings both for culture and economic development in Africa. For this reason, it is within NEPAD's best interests to support the development of coherent national cultural policies that would correct this sad state of affairs in Africa's cultural development. This also pre-supposes that culture is placed at the heart of the solidarity to be built among the countries of the continent, at the heart of society projects and the destiny of the African people, and at the heart of the educational programmes and exchanges that Africa is developing with other regions of the world.

63. Several speakers also spoke of the positive experiences they had had either with the support of the government or with the support of the local populations, for example as was

the case for the « Culture and Neighbourhood » network which is presently extended to about fifteen African countries. The cultural activities launched under this initiative favour the integration of groups of various origins and the mobilisation of communities, develop their capacity for initiative and create solidarity networks within the neighbourhoods. In other cases, they open up employment opportunities. The evidence shows that these projects can effectively contribute to the implementation of NEPAD's objectives, notably in regard to the reduction of poverty, the construction of peace and democracy, skills development and health promotion, etc.

***Presentation : Partnership and Co-operation by Mr. M. Kovács***

64. The attention accorded by NEPAD to culture is praiseworthy, however it is essential to note that there is yet a lot to be done in order to guarantee it the place and role that it deserves, firstly as the foundation of development and secondly as a sector of activity and creator of values, income and employment. Based on the hypothesis that the efforts planned to this effect were fully achieved, the adoption of a cultural approach in development action requires the development of a wide and sustainable partnership at country level, and intense co-operation at international level with all the players and stakeholders in NEPAD.

At national level, the partnership should include :

- Government authorities
- The private sector
- Civil society/grassroots communities
- Professional groups and institutions

International co-operation should be extended to :

- The United Nations system
- Multilateral, international and regional organisations, particularly African organisations
- Bilateral development aid co-operation organisations
- Non-governmental international organisations

The actions should involve the various levels of development action including :

- The formulation of development policies and strategies
- Decisions concerning the setting of priorities and mobilisation of the means necessary for their implementation
- Planning, driving and evaluating the strategies, programmes and projects

- Action and work on the ground
- Consultations with the communities

The domains of co-operation could include :

- The revision and implementation of NEPAD from a cultural approach
- Research
- The development of methodological instruments and indicators
- Training and awareness-building
- Information/networking

Monitoring should include the following actions and resources;

- A mechanism for driving such co-operation ; a structure and resources
- A monitoring mechanism for the NEPAD Secretariat
- Focal points at UNESCO, the African Union, within the national organisations and among the funding partners and bodies
- A periodic evaluation of the results and problems concerning co-operation.

65. In the discussion that followed these presentations, the panel Moderator and participants highlighted the following aspects of the objective of the panel:

- There is a need to involve the youth in cultural efforts to ensure restoration;
- It is advisable to reflect upon projects responding to the criteria set by banks and financiers;
- In NEPAD it is necessary to give an important place to the following issues:
  - Formulation of national cultural policies;
  - Development of cultural research;
  - Reinforcement and diversification of training methods;
  - Developing the economic dimension of culture;
  - Recognition of culture as a factor of peace and good governance;
  - Consideration of culture as a means of identification and finding one's roots;
  - Developing cultural diversity and traditional knowledge as resources for development.

#### **Thursday, 4 September**

66. Before Panel 5's theme was covered, a presentation was given on the issue of African film and the declaration adopted in November 2002 within the framework of the Sithengi

Market and Festival (South Africa) and the African Script Development Fund (ASDF) with the request that definite assistance be provided within the framework of NEPAD for the development of African film this declaration stresses the crucial importance of film in the various aspects of life in African society, particularly audio-visual creation and heritage, education, information, leisure activities, cultural industries, economics, documentary archives, knowledge about the past and a vision for the future.

67. Such assistance is all the more urgent because African cinema is facing a crisis for various reasons, namely the lack of funds, the absence of assistance policies, the fragmentation of audio-visual industries and markets, the lack of specialised personnel, the lack of training programmes and information networks. In spite of these problems the commitment of the artists and producers is such that there are successful initiative shows results are evident during African Film Festivals (FESPACO- Ouagadougou, Carthage, ZIFF – Zanzibar, Sithengi, New York). Some experiences show that there is a viable market and a social demand for films but that it is necessary to identify new spaces and new distribution opportunities taking into account changes in demand and lifestyle. Regarding the planned regional consultation, the writer of the presentation placed emphasis upon :

- The need to propose an agenda stimulating in-depth discussion at the consultation;
- The importance of culture and cultural products for the markets;
- The role fulfilled by African regional integration organisations in the partnership to be developed under NEPAD.

## **Session VI**

### **Preparation for Regional consultation ; justification and organisation of a Pan-African meeting of Experts and Decision-Makers**

***Panel 5 :Moderator : Mr L. Mbuyamba***

***Participants: Mr. A. Sall (Preliminaries), Mr R. McLaren (Argument)***

68. Reminding the participants of the recently published book entitled « Afrique 2005 : quels futurs possibles pour l'Afrique au sud du Sahara ? » ( Africa 2005 : what is the potential future for Africa South of the Sahara ?), Mr A Sall, Regional Co-ordinator of the « African Futures » Programme highlighted the fact that the marginalisation of culture in NEPAD is only a reflection of the situation facing culture in African states. Moreover, it is also clear that NEPAD's objectives will be unattainable if the fundamental centrality of

culture in development is not recognised. This is justified by several arguments, some of which are inherent in the internal logic of NEPAD, while others are external.

69. Regarding the first category of arguments, it can be seen that NEPAD

- a. Is driving a return to the mystique of African unity, a fundamentally cultural idea ;;
- b. Is aiming to bring together the stakeholders and partners (public, private, civil, African and foreign, in an alliance against poverty, and for the happiness of the populations which is based upon shared values, and therefore culture) ;
- c. Is aiming for a global and integrated strategy, and there is nothing more global or more integrated than culture ;
- d. Aims to eradicate poverty, which implies the creation of wealth, while culture, creativity and heritage are key resources to be developed from this perspective.

70. Among other arguments it could be recalled that culture presents challenges that cannot be ignores :

- a. A major economic challenge ;
- b. A political challenge because all cultural products carry ideological content;
- c. A philosophical challenge because the question of knowledge is of increasing concern to societies : who produces knowledge, who owns it? Can societies control, transfer or share knowledge ? (the issue of the numerical gap for instance).
- d. Moreover, it is necessary to face the fact that whereas in the West society is structured by economics, in Africa the opposite applies, society completely integrates economics. On the other hand, it is important to t note that the African is not ready to renounce 'being' in exchange for 'having'. These are facts that NEPAD cannot ignore or neglect if it wants its objectives to mobilise the African populations and become reality.

**71. The argument examining the opportunity to convene a Pan-African Consultation of Experts and Decision-makers** on the reintegration and reinforcement of arts and culture in NEPAD was prepared and presented by Mr R McLaren. His document aimed to pose key questions and provide responses to them in accordance with the strategic planning method. As a point of departure, the document seeks to explain that no development is possible unless the issues of peace and health have been addressed. We must face the fact that if Africa

wishes to find its own path to development, it should identify its own fundamental values, which would serve as points of the compass within the context of cultural diversity and globalisation. Among these points, particular attention should be lent to languages, African humanism as a foundation of another development model, which is the African dream. Such humanism should depend upon confidence in Africa's capacity to solve its problems as well as solidarity and tolerance which are built on the foundation of respect for the diversity of cultures.

72. The next part of the document includes the following topics : (the full text of the document is in Appendix II of this report):

- a. The importance of giving a clear definition of the terms « arts » and « culture » as used in the argument;
- b. an analysis of the real nature of NEPAD by emphasising the meaning of the key words which express the desire to innovate and work in partnership (government authorities, private sector, civil society);
- c. a review of some of the advantages of the discussion concerning the importance of culture and the cultural sector for development in Africa which would deserve a place in NEPAD-;
- d. Shared responsibility, including that of civil society, for the implementation of NEPAD and for introducing into NEPAD the cultural components which are as yet absent from the initiative ;
- e. an analysis of the symbolic, commercial and ideological nature of the cultural goods and services;
- f. an examination of the priority components to be integrated into NEPAD;
- g. a review of the main aspects to be addressed in the strategic plan (« OSWOT analysis » : Obligations, Strengths, Weaknesses, Opportunities and Threats);
- h. Proposals on the objective of the consultation, expected results and preparation.

73. After this presentation, the workshop participants discussed the document. They congratulated the writer of the argument and made comments that can be included in the final version.

***Panel 6 (Organisation of the consultation): Moderator: Mr. L. Mbuyamba  
Participants; Mr. M. Diouf (participants and organisation), Mr. S. Sarr (Priority Domains and preparatory work), Mr M. Kovács (Objectives and agenda)***

74. From the perspective of organising the Pan-African consultation, it is essential to remember the importance of having a clear description of key terms (arts and culture, cultural policies, cultural development, cultural dimension of development).

75. Regarding the priority cultural domains to be included into NEPAD, it is worth highlighting that, firstly, a number of cultural components also exist in NEPAD but at the recommendation of the consultation, other priority domains could be added on, namely

- Cultural industries and new media;
- Book publishing and distribution and promotion of reading;
- Development of the crafts industry;
- A survey on and preservation of the heritage;
- Cultural tourism and itineraries (notably the training of professionals and the question of the negative effects of mass tourism);
- The non-industrial cultural products with a market value;
- The impact of legislation, tax measures and decisions by the WTO on the creation, production and distribution of cultural products on the markets and in the commercial markets.

76. Concerning the place of culture in other sectors of NEPAD, it is essential to emphasise the importance of interactions, in particular between culture and :

- Peace, security, democracy and good governance;
- Health, education and training (capacity building);
- Agriculture, water resources and the environment;
- The situation concerning women.

However, these interactions also involve the issues of infrastructure and transport, the use of energy and new communication and information technologies or even the problems of access to markets or the adaptation of African culture to the requirements of modernity (for example, economic competitiveness).

77. As was emphasised several times, in addition to these issues it is important to remember the importance of culture to NEPAD, as a foundation for an African society project, an expression of unity in diversity , which guarantees the African identity of pluralism in the face of globalisation, standardisation and intolerance.

78. Concerning those **participating in the consultation** it was proposed that about a hundred experts be invited, who would be selected from among the following :

- Representatives of partner organisations (NEPAD, African Union, UNESCO);
- Professionals in arts and culture (artists/creators in various disciplines, critics and journalists, administrators, promoters, managers, producers, entrepreneurs and operators, etc.);
- Politicians and decision-makers, planners and lawyers;
- Theorists, researchers, philosophers, academics (historians, sociologists and anthropologists, specialists in economic forecasting and development);
- Representatives of regional (SADC, ECOWAS, COMESA, CEEAC, UEMOA, etc.) and pan-African IGOs (ECA, AfDB, etc.);
- Regional and international NGOs and professional associations;
- Representatives of donors and development aid organisations that are NEPAD's partners;
- Civil society representatives, etc.

### **Proposals on the meeting's objectives, expected results and agenda**

#### **79. Objectives of the Consultation**

- a. To integrate culture into NEPAD as a foundation for Africa's development.
- b. To strengthen the place accorded by NEPAD to culture and cultural policies for development ;
- c. To define the monitoring and co-ordination mechanisms necessary for the effective implementation of the proposals accepted by NEPAD ;

#### **80. Expected Results**

- a. The place of culture in NEPAD will be strengthened;
- b. The priority domains will be defined;
- c. A cultural approach will be adopted for NEPAD's entire programme of action;
- d. An agreement will be concluded concerning the monitoring and co-ordination mechanisms needed for the effective implementation of the proposals adopted by NEPAD.

#### **81. Proposed Agenda**

<u><i>Session No.</i></u>	<u><i>Agenda Item</i></u>
<i>First Session: Inaugural Session</i>	Welcoming speeches: NEPAD, UNESCO, AU, host country  I. Election of the Bureau and adoption of the agenda  Introduction to the discussions; Culture and NEPAD – fundamental concepts and their theoretical and practical implications
<i>Second Session</i>	II. Presentation on the state of culture in Africa  a. Culture and development in Africa;  b. National cultural policies;
<i>Third Session</i>	III. Case studies on key sectors and innovative experiences ;
<i>Fourth Session</i>	IV. Critical review of NEPAD's programme of action from a cultural approach : examination of the proposed amendments with a view to reinforcing the place of culture in the document
<i>Fifth Session</i>	IV. Critical review of NEPAD's programme of action in a cultural approach : examination of proposed amendments for reinforcing the place of culture in the document (Continuation and end of session)
<i>Sixth Session</i>	V. Practical conditions required for implementing the proposed recommendations : structures, resources, schedule and resources
<i>Seventh Session :</i>	VI. Examination and adoption of the final draft report and the recommendations of the Conference to NEPAD's policy-making body.
<i>Closing session</i>	Conclusions and speeches

N.B. If necessary, the discussions on Items I, II, and III could be split between two commissions.

## **82. Date and duration of the consultation**

It is proposed that the meeting date be set for the **first quarter of 2004**, at least six months after the agreement has been confirmed between NEPAD and UNESCO on the modalities of organising and funding the consultation which could be held **over a period of four days**.

### *Session VII: General Summary*

*Moderator: Mr Mbuyamba*

*Presentation of final report by Mr M. Kovács – Discussion and adoption*

### ***Presentation of the recommendations by Mr. Y. Konate – Discussion and adoption***

83. After the closure of the discussions, the rapporteur presented the draft workshop report, which had been previously distributed, and requested the participants to submit their comments and suggested changes to him in writing for the purposes of finalising the report on the discussions as soon as possible.

84. Next, at the invitation of the Chairman of the session, Mr Y Konate read out the recommendations to the workshop.

85. At the end of the discussions the Chairman invited the writers of the argument, the proposed agenda and the recommendations to finalise the relevant documents in the light of the discussions, so that they would be presented and examined before the closing session of the workshop on the 5<sup>th</sup> of September.

## **5 September**

### **Closing Session**

#### ***Moderator : Mrs E. Moundo***

86. During this session, the workshop examined the finalised version of the argument of the consultation (also including the workshop's recommendations - Appendix III), of the draft agenda and the technical document on the preparations for the consultation (Appendix IV).

87. After the discussion on the aspects of the report and the recommendations, as well as the aspects proposed for organising the regional consultation on culture and NEPAD, the Abidjan workshop concluded its discussions. The report and its appendices will be finalised by the workshop organisers and sent to the participants.

88. The session was concluded by speeches by Mr L Mbuyamba, Director of the UNESCO office in Maputo and Cultural Advisor to UNESCO and Mrs E Moundo, UNESCO Representative and Director of the UNESCO office in Accra, during which they thanked the participants as well as the technical staff for their contribution to the success of the workshop. Mr M.Koffi Ehui Bruno, Advisor representing the Minister of Culture and Francophone Affairs in Côte d'Ivoire, congratulated the workshop participants at the conclusion of the discussions.

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## **Appendices**

Appendix I: Workshop Agenda

Appendix II: Workshop Programme

Appendix III: Argument for the Regional Consultation, appeals (recommendations)

Appendix IV: Technical Document on the organisation of the Regional Consultation,  
« Culture and NEPAD »

Appendix V: List of Participants



**WORKSHOP ON THE PROGRAMME OF ACTION OF NEPAD IN CULTURE AND  
DEVELOPMENT  
(ABIDJAN, COTE D'IVOIRE, U 2– 4 SEPTEMBER 2003)  
DRAFT AGENDA**

1. Opening Session
2. NEPAD
3. NEPAD and UNESCO
4. Cultural Expression in Africa
5. Cultural Industries
6. Culture as a resource for development
7. « Cultural inputs » into NEPAD's mechanisms
8. Cultural Policies in Africa
9. Partnerships and Cultural Co-operation
10. Regional Consultation on the integration of Culture into Africa's development process
  - 10.1 Guidelines
  - 10.2 Objectives, agenda and working documents
  - 10.3 Participants
  - 10.4 Results
  - 10.5 Nature of the meeting
  - 10.6 Dates
  - 10.7 Venue
11. Final report and recommendations
12. Closing session



- 11:00 *Coffee Break*
- 11:30 **Session II: Cultural Expression and Events**  
 Panel I Moderator: Y. Konate (Art)  
 Participants: A. Mbia (Theatre), D. Abilio (Dance), T. Manda (Music)
- 13:00 Summary and Conclusion of session: Lunch
- 14:30 **Session III: Cultural Industries**  
 Panel II: Moderator: A. Fasemore ( Books)  
 Participants: R. Sissoko ( Music), J.C Bouda (handicrafts), I. Bakary  
 (Cinema)
- 16:00 *Coffee break*
- 16:30 Panel II (contd) : Pathé Ouédraogo (Fashion), S. Sarr (Toys), A. Godonou  
 (Cultural tourism) A . Yapo (Oral Tradition)
- Discussion
- 17:00 Presentation on the Abidjan Cultural Industry Exhibition : A. Monnet
- 17:30 Conclusion of session : End of Day 1
- Wednesday, 3 September: Culture and Development**
- 09:00 **Session IV: Culture for Development**  
 Panel 3: Moderator: Y. Fall  
 Participants: T. Kabeya (Economic Development), B. Sagnia  
 (Cultural Dimension of Development) .
- 11:00 Break
- 11:30 Contributions of Culture to NEPAD: T. Kabeya  
 Discussant: M.Kovács  
 Discussion and summary

- 13:00 Conclusion of session: Lunch
- 14:30 **Session V: Cultural Policies for socio-economic development**  
 Panel: Moderator: M. Diouf  
 Participants: T. Manou (Cultural market) , A. Mbia (Neighbourhood culture), C. Monoko, (Cultural operators), A.Fasemore (Endogenous Industries and cultural product market, with the WTO), E: Broukaert (Tourist culture)
- 16:00 *Coffee break*
- 16:30 Presentation: Partnership and co-operation, by Mr Kovács  
 Discussion and Summary
- 17:30 Conclusion of session: End of Day 2

**Thursday, 4 September: Preparation of the Regional Consultation**

- 09:00 **Session VI: Justification and organisation of a Pan-African meeting of Experts and Decision-makers**  
 Moderator: L.Mbuyamba  
 Panel 5: Arguments  
 Participants: R. McLaren (argument)  
 M. Kovacs (objectives and agenda)  
 S. Sarr (priority domains and preparation of deliberations)  
 Discussion
- 11:00 *Coffee break*
- 11: 30 Panel 6: Organisation  
 Participants: M.Diouf ( profile of participants and organisation)  
 T.Manda (venue and date)  
 Discussion and summary
- 13:30 Conclusion of session : Lunch

- 14:30        **Session VII: General Summary of the Workshop**  
Presentation of the final report: M. Kovács – Discussion  
Presentation of recommendations: Y. Konate – Discussion, Continuation of  
adoption
- 16:00        *Coffee break*
- 17:00        Closing Session : Moderator: Mrs E. Moundo  
Performance: NGQOKO Women’s Ensemble (South Africa)  
Reading of recommendations  
Closing interventions:  
                  -UNESCO  
                  - Government  
                  - Representative of Participants  
Closure of workshop



**WORKSHOP ON NEPAD'S  
PROGRAMME OF ACTION  
IN CULTURE AND DEVELOPMENT  
Abidjan, Côte d'Ivoire, 2 -5 September 2003**

**Arguments for the organisation  
of a Regional Consultation : « Culture and NEPAD »  
and appeals (recommendations)**

**Text adopted by the Workshop during its Closing Session**

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**ARGUMENT**

**For a Regional Consultative Forum of Pan-African Experts and Decision-makers**

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**DESCRIPTION OF TERMS**

Description of terms as they relate to the discussion:

- ARTS – the arts, namely Performing, Visual and Media Arts, and literature
- ARTS AND CULTURE – as above but add perhaps criticism, philosophy, history, journalism and other arts-related and intellectual interests or preoccupations
- TRADITIONAL CULTURE - the pre-colonial or traditional cultures of Africa or a particular pre-colonial or traditional African culture
- CULTURE – the standard UNESCO definition

The Arts in relation to NEPAD may be differentiated as follows:

1. An industry, providing employment and domestic and export wealth creation
2. A means of communication in the full sense – participatory, dialogic and animatory.
3. An agent of expression, preservation, assertion of diversity and with it national identity and confidence, as well as universality

## **PREAMBLE**

The proceedings took place fully cognisant of the long history of discussion and colloquium on the question of Arts, Culture and Development in Africa. The importance and relevance of the Dakar Plan of Action, the Ouagadougou “UNESCO and NEPAD” Conference and the Consultative Meeting for the Preparation of the Pan-African Cultural Congress in Nairobi was recognised and much that was discussed at these fora was taken into account.

In addition the discussions in the Abidjan Workshop noted that the leaders of NEPAD had entrusted UNESCO with a reflection on culture to be taken in account, meaning that culture does not yet fully occupy, on NEPAD’s programme, the place that it deserves. This concern expressed by the Secretariat of NEPAD bears one hope : the hope that culture can be accorded better visibility.

The Abidjan workshop is one step on the road towards this hope. It is within this regard that cultural players should not make themselves adversaries of NEPAD but, rather, its partners. Thus, unlike the Dakar Plan of action which addressed and addresses its recommendations to Governments and States, NEPAD has made civil society its full partner. Partners in the African Renaissance in the same way that the States and International co-operation, cultural players, the artists and the intellectuals invited to this workshop are committed to being a force of proposals and a critical surveillance group.

NEPAD is involved within a globalisation context dominated by the conflict of culture, increases in nationalism, and outbreaks of violence... With the general opening up of markets, globalisation is hampered by neo-liberal ideology. The conflict of cultures is at the heart of the increased fundamentalism as well as at the centre of the numerous domestic conflicts that Africa is experiencing.

Furthermore, the contemporary world is culturalising itself and culture has become the object of ongoing consumption. As it stands, culture is a major economic challenge in that the youth and the aged are cultural consumers. Moreover, the urbanisation of Africa is creating new cultural needs to which the multinationals in the cultural industry are responding, in the absence of a cultural supply that is relevant to African societies.

NEPAD is an opportunity to face these cultural challenges : it opens an immense economic, political and cultural space and at the same time incites Africans to live in more active solidarity. It is an opportunity to act towards creating an African society culturally motivated to unite the continent for its development and so that Africa ceases to be the continent that produces what it does not consume and consumes what it does not produce.

The main challenge is the internal market, and this market is economic, social and cultural. It involves social and human capital. The main lesson to be learnt is that as Ki-Zerbo once said : « you cannot develop yourself using other people's culture ».

## **KEY ISSUES**

In preparing for the Consultative Forum the following salient points were noted in relation to the Arts, Culture and NEPAD:

- Culture forms the basis of all progress and all development
- Culture is at the heart of the economy of the traditional African society and continues to model attitudes and behaviours
- In the industrial societies being referred to culture occupies a key place in the GDP
- Culture has the incomparable ability to create a brand image for Africa
- It is through the effect of culture that Africa will acquire the means of re-conquering its imagination and creativity
- Culture plays a fundamental role in popular education, controlling endemic disease and conflict resolution

In spite of the above it can be noted that:

- There is tendency for the States and NEPAD to play down the role of culture in development
- The threat that cultural identification has become a banal feature of the process towards globalisation.

The question of Africa's development is characterised by anguish and informed with passion. There is the poignant hope that the forces of the market can be engaged on Africa's terms. There is the fervent optimism that somehow Africa can be different, that Africa can somehow retain its "Humanism", its "African values", and chart a development path which will enable it to emerge economically empowered *and* humane. This will be its great contribution to human development as a developed Africa humanises an inhuman world.

But the forces of unequal development, unequal terms of trade, colonialism, neo-colonialism, poverty, marginalisation, cultural and media imperialism have already dehumanised large sections of Africa's people and destroyed and replaced those "African values", those "cardinal values" with the very individualism and corruption the African Dream is hoping to avoid. How to pursue the dream at a time when it is already turning into nightmare – that will be one of the challenges of NEPAD.

In terms of negotiating the strategic challenges of the complex dialectic of diversity and globalisation, it will be necessary for Africa to identify its cardinal values – values which define its identity and existence – as well as its strategic values – those values it will accommodate in order to ensure its survival. Such a "navigating of the waters" has characterised the successful development projects of other societies which faced the challenges currently facing Africa, among them, Japan and China.

The question of an empowering ideology for Africa's development presents itself, side by side with the need to concretise the values that make African civilisation African. "The American Dream", the Renaissance and the Enlightenment, the virtues and values of the Samurai, the teachings of Confucius have served as such in relation to other cultures. While such motivational ideologies exist and are evoked in individual African states, a continental dream or inspiration is not yet firmly established. The concept of the "African Renaissance" might have that capacity. This is another area where the role of the Arts and Culture will prove decisive.

The inspiration and motivation for recovery is to be found in Africa's history, reconstituted and rehabilitated in such re-examinations as the UNESCO History of Africa. This is an

endeavour which impacts decisively on any people's power to succeed as well as its power to impress upon others its capacity to succeed. A lot more still needs to be done in the education of Africa's children and the projection of Africa's recent history to emphatically draw attention to the continent's undoubted but neglected achievements.

Language, Education and History, as central to the discussion of culture and their intimate relation to Africa's cardinal values in the context of globalisation, will require particularly adroit "navigation of the waters".

Neither NEPAD nor any other development plan can be expected to succeed unless the fundamental issues of Peace and Health are addressed. Already many funding agencies that had previously been involved in a wide variety of development initiatives in various countries in Africa have all but abandoned those initiatives in the face of the overwhelming need to address the HIV/AIDS catastrophe. Similarly "nothing is possible without peace". The Arts and Culture have a unique contribution to make in tackling these prerequisites of development within the context of NEPAD.

### **NEPAD**

A pre-condition for NEPAD is "a mentality of change. NEPAD is based on a spirit of "hope, high-level will and commitment". In essence, it is the Spirit of NEPAD that is as important as its letter. In fact unless the continent is imbued with that spirit, the plan has little chance of success.

Finally, it would appear, we have an economic development plan that admits the primacy of Culture. An economist or a politician is not an expert in the Spirit. The Spirit is the domain of the Artist, the domain of Culture. This alone makes it self-evident that the de-prioritisation of arts and culture in NEPAD will not be constructive.

However to forestall a crisis of expectations it was pointed out and emphasised that NEPAD is not a donor. It is a policy framework that sets out to create an enabling environment for creative partnerships.

The emphasis on partnership opens a window to the Private Sector and Civil Society to become involved in the Continent's development along with Government and foreign partners. In this regard it is clear that just as Government must be persuaded to commit itself to a new spirit of partnership with national players outside government so Civil Society and the Private Sector need to indulge in introspection and critical reflection on their own roles and contributions.

Culture as a commodity needs careful and specific analysis. The role of domestic consumption and domestic markets for cultural commodities, needs to be described. The export of cultural commodities also has to be approached with care. Exporting a work of art is not the same as exporting a car. Cultural commodities have ideological implications, particularly in a situation where the consumer has a different culture and consciousness from the producer/seller.

Another aspect of the consumer/producer sensibility gap is that the northern consumer often prefers the ancient and the used whereas the African producer and the domestic market may be more interested in the original, the innovative and the new. Again, many commodities that are available in Africa, continue to be consistently sourced by Africa from abroad. Finally there is the need for professional packaging, organisation, corporate governance and sales, management and business methods on the part of cultural entrepreneurs and industrial entities.

## **APPEAL**

### **To cultural players in civil society :**

- To work towards building African unit and its consolidation
- To fight against social and political exclusion and promote the culture of peace
- To contribute towards a better knowledge of NEPAD in its objectives and actions
- To be inspired by the African material and immaterial heritage, including national languages
- To engage in initial and ongoing training in order to strengthen their capacity to drive original and powerful innovation

- To consider the African public as the authority on whose behalf they have the obligation to create and as the main target for their production.
- To invest in community cultural activities capable of extending the participation of the populations to safeguarding and promoting the heritage as well as to creation in order to show the populations their ability to create.
- To respect and contribute towards generating respect for and liking the living environment of the populations and all aspects of the environment

To incite the governments to formulate cultural policies responding to the endogenous cultural demands so as to support cultural development.

**To the policy makers :**

- To be worthy ambassadors of African culture in their appearance, behaviour and beliefs .
- To encourage the African populations to consume African cultural products, especially art and handicrafts.
- To draw all necessary attention to the traditional and informal cultural practices of children and adults ;
- To conduct a thorough inventory, and protect and promote the heritage, including traditional techniques and knowledge, and oral tradition
- To help cultural players to make a living from their art and eradicate poverty
- To develop a leisure and cultural industry, notably by developing cultural tourism and handicrafts, and publishing
- To draw attention to the domains of the audio-visual industry and new technologies in order to enable cultural businesses to adapt to changes in values and mentalities.
- To ensure the initial and ongoing training of artists
- to develop sectoral policies in order to develop the different sectors of arts and culture ;
- to take legislative measures for the effective protection of national creators, the quality of the products given the negative market and international cultural trade in the face of the pernicious effects of tourism.

**To the heads of the African Union and NEPAD.**

- To accord to culture a fundamental role in the building of African unity and in the achievement of NEPAD's objectives.
- To use the artists and men of culture to contribute towards the promotion of cultural diversity, tolerance and a culture of peace. .
- To encourage men of culture to work for the development of large sub-regional groups ;
- To use the African Diaspora to promote African excellence
- To create efficient distribution centres for African Culture in African and throughout the world.
- To celebrate African cultural excellence and involve the artists and men of culture in the promotion of African unity .
- To help large African cultural events that exist to create their own financial independence and facilitate the launch of new events.

**To international co-operation :**

- To strengthen the partnerships with a view to ensuring the expression of African arts in their uniqueness
- to provide support that will enable cultural players to effectively overcome market constraints;
- to facilitate the movement of cultural products and cultural players.



**WORKSHOP ON NEPAD'S  
PROGRAMME OF ACTION  
IN CULTURE AND DEVELOPMENT  
(ABIDJAN, COTE D'IVOIRE, 2-4 SEPTEMBER 2003)**

**Specifications on the organisation of the Regional Consultation**

**« Culture and NEPAD »**

**Text adopted by the Workshop during its Closing Session**

1. From the perspective of the organisation of the Regional Consultation, it is important to highlight the importance of having clear **definitions** of key (arts and culture, cultural policies, cultural development, cultural dimension of development).

2. With regards to the priority cultural domains to be integrated into NEPAD, first of all it must be pointed out that a number of cultural components already feature in NEPAD, but at the recommendation of the consultation, other priority domains could be added to these, such as :

- Cultural industries and new media;
- Book publishing and distribution and the promotion of reading;
- The development of the crafts industry;
- Inventory and preservation of heritage;
- Cultural tourism and cultural itineraries (especially the training of professionals and the question of the negative effects of mass tourism) ;

- Non-industrial cultural products with a market value ;
- The impact of legislation, tax measures and decisions taken by the WTO on the creation , production and distribution of cultural products on the market and in the commercial networks;
- Research and training

3. Concerning **the place of culture in the other sectors of NEPAD**, it is important to emphasise the importance of interactions, in particular between culture and

- Peace, security, democracy, good governance;
- Health, education and training (capacity building) ;
- Agriculture, water resources and the environment ;
- Women.

These interactions also involve the question of infrastructure and transport, the use of energy and new communication and information technologies or even problems concerning access to markets or the adaptation of the African culture to the demands of modernity (for example, economic competitiveness) .

4. In addition to these issues, it is important to highlight the importance of culture for NEPAD as the foundation of a society project and expression of unity in diversity, and a guarantee of the African identity and pluralism in the face of globalisation, standardisation and intolerance..

5. **The participants at the consultation;** it was recommended that about **one hundred experts** be invited , and would include

- Representatives of the partner organisations (NEPAD, African Union, UNESCO);
- Representatives of organisations in the United Nations system ;
- Politicians and decision-makers, planners and lawyers ;
- Arts and culture professionals (artists/creators in various discipline, critics and journalists, administrators, promoters, managers, producers, entrepreneurs and operators, etc.);

- Intellectuals and researchers (philosophers, academics, historians, sociologists, economists, anthropologists, specialists in economic forecasting and development, etc.);
- Representatives of regional Intergovernmental organisations (SADC, ECOWAS, COMESA, CEEAC, UEMOA, etc.) and pan-African organisations (CEA, ADB, etc.);
- Regional and international NGOs and professional associations ;
- The representatives of donors and partner development aid organisations of NEPAD ;
- Civil society representatives, etc.

NB It is important to ensure that there is a diversified representation of the sub-regions, cultural and linguistic areas, women and the Diaspora.

## **6. Objectives of the Consultation**

- To integrate culture into NEPAD as a foundation for Africa's development.
- To strengthen the place accorded by NEPAD to culture and cultural policies for development ;
- To define the monitoring and co-ordination mechanisms necessary for the effective implementation of the proposals accepted by NEPAD ;

## **7. Expected Results**

- The place of culture in NEPAD will be strengthened;
- The priority domains will be defined;
- A cultural approach will be adopted for NEPAD's entire programme of action;
- An agreement will be concluded concerning the monitoring and co-ordination mechanisms needed for the effective implementation of the proposals adopted by NEPAD.
- Reciprocal awareness of the concerns of the other party

## **8. Proposed Agenda**

<u><i>Session No.</i></u>	<u><i>Agenda Item</i></u>
<i>First Session:</i>	Welcoming speeches: NEPAD, UNESCO, AU, host country
<i>Inaugural Session</i>	I. Election of the Bureau and adoption of the agenda

Introduction to the discussions; Culture and NEPAD – fundamental concepts and their theoretical and practical implications

***Second Session***

II. Presentation on the state of culture in Africa

b. Culture and development in Africa;

b. National cultural policies;

***Third Session***

III. Case studies on key sectors and innovative experiences ;

***Fourth Session***

IV. Critical review of NEPAD's programme of action in a cultural approach : examination of the proposed amendments with a view to reinforcing the place of culture in the document

***Fifth Session***

IV. Critical review of NEPAD's programme of action in a cultural approach : examination of proposed amendments for reinforcing the place of culture in the document (Continuation and end of session)

***Sixth Session***

V. Practical conditions required for implementing the proposed recommendations : structures, resources, schedule and resources

***Seventh Session :***

VI. Examination and adoption of the final draft report and the recommendations of the Conference to NEPAD's policy-making body.

***Closing session***

Conclusions and speeches

N.B. If necessary, the discussions on Items I, II, and III could be split between two commissions.

**9. Documents**

Working and information documents will be provided on each item of the agenda. A selection of reference documents on culture and development will also be available. (plans of action, reports, recommendations, declarations, etc.).

**10. Working Languages**

English, Arabic, French, Portuguese and Kiswahili

**11. Date and Duration of Consultation**

It is proposed that the date of the meeting be set at the first quarter of 2004, at least six months after the confirmation of the agreement between NEPAD and UNESCO on the modalities of the organisation and funding of the consultation which may be four days long.

**12. Selection of host country**

The UNESCO Africa Department should lead the consultations with the Member States of the region with a view to identifying a country (preferably not the countries already responsible for one of the priority sectors) which would be prepared to :

- Host the consultation
- Provide financial or logistical support for the meeting
- Carry out the monitoring and co-ordination of the cultural sector.

See List of Participants on separate attachment