

**PLAN OF ACTION ON CULTURAL AND
CREATIVE INDUSTRIES IN AFRICA
INDUSTRIES IN AFRICA**

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A. INTRODUCTION

Since the early eighties African realities have embarked on a restructuring of the economies through the agency of national, regional and sub-regional bodies, the adoption of the Lagos Plan of Action and the Abuja Treaty establishing the African Economic Community.

Culture can contribute to bringing together what politics has separated as well as to the hastening and consolidation of the process of restructuring in the economic field. On the other hand, cultural action can develop properly only on a solid material and economic basis and it cannot be separated from the socio-economic reality, which constitutes its backbone.

It is for this reason that the Assembly of Heads of State and Government and the Council of Ministers asked the Secretary General of OAU to organise a series of sub-regional seminars on cultural industries, jointly with UNESCO and African and international partners in the area of co-operation and cultural development, to be followed by a regional meeting of experts, in order to draw conclusions and to prepare a Plan of Action.

The Dakar Plan of Action (1992) was prepared in the spirit of World Decade for Cultural Development (1988-1997) and the Treaty of Abuja (June 1991) establishing the African Economic Community (Protocol on Culture and African Cultural Common Market: Article 70, Chapter XII : Education, Training and Culture). Preparation of the 1992 Report necessitated the holding of a series of sub- regional seminars.

The meeting of experts that came up with the conclusions and the Plan of Action was organised in Nairobi in January 1992 by UNESCO and OAU with the support of UNDP, the Social and Cultural Foundation of EECIACP and the participation, especially, of ECOWAS, SADCC, ICA and EACROTANAL. The meeting brought together 50 experts from 16 countries, including representatives from the public and private sectors, and professionals in the diverse sectors.

The 1992 Report reviewed the different sectors of cultural industries, which were important to enable Africa to face up to the stakes and challenges. It also recommended to all sectors of cultural and economic development to undertake a campaign of sensitisation on the economic dimension of cultural industries, the necessity to adopt legal, institutional and practical measures in favour of the free circulation of African cultural products within Africa as well as the access to and circulation in foreign markets.

The sectors examined were:

Audio-visual, Mass Media and Living arts: film, T.V., video, radio, music and performing arts.

Printing Industries: printing, publishing, bookshops and press.

Handicrafts and Endogenous Creative Works; art, handicraft, tourism, architecture, fashion, gastronomy and African healing art and technology.

Copyright and Piracy.

Since the last session of the Conference of African Ministers of Culture held in Cotonou, Benin in 1993 cultural issues have not been dealt with at a Pan-African level. Important cultural initiatives have however taken place at national, regional and at international level to discuss African and global issues.

Thus, in preparation for the First Edition of the Pan-African Congress and Fifth Session of the Conference of African Ministers of Culture 2005 a review and revised Plan of Action has been prepared.

The revised Plan of Action has been prepared in application of:

- The Declaration of the Chiefs of State and Government of OAU on the cultural aspects of Lagos Plan of Action for economic development of Africa (AHG/Dec 1 (XXI) adopted in 1985 in Addis Ababa, Ethiopia.
- Resolution CMAC/Res. 27(I) adopted by the Conference of African Ministers of Culture, following the suggestion of His Excellency El Hadj Omar Bongo, President of the Republic of Gabon, concerning creation of an African Cultural Common Market (Port Louis, Mauritius, April 1986).
- Resolution CM/Res. 1120 (XLVI) of the Council of Ministers that asked the Secretary General to study in greater detail document CM/I439 (XLVI) on the cinema and cultural industries by organising a series of sub-regional seminars and a regional meeting of experts on cultural industries (Addis Ababa, July 1987).
- Plan of Action: Cultural Industries for Development in Africa, Dakar 1992
- Dakar Plan of Action on the Promotion of ACP Cultures and Cultural Industries, Dakar, June 2003.

B. SITUATIONAL ANALYSIS

I. Cultural Industries: Stakes and Challenges

The concept of cultural industry is, in essence, the mass production and distribution of products, which convey ideas, messages, symbols, opinions, information and moral and aesthetic values.

A cultural product conveys and disseminates ideas, opinions, and values peculiar to its own environment.

Thus flooding of the African market with harmful alien cultural products may be compared to the dumping of hazardous wastes because they both have a destructive effect on national cultural identities.

A. *An expanding market*

There is no denying the significant increase in the share of culture, information and the services sectors of the world market.

The liberalisation of political systems, the widespread adoption of multiparty democracy with the attendant freedom of the press, assertion and respect of human and people's rights, the formation of major economic groupings and, more importantly, the breaking down of the ideological barriers, as well as the expansion of new technologies make the flow of ideas, opinions, information and movement of cultural goods smoother and more prevalent between the erstwhile antagonistic and impervious blocks.

The *liberalisation* of industries as part of globalisation is probably the biggest trend all over the world.

The trend towards the increase of the youthful population in the countries of the South is in contrast to the ageing population in the countries of the North with a steady concentration of the world's population in urban areas creates large bodies of consumers of cultural and recreational products.

B. *The African Market*

The domestic market is large. Examples abound.

There are a number of obstacles that face cultural products from Africa:

- i) A lack of market access to the rich western countries.
- ii) A lack of infrastructure in domestic economies.

- iii) The considerable strength of financial muscle in developed countries relative to the economies of Africa.
- iv) The majority of Africa's cultural industries are structured around project –based micro enterprises, with few large global players. These micro firms need to operate in global markets and are in need of financial and business support to ensure their economic and social value, while ensuring that they retain their local specificity.
- v) There is an absence of a common methodology across most of the cultural sectors amongst national, regional and international development agencies in programme development to promote small and medium enterprises of the cultural industries. One of the major challenges that Africa must first confront is that of production. Serious attempts should be made to help the African producers focus not only on quantity but also on quality as, in all things, African cultural products in the African and international distribution networks, and part of Africa's competitiveness in the world will be determined by their quality.

The limited commercialisation of African cultural and artistic creations on both the domestic and foreign market has a serious consequence, namely the gradual impoverishment of the cultural heritage of African countries. There are a range of factors which explain this:

- Talented people may not be attracted by a career as an artist, musician, filmmaker or craft worker, rooted in the country's cultural heritage, if this is not going to provide them with a decent income.
- The limited national market demand which limits economies of scale required for the local commercialisation of artistic and cultural creations. Limited design, packaging and promotion capacity (to adapt artistic creations and 'cultural' goods to the characteristics of demand in industrialised countries and to evolving demand in domestic markets).
- Limited efforts by government and the private sector to transform the abundance of talent and cultural assets of developing countries into thriving creative industries.
- Limited production, commercial and distribution infrastructure, including access to international advertising.
- Lack of effective protection of the intellectual property rights of the local artists.
- A leakage of talent within regions of Africa and to the developed world, which results from a combination of the extensive globalising influence, exerted by some foreign cultures on the youth. Artists perceive their opportunities to be greater in more developed economies (both within the region and in the north).

C. *Intellectual Property Issues*

There is a general lack of protection for intellectual property rights relating to culture. There is a lack of awareness of artists' rights and intellectual property rights across the

value chain which results in both abuse of rights and losses in income in recording contracts¹. Where excellent legislation exists, enforcement is frequently weak. Not all countries have copyright societies, while those which do are typically parastatals or state-funded societies.

Piracy of intellectual work is one of the greatest challenges facing Africa and destroys both the ability of African artists to have a viable career and the emergence of an industry as seen particularly in the music industry.

Role players give little recognition to the competitive advantage of pirate operators (low set up costs, minimal capital investment requirements, effective linkages with informal distribution networks) when formulating their approaches to the problem of piracy which undermines their ability to do so.

Mechanisms to counter cyber-piracy are not well developed.

D. Impact of Globalisation

A number of developments associated with globalisation are both an opportunity and a threat depending on the extent of development of the cultural industries in different countries. The potential derives from the myriad of opportunities for creative content generation and production, increased capacity for distribution and promotion and, more importantly the fact that every consumer or artist can become a creator/producer of cultural values and products. New information technologies potentially can increase dialogue and communication between cultures and enhance respect for cultural diversity hence allowing for its expression. The impact of globalisation can be felt in many arenas of cultural industry such as:

- Changes to the ownership and control of media,
- Access to telecommunications infrastructure and the extent of connectivity of the population

The increased movement of artists, cultural producers and tourists

At the same time that as for many African countries cultural industries are not yet an important element of their economies, these same African countries have accepted the trend toward more open markets and 'free' trade (the need to ensure predictability and certainty in a rules-based context). This instantly poses a challenge to their ability to develop domestic cultural policies and imposes an obligation to negotiate trade agreements that recognise cultural diversity and the particular nature of cultural goods and services.

The opportunities and threats derive from the following developments:

The many different platforms to deliver content, convergence of telecommunications, Exponential growth of computing and content industries,

- i) Vertical and horizontal (cross-media) ownership,
- Increasing knowledge and concern about competition and copyright,
 - The mega merger trend,
 - Expanded and contracted consumers choice and diversity of content and
 - The creation and control of content.

The coming of a global market of free exchange is quickened by technological convergence, which is leading to the concentration of businesses whose size and power are overtaking the powers of states to act on them; a kind of 'commodification' of human societies, which is tending to damage the preservation of cultures' intangible heritage; growth of a 'virtual world', in itself a source of creativity but which is developing outside any legal framework, at the point where spatial, temporal and cultural frontiers become confused. This influence has certainly extended to cultural industries which are particularly sensitive to convergence of supports and whose cultural and economic duality is as trademark. Also commercial blocks – with some of them already consolidated, such as the European Union and others on the way to consolidation, are being accompanied by a strong tendency towards decentralisation of political power, while demands for identity are becoming more loudly heard everywhere, leading sometimes to armed conflict. All of these trends, acting in combination, tends to weaken the role of the nation state and to reduce the public space and explain the emergence of a 'global civil society'.ⁱⁱ

E. New Technologies and Cultural Industries

Increasingly in the world of the Internet and with the development and technological sophistication and 'multi media' in general, cultural works, such as music, books or audio-visual productions can be produced electronically. Technological innovation has now made it possible for the transmission of various electronic impulses via a common transportation medium. Convergence envisages an era where a computer will also be a tool through which broadcasting can take place, and TV will be able to receive data and even voice, and cell phones will transmit voice, data and broadcasting signals.

Many nations have adopted comprehensive policies and regulations that limit foreign access to broadcasting markets.

Promoting global cultural diversity demands broad co-operation through the international community.

F. New Initiatives:

The initiatives taken between 1985 and 1992, in all the sectors were mainly:

- The decisive action by the Cultural Division of the Economic Community of West African States (ECOWAS), which signed an agreement with UNESCO and carried out a census of cultural industries in the region.
 - Establishment in 1991 of the Information and Culture sector within SADCC.
 - The revitalisation from 1985 of the Pan-African Federation of Film Makers (FEFACI), which also inaugurated an original system of consultation together with the International Days for Audiovisual partnerships (North-South) and the establishment of the International African Film Market in Ouagadougou on the sidelines of the FESPACO Film Festival.
 - Establishment in 1988 of the Ouagadougou International Handicraft fair (SIAO) a biennial event in Burkina Faso.
 - Creation of a Cultural Industries Unit within the African Cultural Institute (ACI) with financial support from UNDP.
 - Establishment by some academics, of a Senegalese Association for the Promotion of Cultural Industries (ASEPIC).
 - Establishment of the African Foundation for Traditional Technologies in Kenya.
- i) The African Film Week held in Kenya in 1986.
 - ii) Staging of the Pan African Fair for Arts and Music (PAFAM) in Accra, Ghana in 1990.
 - iii) Holding in July 1990 of the first Front-line Film Festival (FFFF) in Harare, Zimbabwe, the second festival is in preparation.
 - iv) The first international meeting on show business in Kinshasa, Zaire, in 1989.
 - The launching of the African Centre for the Training of Performing Artists (ACTPA) in Bulawayo, Zimbabwe in 1991.
 - v) Dakar Biennial events on Arts and Literature on the one hand and the Biennial organised by the International Centre on Bantu Civilisation (CICIBA) based in Libreville, on the other hand
 - Establishment of the Pan African Writers Association in Accra, Ghana, 1988.
 - vi) The African film market and TV programmes organised by URTNA, Nairobi (Kenya).
 - vii) Holding of the First International Women's Exhibition (SIFEM) in Togo in 1988.
 - viii) Proposed Regional Festival in Madagascar, in September 1992.
 - ix) Pan African Festival of Historical Theatre in Cape Coast, Ghana, in 1992.
 - The Memorial project in Goree-Almadies, Senegal

Naturally, mention must be made of recent or past initiatives such as

- i) The regular Film Festivals held in Ouagadougou, Burkina Faso (FESPACO), Carthage, Tunisia (JCC) and in Egypt and Morocco.
- ii) The Zimbabwe International Film Festival, Harare, Zimbabwe.
- iii) The Zanzibar International Film Festival (ZIFF), Zanzibar. Tanzania.

- iv) The Durban International Film Festival (DIFF), Durban, South Africa.
- v) Sithengi International Film and Television Market and the Cape Town World Cinema Festival, Cape Town, South Africa.
- vi) Abuja Film Festival, Abuja, Nigeria.
- vii) The Tunisia Theatrical Days, the National Festival of Rwanda, the Biennial Arts events in Cairo and Alexandria.
- viii) The installation of commercial TV in some countries.
- ix) The development of the print media in Nigeria and Senegal.
- x) The Book Fairs in Cairo, Tunis and Harare among others.
- xi) The Free (private) radio project in Burkina Faso.
- xii) The organisation of competitions and fashion parades and the development of the clothing industry and high fashion as well as hairdos in West Africa.
- xiii) South African Arts and Culture exhibition in Cameroon held in 2005 as a launch pad for creating an arts and culture market at continental level.
- xiv) The Pan-African Festival of Music, the fifth edition held in Brazzaville, Pointe-Noire and Kinshasa in July/August 2005 and focused on African music heritage in the Americas and the Caribbean.

The following initiatives were taken between 1993 and 2005:

- i) The Global Alliance promotes cultural diversity by strengthening the capacity of cultural industries to produce and distribute goods and services and help them gain access to national and international markets. The Global Alliance has developed a substantial database of organisations and companies across the world with significant presence in Africa. The Global Alliance supports three sets of activities
 - ◆ creating public-private partnerships to bring resources, technical expertise
 - ◆ support to creative projects large and small at the local level
 - ◆ support consultations between national authorities and private stakeholders to develop suitable sector policies and legislative frameworks to promote cultural industries reinforce the international protection and respect for copyrights.

Exciting new developments have occurred focusing on the role of cities in economic development and related to that the impact of the cultural sector and its role in urban regeneration.

- The UN-Habitat Cities Alliance programme has developed activities in Africa to assist in developing the conditions conducive to economic growth and sustainable development and to ensure African people become the main agents of development. While this is not focused on the cultural industries, there is an increasing recognition of the role played by the cultural sector and creativity in general to address economic and social development in cities. The launch of the United Cities and Local government of

Africa (UCLGA) in May 2005 is seen as a significant development to empower local governments in Africa and become a strategic interlocutor for the Cities Alliance and its members. The portfolio in Africa includes Mozambique, Senegal, Burkina-Faso, Swaziland, Niger, Bénin, Ghana, Ethiopia, and South Africa.

The Creative Cities Network launched by UNESCO's Global Alliance's connects creative cities in order that they share experiences, know-how, best-practices, training in business skills and technology on a global level as a means to promote and sustain local economic and social development through creative industries. As part of this development, one city in Africa, Aswan (Egypt) has been appointed the first UNESCO City of Folk Art (September 1, 2005)ⁱⁱⁱ.

The Inter-Ministerial conference on the role and place of culture in the regional integration agenda of the Southern African Development Community (Mozambique, 2000) in which Member States were called upon 'to take decisive steps toward the promotion of cultural industries as a way of exploiting their capabilities to alleviate poverty, generate employment and contribute to economic growth'^{iv}.

These numerous activities at the national and regional levels are, however not coordinated by any high authority and are not necessarily included in a comprehensive framework or plan like for example the equally numerous and well structured initiatives of the French-speaking countries of the world which are the expression for the political will for the organisation of the Francophone cultural space and market.

Moreover, in spite of the cultural potentialities and the size of the cultural market in Africa and outside Africa, these potentialities are developed in an unsophisticated way, due to lack of professionalism, equipment, and financial resources and in particular the absence of a well integrated economic and cultural policy applied to these sectors.

The African Cultural Common Market is intended to be the framework for the reorganisation and restructuring of the African cultural spaces and market.

II. To Organise African Cultural Spaces

Despite the completion of the liberation of the political spaces, economic and cultural spaces have not been liberated or organised.

But given the important stakes and challenges involved, African governments are duty-bound to react in favour of cultural industries. What is required is a more credible response to globalisation: to reverse the one-way flow (North-South) of messages, images and ideas requires initiating global, integrated policies; strategies and actions and creating a balance between international flows and local production.

However, the cultural, products, activities and events are not at all, or insufficiently, subsidised. On the contrary they are heavily taxed by the State and the local governments in most-African countries.

The artist is not recognised and is considered outside the mainstream of society. With few exceptions like in Algeria where books are considered essential and subsidised like semolina, their products are taxed as if they were luxury goods.

The primary effect of this, almost insurmountable problem is that African products are of such low quality that they compete poorly even on the African market with foreign products. As a result African talents emigrate to the developed countries from where their products are re-exported to Africa as foreign goods!

It is against this background that the experts expressed their concern about the risk of the depletion of African Culture in the long run. However they welcomed the establishment of the Economic, Social and Cultural Council (ECOSOCC) of the AU. Although the full establishment of the African Economic Community will take place only by 2025 it is important to give culture its due emphasis as a preoccupation of our development authorities in the meantime so that it does not risk being marginalized at the advent of the African Economic Community.

For this reason it is proposed to the African leaders to put in place immediately on an experimental basis a legal and institutional framework for the development of cultural products and their free movement in all African countries as a prelude to the full implementation of the African Economic Community.

The least that African States can do collectively, as of necessity and not as a favour, is to grant culture systematically a “policy subsidy” in the form of legislative and fiscal measures to foster cultural industries, in particular.

Special measures need to be taken to promote production and distribution in cultural products and support trade in cultural products within the African Cultural Common Market as reflected in UNESCO’s recently adopted ‘Convention of the protection and promotion of the diversity of cultural expressions’^V. As regards the substance of this Common Market, the broad outlines are given below in the form of a Plan of Action.

C. Plan of Action for Development of Endogenous Cultural Industries in Africa within the Perspective of Setting up an African Cultural Common Market.

PREAMBLE

1. Africa is experiencing abject poverty, debilitating conflicts, increasing the burden of disease, and malnutrition as well as other challenges. This is paradoxical in that it is

happening in a continent endowed with rich natural, cultural and human resources that could be tapped and used for a better, meaningful life;

2. Along with other resources, Africa could make the best out of its own home grown technologies and skills in the cultural sector. African cultural industries have the potential to boost socio-economic development and to provide employment opportunities for millions of men, women, the youth, children and the elderly;

3. The cultural sector uses local materials, skills, and technologies. This has a positive bearing on intersectoral growth since it provides market opportunities for a wide variety of goods and services available at the local level;

4. Cultural products are expressed not only in terms of material goods and services but also they embody values, sentiments, beliefs, world views and individual as well as collective memories.

5. It is therefore imperative that the African Cultural industries should be situated in the context of poverty reduction efforts, sustainable development initiatives and programmes.

6. The Vision, Mission and Strategic Framework of the African Union, including the NEPAD initiative emphasized the need for solving Africa's own problems through her own means but with the active cooperation of partners and stakeholders at all levels: local, national, sub-regional, continental, and international. This philosophy is the basis of any action in the Continent in the years to come.

7. Recognizing the role of the cultural industry in Africa in triggering social transformation through the production of goods and services that are essential for the overall well-being and prosperity of African people, the continental organization, in collaboration with the UNESCO, and other partners, had adopted, in 1992, the "Dakar Plan of Action Plan Of Action For The Promotion Of Cultural Industries: Factors Of Development In Africa". Since over a decade and a half elapsed since this important instrument was adopted, the AU Commission deemed it necessary to update the Plan of Action (PoA) in order to respond to emerging changes in the cultural industries centre.

8. This revised PoA, re-named the Nairobi Plan of Action for the Development of Cultural Industries, took into account two parameters:

- The development of the socio-economic context in the space of a decade;
- The emergence in the international arena of free exchange, accelerating the conditions of movement of cultural goods and products, as well as the difficulties of African economies confronted with the WTO.

9. The latter context has a bearing on the quality of production of cultural industries and could also endanger the peculiarities of African cultural production. This calls for an Action Plan which has to address endogenous and exogenous factors that impinge upon the cultural industries of Africa.

10. To this end, it is desirable for Africa to encourage diversification or even diversity of these industries; and this calls for a new paradigm for the re-organization and control of the sector which could be an important lever for development, financial capitalization and the assertion of African identity.

11. The revised Plan of Action stems from all the programmes and conventions on cultural development adopted by the different Pan-African and international institutions, including the Copenhagen World Summit on Social Development UN Declaration of the Millennium Development Goals and targets set for 2015; the UNESCO Universal Declaration on Cultural Diversity, 2001; the Johannesburg World Summit on Sustainable Development, 2002, and other fora.,

12. The Plan of Action attempts to establish a rough typology of cultural industries into two major categories:

- Cultural industries producing a commercial value and bearing aesthetic content, artistic claims and educational principles;
- Cultural industries producing aesthetic, ethic and artistic values.

13. Without being exhaustive, the POA covers a wide range of the cultural industries including Music; Performing arts (dance and theatre); film, television, radio; Art and crafts; Indigenous sports and games; Tourism; Publishing and printing industries; Indigenous knowledge; Indigenous knowledge and technology

14. The revised Plan of Action for African Cultural Industries is organized as follows:

Objectives

Strategy

Timeframes

Monitoring and evaluation

Programmes and projects

Cost Estimation

Responsibility and promotion of the Plan of Action

Recommendations

I. Antecedents of the project.

- The OAU Charter, Addis Ababa 1963, Ethiopia,
- The Cultural Charter of Africa, Port-Louis 1976, Mauritius,
- The International Conference of Cultural Policies in Africa, Africult, Accra 1975, Ghana,
- The Declaration of heads of States and Government on the cultural aspects of the Lagos Plan of Action, Addis Ababa 1985, Ethiopia,
- The resolution CM/Res 1120 (XLVI) of the OAU Council of Ministers, Addis Ababa, Ethiopia (1987),
- OAU Conferences of African Ministers of Culture: Port-Louis, 1986, Ouagadougou 1988, Yaoundé 1990,
- The treaty establishing the African Economic Community adopted in Abuja, Nigeria (1991),
- The regional meetings on Cultural Industries held in Conakry (1985), Harare (1998), Antananarivo (1989), Nairobi (1990).
- The Cotonou Declaration on cultural diversity, 2001.
- The UNESCO Declaration on Cultural Diversity
- The Plan of Action, Dakar 1992,
- Regional Consultations on Cultural Industries in Africa, Cotonou, 5-8 September 2000
- 3rd Summit of ACP Heads of State and Government, 18 and 19 July 2002 in Nadi, Decision No.3/III/SUMMIT/2002 mandating the Council of Ministers to examine the feasibility of an ACP Festival as a tool for the promotion and marketing of cultural industries and the possibility of setting up an ACP Cultural Foundation.
- The Plan of Action for ACP, Dakar June 2003
- UNESCO Workshop on Culture and Development in NEPAD's Programme of Action, Abidjan, September 2003
- Launch of Economic, Social and Cultural Council of the African Union (ECOSOCC) in March, 2005
- The International Network on Cultural Policy (INCP)
- 31st UNESCO General Conference, November 2005
- UNESCO Regional Conference on Art Education in Africa, Port Elizabeth, South Africa, June 2001
- UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions, October 2005

II. OBJECTIVES

A. General

Guarantee the organisation, production, distribution, exhibition, and preservation of the products of African cultural industries.

B. Specific

These may be divided into three types: political, social and economic, applied broadly in the different sectors.

I. Economic

1. Generate new resources for the economic development of Africa and the creation of new jobs and income generation opportunities.
2. Open up new markets for African culture in and outside of Africa Strengthen the African cultural identity and creativity as well as broaden people's participation in endogenous cultural development.
3. Strengthen the competitiveness of African cultural goods within the framework of globalisation and the liberalisation of markets.
4. Improve national capacities for creating, producing, distributing and exhibiting cultural goods.
5. Strengthen private and community initiatives of small and medium enterprises.
6. Enhance the organisation and protection of creators.
7. Set up an African Cultural Common Market and develop intra-African cooperation

I. Social

1. Strengthening the African cultural identity and creativity as well as broaden people's participation in endogenous cultural development.
2. Strengthening the acknowledgement of the cultural dimension of sustainable development in Africa.
3. Bring about new and pluralistic forums of cultural expression supporting the installation of democracy in African societies.

II. Political

1. Achieve better regional integration.
2. Reduce the dependence on the wider world outside of Africa for the production and distribution of cultural goods.

3. Adopt flexible responses to initiatives from the African private sector towards the development of cultural industries.
4. Facilitate new institutional partnerships between the public sector, private sector and civil society such as within the framework of UNESCO's Global Alliance for Cultural Diversity and NEPAD.
5. Strengthen the role of the private sector and civil society
6. Reinforce small and medium enterprises.
7. Develop South/North cooperation as well as South/South cooperation and real partnership
8. Convince decision-makers of the economic potential of cultural industries to ensure their integration in strategies of development.

III. STRATEGY

Build on what already exists and develop progressively, taking a realistic approach, taking into account the available resources, by facilitating the improvement of the methods of information, organisation, management as well as the development of cooperation networks and the joining of means and initiatives in the framework of a coordinated effort on behalf of the organisations concerned, public and private, at the national, sub-regional, regional, pan-African and international levels.

IV. TIMEFRAME AND PHASES

Periodicity or phase-by-phase approach is an important component of any action plan if it has to guide concrete actions within specified time frame. One of the weaknesses of the Dakar Plan of Action was that it was not time bound. This plan should be divided into three phases:

Phase 1: Create an enabling environment to strengthen the framework for the African cultural industries;

Phase 2: Establish cultural industries as key contributors to sustainable development of African countries;

Phase 3: Ensure the competitiveness of African cultural industries.

V. MONITORING AND EVALUATION

Monitoring and evaluation go hand in hand with well formulated and verifiable indicators. It is therefore essential that stakeholders at all levels put in place appropriate mechanisms for monitoring and evaluation. These mechanisms should be adapted to the needs and problems of a cultural industry. It should also be an ongoing process and flexible in approach. Each sector of the cultural industry and each individual or group actor should put parameters of achieving certain targets, as well as setting the targets themselves.

Develop verifiable performance indicators for the development of the cultural industries;

Assist the different sectors of the industries in planning, organizing and managing small-scale enterprises for the promotion, protection, and distribution of goods and services;

Build the capacity of individuals, groups or associations/institutions in their endeavour to achieve concrete results in respective cultural occupations; and

Update indicators regularly in order to use new methods and best practices;

VI. PROGRAMMES AND PROJECTS

Phase 1. Create an enabling environment to strengthen the framework for the African cultural industries.

Phase 2. Establish cultural industries as key contributors to sustainable development of African countries.

Phase 3. Ensure the competitiveness of African cultural industries.

Each phase is concerned with:

Development and production

Protection and preservation – artists and works

Marketing, distribution and exhibition.

VII ESTIMATED COST

A study must be conducted in order to establish cost. This study will make reference to existing development and production, distribution and exhibition and protection mechanisms.

VIII. RESPONSIBILITY AND PROMOTION OF THE PLAN OF ACTION

The promotion of this Plan of Action should be the responsibility of all stakeholders at Pan-African, regional and national levels. It is recommended that the AU promotes the

Plan of Action within the context of its structures and processes through lobbying and the organization of activities such as workshops, etc., to strengthen the position of cultural industries in the agenda of all State summits.

IX. RECOMMENDATIONS

Priority projects:

- Mapping of existing cultural activities, structures, resources and important valuable products within African member states.
- Identify and take into consideration regional and sectoral specificities and strengths to enable the rationalisation of legislation, policies and resources.
- Research to assess economic impact of cultural industries and initiatives
- Set up regional coordinators/cultural think tanks to source information and to debate the status of each sub-sectors.

PRESENTATION Indicative measures to be taken

A: General level

Section 1. Cultural Industries in general

1.1 Member states must adopt domestic cultural policies that promote and ensure trade of cultural products as this is necessary for the development of new cultural forms and for sustaining the integrity of cultural production as an arena of creativity and social development. In this regard, Member States are encouraged to:

- establish departments in charge of Cultural Development within their own countries and in regional bodies in charge of economic integration, and include in their protocol clauses favourable to the circulation of cultural products, authors of cultural works, the partial or total removal of taxes on works of culture and payment in national currencies for the trade in cultural goods.
- Elaborate and formulate proposals as to the measures to be taken in the different fields in the framework of integrated and coherent economic and cultural development policies, in order to remove these obstacles and harmonise efforts of the various countries of the continent.
- Coordinate policies implemented in the fields of culture, languages, education and communication with a view to promoting the endogenous development of African culture.

- Coordinate cultural, social and economic policies as well as policies implemented in urban and rural development with a view to enhancing and broadening access and participation in cultural activities by the population as well as their consumption of cultural goods of quality.
 - Create forums for exchange of ideas and interactions between decision-makers, planners, those in charge of development policies or private investments on the one hand, and on the other hand those responsible for cultural policies and cultural projects, creative artists and representatives of the different professional groups and other communities interested, in order to permit them to achieve better understanding of each other's objectives, aspirations and the possibilities of their collective actions.
- 1.2. Conduct an assessment and analysis of the present situation on the basis of data collected to
Investigate the effect on
- organisations, structures and firms involved in producing and disseminating cultural goods and services, country by country, sector by sector (book publishing, audio-visual and recording industries, arts and craft, tourism etc)
 - intellectuals, artists, creators, craftsmen and other specialists concerned qualities and quantities of goods produced, commercialised, exported and imported.
- i) Undertake in-depth studies on obstacles (economic, politic, fiscal, legal, cultural etc) in developing cultural industries.
 - ii) Analyse the existing treaties, agreements and conventions concerning economic and cultural cooperation as well as customs with a view to adapting them to the new requirements of the African Cultural Common Market, taking into account recommendations, conventions and other international standard-setting instruments adopted in these fields.
 - iii) Conduct national and regional research to evaluate the contribution of the cultural industries to national economies and poverty reduction using a common framework of cultural indicators.
 - iv) Foster data collection and create data bases, directories of reference material on culture, cultural industries.
 - v) Analyse the policies, legislative measures and other regulations affecting creative works as well as the production and dissemination, the exporting and importing of cultural goods with a view to adapting them to the requirements of the African Cultural Common Market.
 - vi) Study and adapt the mechanisms existing in foreign countries in the field of financing and supporting the creative arts, the production and dissemination of cultural goods and services to the African context.
 - vii) Enhance research and innovation, the design, the utilisation of new forms of expression and of new products of an original character to be commercialised, while ensuring that they are rooted in African cultural creativity.

- viii) Outline the economic and cultural potentialities of the development of cultural industries through carrying out;
 - marketing studies at the national and international levels.
 - studies on the profitability of investments made in the various fields of the sector, showing the resources and jobs that can be created through these investments.

1.3. Member States together with regional organisation undertake to

- i) Establish and update data banks on cultural industries at the national, regional and Pan-African levels, within the framework of an African network of databanks and of an African system of cultural information exchange system in cooperation with relevant regional and pan African bodies as well as the African Observatory on Cultural Policy.
- ii) Take into account in the Protocol on Culture to be annexed to the Treaty African Economic Community, all the legal and institutional aspects relating to the organisation of the African cultural spaces (movement of products and authors, taxation, methods of payment etc).

1.4. Member States recognise that training in all aspects of the value chain of the cultural industries – from creation to production, distribution to exhibition and audience awareness is critical to the development of quality cultural products. Member States therefore commit to:

- i) Create major training facilities likely to promote professionalism in all production activities, and improve the training of the creative and performing artists as well as that of the technicians and those responsible for the designing, implementing and managing cultural projects including those in firms involved in producing and commercialising of cultural goods and services and also those in charge of maintenance of the equipment.
- ii) Foster entrepreneurship training and promote cultural entrepreneurship as there is an opportunity for empowering producers of cultural products (especially women) and ensuring that they generate decent incomes from their productive efforts, as well as linking them to market opportunities.

1.5. Member States are encouraged to pay specific attention to the role of the artist in society and is requested to:

Support a wide range of individuals and firms that wish to fully exploit artistic talents that are deeply rooted in the national cultural heritage for the benefit of both the artists and the economies of these countries.

- i) Ensure that artists are able to draw on sophisticated support mechanisms and can seek the help of agents in order to develop a market niche.

- ii) Promote both manufacturers and distribution channels to ensure the commercialisation of an artist's creations.
 - iii) Encourage the development of sectoral associations of artists to lobby on behalf of their members in order to help them acquire rights accorded to other workers (social security, unemployment benefits, pension, etc.).
 - iv) Ensure that artistic creations are protected against copying by national intellectual property organisations with the full backing of enforcement mechanisms.
 - v) Promote the development of a dense web of public and private organisations that encourages and protects artistic creations.
 - vi) Guarantee freedom of expression for the creative and performing artists.
 - vii) Improve the status of creative and performing artists by ensuring the legal and economic conditions necessary for the exercise of their creative work and guaranteeing the protection of their copyright which involves the suppression of piracy.
- 1.6. Member States and regional organisations recognise that across the cultural industries there are measures that could be adopted to improve the performance and viability of these industries even where they are only partially developed and not yet part of the mainstream economy. These include
- i) Enhance the capacity of existing institutions.
 - ii) Foster entrepreneurship training.
 - iii) Adopt appropriate measures to increase access to financing for the development of cultural industries through mechanisms such as Guaranteed Funds, joint ventures and tax incentives.
 - iv) Establish agreements amongst African states with a view to creating a common market for audio visual and literary productions.
 - v) Prepare co-production and co-distribution agreements to ensure the penetration of African cultural products into international markets, while ensuring full respect for the intellectual property rights for African artists and designers and develop strategies to promote cultural industries in the context of development strategies and priorities by locating these strategies at sub-national and local levels.
 - vi) Take practical measures to create the necessary conditions for better dissemination and appreciation of cultures which are at a disadvantage due to historical, political or linguistic factors and are, as a result, lacking the means of expressing themselves through commercial channels.
 - vii) Strengthen promotional action in order to advertise the values of African creators and cultural goods both at the national and international levels and to obtain a big share of the market.
 - viii) Elaborate visibly, economically rewarding cultural industry projects with a view to submitting them to national or international funding agencies, public or private, as well as to multilateral organisations for cooperation development aid.

- ix) Improve and modernise the technologies and tools utilised as well as the methods and structure of production and dissemination of cultural goods and services.
 - x) Improve and control the quality and authenticity of those goods while increasing the quantities produced.
- 1.7. International agencies such as UNESCO, the ILO, UNCTAD, the World Bank and WIPO should develop regional projects to:
- i) Promote the development of small businesses and job creation in the sector.
 - ii) Develop exports from the region.
 - iii) Adopt technological forms that will expand the market, retain intellectual content in member states and facilitate quality production.
 - iv) Facilitate entrepreneurship across the value chain to develop the commercial capacity of the African market.
 - v) Develop arts and culture education programmes at school level.
 - vi) Develop collaborative projects to ensure intellectual capital is retained in member states.
 - vii) Develop and implement cross regional programmes to address copyright infringement.
 - viii) Create a World Fund for Culture using the World Fund for the environment as a model.
- 1.8. Member states recognise that globalisation could be an extraordinary force for 'connecting communities' within Africa; bringing international and regional audio-visual content to local markets, and vice versa. Globalisation should be viewed as bringing together global and local. International mechanisms are necessary to facilitate the promotion and exhibition of these products for global audiences.^{vi} Therefore Member States believe that globalisation needs to be mediated to promote and preserve cultural diversity through decisive actions to:
- i) Mobilise the support and partnership of government and public authorities to define cultural policies for public service media and education in particular.
 - ii) Create production and presentation infrastructure.
 - iii) Adopt national legislation against monopolies and recognise regional trading areas such as ECOWAS (Economic Community of West African states), SADC (the Southern African Development Community) and CEMAC (Economic and Monetary Community of Central Africa).
 - iv) Undertake market studies and research of the global market with the aim of developing partnerships and creating networks, establishing trends and development programmes.
 - v) Give priority to the training of competitive managers for conception and commercialisation of cultural products.

- vi) Support cultural industries to increase production capacity and improve its quality while preserving the aesthetic originality of products.

Section 2. New Technologies

2.1. Information and communication technologies (ICTs), driven by the convergence of computers, telecommunications and traditional media, are crucial for the future. Rapid advances in technology and diminishing cost of acquiring the new ICT tools have opened windows of opportunity for the cultural industries in Africa to accelerate their economic growth and development. The goals of achieving an African Cultural Common Market can benefit immensely from the revolution in information technology. In addition to fostering intra-regional trade, the use of ICTs could also intensify production and distribution of cultural goods into the global market. Member states are to:

- i) Facilitate the mainstreaming of information and communications technologies (ICTs) in all cultural development programmes.
- ii) Set up development programmes for the transfer of technology and training, in the area of audio-visual production and the management of intangible cultural heritage.

2.2. In recognition of the limited contribution of Africa to the Internet network, regional organisations as well as Member States are requested to:

- i) Place all existing information on Web sites.
- ii) Develop electronic trade by forming enterprise networks in order to better defend and protect rights.
- iii) Contribute to a site on cultural industries in Africa in partnership with regional organisations.
- iv) Facilitate contact and network of specialists through the creation of liaison bulletins and 'list servers'.
- v) Integrate issues surrounding electronic trade into traditional concerns of copyright and protection.

2.3. New technologies in film production, post production, distribution and exhibition offer opportunities that have yet to be fully understood, let alone realised. The arrival of digital technology has opened up many new distribution opportunities for filmmaking and filmmakers. Digital technology has since bridged the gap that existed for so long between the big studios and small independent productions. Although Africa has limited cinemas with digital projectors, the industry is moving towards a future when films will be distributed and exhibited digitally. Digital distribution represents a major cost saving. Member states are requested to investigate the use of digital technology for the production and exhibition of cultural industry products, especially music and film.

Section 3. New Initiatives

- 3.1. The work of the International Network for Cultural Policy (INCP) covering various aspects of cultural diversity (from the impact of globalisation on development to that of Broadcasting and Heritage) culminated in UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The INCP produced a number of working papers and held meetings in the respective working groups. The working group on Broadcasting in a Global Environment, in particular explored the potential for an alliance between public service broadcasters aimed at developing a model of sustainable communication.^{vii} Member States should promote such an alliance in Africa.
- 3.2. The African Film Summit to be held in South Africa in April 2006 hosted by the South African Department of Arts and Culture (DAC), the National Film and Video Foundation (NFVF) of South Africa in association with the Pan African Federation of Filmmakers (FEPACI) is a significant initiative for the development of African film. This summit will be held on the basis of recommendations of the African Union Commission's appeal to 'hold consultation and conduct preliminary studies with a view to establishing an African Commission on the Audiovisual and Cinema Industries, as well as a Fund to promote the cinema industry and television programmes in Africa'^{viii}.
- 3.3. Member states to support new initiatives such as UNESCO's Global Alliance and
 - i) Disseminate information on the Global Alliance to cultural organisations and companies.
 - ii) Support access to the Internet to facilitate partnerships within the global alliance network.
 - iii) Facilitate partnerships and collaborative programmes.
- 2.4. Member states to support their cities to participate in the Global Alliance's Creative Cities Network in recognition that it is mainly cities from the North that currently share the objective of integrating creativity as an essential element of their development schemes. Therefore, Member States agree to:

Promote the Creative Cities Network amongst their cities.

 - i) Encourage cultural entrepreneurs and stakeholders to participate in the proposed virtual community to foster and advance entire creative clusters and systems that will allow African cities to benefit optimally from the Creative Cities Network.

- ii) Assist in promoting the development of cultural plans and the integration of culture and cultural industries into the economic development plans of these cities.
- iii) Encourage the development of cultural infrastructure in the cities.
- iv) Promote the preservation and restoration of heritage sites in cities.
- v) Facilitate the effective collaboration of cities in the Creative Cities Network.

3.5. Member States to support the initiative of NEPAD such as NEPAD's e-Schools initiative (Pretoria) which is the largest multi-country ICT education project attempted in Africa aimed at bridging the digital divide. The project was initiated after the World Economic Forum's Africa Economic Summit held in 2003. It will equip schools with ICT labs and the tools students need to be able to use ICT. In its first phase, the project is covering six secondary schools selected by fifteen governments.

Section 4. Partnerships and cultural cooperation

1.1. UNESCO is in a unique position to facilitate partnerships in Africa between Member States and economic regions (through the work of the African Union) in the promotion of cultural industries and is committed to:

- i) Undertake to complete and maintain an inventory of cultural operators and entrepreneurs in the different cultural fields in Africa.
- ii) Contribute to the publication of up-to-date documents on the current situation of different cultural industry sectors and have these on the website.
- iii) Prepare a report assessing the value of the cultural field and its impact on development in the world.
- iv) Create a training programme encompassing the creation and management of cultural enterprises and help with the establishment of regionally based schools.
- v) Fully assume its mission as the world leader in the defence of the right to culture and to its special treatment during negotiations at the UNCTAD and the WTO.
- vi) Establish a permanent regional forum of cultural entrepreneurs and initiate within this framework the creation of an Internet site on cultural industries in Africa.

1.2. UNESCO, together with Member states and regional organisations are encouraged to facilitate networks, forums and inter-regional collaboration and agreement in the following areas:

- i) Elaborate regional agreements specific to the cultural industries, in particular relating to taxes, intellectual property rights, private investment and sponsorship.
- ii) Establish networks specialised in producing, marketing and disseminating cultural goods as well as in the field of research and information in order to

- develop cooperation and communication among those of common concern in different countries and regions.
- iii) Collaborate in the development and activities of international and regional institutions on Inter-Cultural Dialogue
 - iv) Organise forums intended to inform and brief promoters on the investment prospects in the cultural sectors in Africa and outside Africa.
 - v) Reinvigorate the African Organisation for Intellectual Property (OAPI).
 - vi) Encourage the creation of groups and associations of creative writers, artists and professional of the cultural industries with a view to promoting them to better protect their rights and their professions.
- 4.3. Inculcate among the general public, by means of cultural industries, full determination to reject acts of violence and aggression, and encourage the circulation of cultural ideas and values that are capable of contributing to the establishment and furtherance of peace, security and cooperation.
- 4.4. Member states, together with UNESCO and regional organisations are requested to develop measures to:
- i) Utilise cultural industries for the purpose of education, training, information and socio-cultural development.
 - ii) Facilitate significant access of cultural products and the movement of artists from Africa to regional and international markets.
 - iii) Produce endogenous cultural works (literature, films, and traditional games) intended for children and youth that form a vulnerable part of the population as well as an important market.

Section 5. Capacity Building

- 5.1. Member states and regional organisations are requested to enhance the capacity of cultural institutions, cultural ministries and departments as well as that of cultural entrepreneurs. There are a number of mechanisms available for this:
- i) Create mobility funds and other mechanisms to promote and facilitate the movement of artists, designers, managers, works, goods and services.
 - ii) Conduct an inventory of Africa's cultural institutions and reinforce their capacity for the benefit of cultural stakeholders.
 - iii) Promote the teaching of cultural and heritage studies in the school curriculum to ensure the ownership of heritage by and involvement of youth.
 - iv) Seek and disseminate training opportunities for cultural stakeholders, cultural management, cultural administration and cultural heritage, cultural industry and enterprise management as well as cultural entrepreneurship within the framework of regional co-operation.

- v) Create a portal to ensure the visibility of Africa's cultural heritage, productions and works.
- vi) Promote country exchange programmes to fully utilise human capital assets for mentoring and support in the field of arts administration and management as well as cultural entrepreneurs.
- vii) Document better practice case studies in Member States of arts and cultural organisations, foundations and businesses to disseminate learning throughout Africa.

B: Recommendations sector by sector

Sector 1: Music and living arts

- 1.1. Member states are requested to promote the development of the music industry in their countries and therefore to:
- i) Promote private firms involved in recording, cutting records, reproducing cassettes and distributing other record industry products.
 - ii) Give legal financial and moral support to music, recording industries and living arts.
 - iii) Facilitate the setting up of assembly units of audio and audio-visual material in Africa.
 - iv) Reduce import taxes on musical instruments and their accessories.
 - v) Promote the development of recording industries, suspend all taxes on finished or semi-finished products manufactured or produced in Africa for a minimum duration to be determined.
 - vi) Develop a consistent and shared set of cultural indicators and tools for the music sector (both the live-performance sector and for recorded music) and a framework for analysis for use across all markets in Africa to ensure both internal consistency and comparability of data.
 - vii) Commission in-depth sectoral studies to formulate pan-African strategies to develop the music industry in each country, the relationship between the countries and regions and to facilitate the distribution of African music both within Africa and for export. This should be done in collaboration with embryonic and established cultural observatories (the embryonic South Africa cultural observatory, the Observatoire de l'Art de la Musique in Senegal and the observatory for cultural policy in Africa).
 - viii) Develop formal licensing agreements and supply arrangements to facilitate a pan-African circulation network of legal music products.
 - ix) Set up and promote the establishment of cultural facilities (theatres, cinemas, auditoriums, musical workshop).

- x) Taxation framework which supports local artists (reduce taxes on local shows to help in promoting local artists).
 - xi) Introduce taxes on foreign shows to contribute towards setting up Fund for musicians to be regulated by copyright in co-operation with the artists.
 - xii) Set up data banks on all African productions.
- 1.2. For the protection and development of African music, Member States should:
- i) Set up national academies of music with instrument-making departments to preserve manufacturing techniques of traditional instruments.
 - ii) Set up national cultural archives for tape and record libraries.
 - iii) Promote periodical organisation of sub-regional, regional and continental festivals.
 - iv) Introduce awards for best artistic achievements to be awarded under the auspices of AU from sub-region to continental level.
 - v) Promote the development of an African record market on the continent for the presentation and diffusion of music.
- 1.3. In support of artists and their organisation, Member States are requested to support:
- i) Artists to form unions and associations that will serve as forums for meetings and exchanges of experience between artists from national, sub-regional and continental levels.
 - ii) Artists and their associations to establish networks in the region to integrate Diaspora's and link up with large global networks.
- 1.4. To achieve these objectives, the AU, UNESCO, Member States and organisations as well as private promoters are called upon to:
- i) Support projects or initiatives and to take part in the various regional and pan-African festivals, fairs, biennials, such as the Pan African Fairs for Arts and Music (PAFAM) , Accra, Ghana.
 - ii) Assist in the setting up of a centralised data bank and network on African Music and Living Arts through CALDAS in Kinshasa, Zaire.
 - iii) Assist musicians to promote their music on sub-regional and continental levels through existing and newly instituted yearly festivals.
 - iv) Promote training schools and centres in living arts in each African region through regionalising existing facilities as Performing Arts Training Centre (Zimbabwe), School of Performing Arts (Ghana), National Institute of Arts (Zaire), Bagamoyo College of Arts in Tanzania, and others.
 - v) Support and take active part in the UNESCO Plan of Action for the Promotion of Performing Arts.
 - vi) Recognise the potential of 'World music' to grow the overall market for

music products from the region (artists such as Ishmael Lo of Senegal, Wes of Cameroon, Ongala of Tanzania, Orchestra Marrabenta Star of Mozambique, Kende Bongoman of the Democratic Republic of the Congo and Oliver Mutukuzi of Zimbabwe) but also ensure that African role-players are able to penetrate this market whilst retaining the commercial value within African countries.

- 1.5. Recognise that music is not only a 'shared spirituality', belonging to entertainment or playful narrative traditions but is also a cultural product and part of economic development and in so doing, develop strategies for its development and its growth. These strategies could include:
- i) Specialised training in business administration, artistic career management, media marketing.
 - ii) Pan-African co-operation and licensing agreements to facilitate revenue generation and prevent piracy.
 - iii) Development international markets.
 - iv) Assist artists access MASA (Market for African Performing Arts).
 - v) Support festivals and diversity of production.
 - vi) Encourage and support co-productions between artists from different countries.
 - vii) Establish documentation centres and a network of information and Internet sites specialising in African music.
 - viii) Promotion of both traditional and modern forms of music through radio and television channels; school curricula, published books; research; music festivals and award ceremonies (Kora, African Music Awards and Ngwono Africa).
 - ix) Support live performance industry by facilitating the importation of the equipment and instruments required to produce, circulate, distribute and consume music (public address systems, recording and reproduction equipment) through lower import regulations.
 - x) Develop relationships with industry and trade to support the development of cultural industries and enhance its contribution to national economies.

Sector 2: Cinema, Radio and Television

- 2.1. Member states and regional organisations agree to promote an enabling environment for the film and video sector through the following activities:

- i) Define appropriate cultural and audio-visual national and regional policies which will create an enabling environment for the development of the audio-visual industries in their countries and regionally.
- ii) Investigate the viability of setting up local film offices for countries in that there is increasing location activity (i.e. where foreign producers choose to make their films or commercials in their countries).
- iii) Encourage the signing of bilateral co-production agreements (North-South and South-South) in order to ensure that the co-produced films acquire a dual nationality and enjoy subsequent advantages including the facilitation of movement of African artists and works within the African continent and between African countries and the EU and other markets in accordance with the Cotonou Agreement.
- iv) The AU, member states and regional organisations are requested to facilitate partnerships with the private sector and civil society towards the establishment of a Pan-African Audiovisual commission and a Fund to promote the cinema industry and television programmes in Africa.
- v) Encourage the formation of National associations and guilds.
- vi) Investigate the viability of the establishment of at least two regional film schools of international standard.
- vii) Develop communication strategies in order to sensitise and inform African populations and to encourage their participation in audio-visual economies.

2.2. Member states and regional organisations agree to promote an enabling environment for the broadcasting sector (TV and Radio) through the following activities:

- i) Support an international cultural programme distributor to act as a clearing house for global programming where countries could acquire, repackage and market domestically the products of other nations. An example is UNESCO's Ecrans sans Frontieres project that aims to develop a bank of films and documentaries for the use of public service broadcasters in developing countries^{ix}.
- ii) Develop indigenous language policies for the audio-visual media.
- iii) Facilitate partnerships among public and private cultural broadcasting organisations are necessary to develop an achievable model for global cultural diversity on television. Public broadcasters have a responsibility to first address issues of domestic culturally diverse programming before that of international programming.

- iv) Set local content quotas for local national broadcasters and investigate the viability of setting other forms of quotas such as production and exhibition quotas.
 - v) Require that international television channels desirous of operation from a country in the South devote part of their programmes to the projection of films originating from the South (quotas).
 - vi) Create an enabling environment for the establishment and empowerment of independent regulatory bodies for broadcasting and telecommunications to promote media diversity, including public, community and private broadcasters, most importantly in the areas of ownership and content.
 - vii) Develop a basic telecommunications infrastructure to provide citizens with access to independent programming through alternative distribution mechanisms (satellite and broadband Internet) to provide universal access to content.
 - viii) Support the reform and revitalisation of both public service and community level broadcasting including the liberalisation of the regulatory environment nationally, the streamlining of the bureaucracy and through technical assistance to creative staff and management.
- 2.3. Member States and regional organisations are requested to maintain updated information on this sector for the purpose of policy development in this dynamic environment and to inform practice:
- i) Research, identify and put in place instruments which facilitate the sustainability and vibrancy of the film, video and broadcast industries and mainstream these sectors into the general economy and thinking within government, in particular the Departments of Trade and Industry and of Finance.
 - ii) Review the imposition of taxes and duties on the importation of audio-visual equipment.
 - iii) Facilitate and support strategic information and research particularly of market trends and audience analysis.
 - iv) Facilitate and support impact assessments and monitoring of policy and regulatory measures.
 - v) Review and assess the impact of existing support mechanisms and instruments for the audio-visual sector in African countries.
 - vi) Identify alternative and additional mechanisms and instruments such as those existing in international territories with a view to putting in place appropriate, and more effective systems of support both nationally and regionally including subsidies; loans; loan guarantees; reimbursable financial aid; fiscal incentives.

- vii) Conduct policy research which would need to investigate mechanisms such as government loans or guarantees to ease the entry of smaller production companies into financing schemes such as the SA model.
- 2.4. Member states are encouraged to promote the development of the film and television industry in their countries, through the following measures:
- i) Develop a well-defined distribution pipeline for African products in each country, between African countries and between African countries and the rest of the world reviewing the imposition of taxes and duties.
 - ii) Provide producers with marketing, distribution and legal advice.
 - ix) Consider film as an economic commodity and make it part of all international negotiations
 - x) Create facilities by which government support mechanisms for small enterprises in the film industry are established.
 - iii) Facilitate the ability for local filmmakers to benefit from foreign film productions.
 - iv) Encourage the production of, and preference for, local films by levying prohibitive taxes on non-educational audio-visual works imported from outside of Africa.
 - v) Promote cooperation between filmmakers of the South and these TV channels so that films originating from the South could be disseminated.
 - vi) Inform filmmakers about Western television constraints and requirements and help them understand the growing technological and economic inroads in world audio-visual. Set up through either existing platforms (Sithengi, FESPACO etc) opportunities for networking and exchange of information to better expose the understanding of needs and practices in the areas film, video and television, financing, markets distribution etc, to create platforms for the marketing of products and talent.
 - vii) Make all programmes easily accessible to the international market in an effort to achieve a critical mass of affordable, available and culturally diverse programming.
 - viii) The training for the film and television industry in all areas including new technologies, entrepreneurial skills in order to manage a production company, cost productions and source financing, distribution, exhibition and marketing as well as the creative and other technical skills required for audio-visual production.
 - ix) Implementing development programmes through education, training, research, and to encourage exchanges.
 - x) Developing standardised system to measure competency.

- xi) Enhancing the capacity of SMEs to manage production and develop cultural entrepreneurship.
- xii) Ensuring that those working in the film and television industry are eligible for all existing benefits, rights and conditions of employees in other industries, where they exist.

2.5. Member states are requested to work together and with regional bodies:

- i) Create and develop national, regional and sub-regional institutions and infrastructure.
- ii) Encourage the creation of regional or continental groupings for the promotion and sale of audio-visual products from the South.
- iii) Facilitate partnerships between the public sector, private sector and civil society, in particular within the framework of UNESCO's Global Alliance for Cultural Diversity.
- iv) Formulate national and regional audio-visual policies by incorporating, among other things, co-production initiatives, distribution networks and measures to control films transmitted by satellite in Africa, application of African products distribution quotas in Africa, exchange of national programmes through URTNA etc.

2.6. Member states are encouraged to strengthen copyright and intellectual property systems to support value generation at all stages of the value chain especially at ideas generation:

- i) Harmonise legislation about films in African countries, taking into account the Niamey Manifesto
- ii) Tighten copyright protection and collection systems.

2.7. Regional and international bodies to support filmmaking in Member States

- i) AU, UNESCO and FEPACI to assist in regionalising and strengthening existing film and television training facilities for the training of film and television technicians and professionals towards promoting regional and sub-regional cooperation as regards the development of cinematographic and television infrastructure.
- ii) AU, UNESCO, FEPACI, EEC/ACP, ADB, UNIDO, UNDP and regional economic bodies should assist Member States in the creation of regional centres for film distribution. These centres should welcome capital from private and other investors in order to gain more dynamism and flexibility from the operational point of view.

- iii) AU, UNESCO, EEC/ACP, ADB, UNIDO, UNDP, ACCT should further assist FEPACI to create and strengthen the Pan-African Film Library as well as the creation of African Film Halls in some selected African, European, Asian and American cities for the permanent showing of African films.
- 2.8. In pursuance of these, AU, UNESCO, sub-regional and regional groupings, African and international organisations, as well as private promoters are also called upon to take active part and/or support among others:
- FESPACO
 - Cairo International Film festival, Egypt
 - Journées Cinématographique de Carthage, (JCC), Tunisia
 - Zimbabwe International Film Festival (ZIFF), Zimbabwe
 - African Film Week, Kenya
 - Sithengi International Film and Television Market and Film Festival, South Africa
 - Zanzibar International Film Festival (ZIFF), Tanzania

Sector 3: Publishing and Printing Industries

Books (Printing Houses, Publishing, Bookshops)

- 3.1. Member States should promote the development of the book and publishing industry in their countries through adopting the following measures:
- i) marketing agents up to the university level, as the book industry is based on very specialised technology.
 - ii) Conduct an assessment of its present and potential capacities and resources with the co-operation of the AU and UNESCO for the adaptation and implementation of a self-sustaining and self-development policy.
 - iii) Take fiscal measures in favour of paper for printing of the book itself as a finished product, of textbooks and of other stationery items for school purposes.
 - iv) Set up councils (where they do not yet exist) for the promotion of the book in accordance with the spirit and manner usually recommended and encouraged by UNESCO.
 - v) Implement measures that will facilitate unrestricted distribution as well as the co-production and co-publishing of books and to agree to grant subsidies for their transportation and exchange among member countries.
 - vi) Develop market expansion policies so that books with a wide appeal are introduced into the market.
 - vii) Gear the national book industries towards winning markets in developed countries that currently provide about 90% of library stocks in Africa.
 - viii) Develop and strengthen co-operation between different governmental policy departments with regard to book production and distribution as well

as in relation to private initiatives on the one hand, and on the other hand, encourage co-operation between these areas as well as between publishers.

- ix) Create national policies in the area of book industries in order to encourage local production, aiming at privatisation and regulating the subsequent levy of taxes.
 - x) Encourage the development of a regional market in accordance with a policy that the AU could define and periodically evaluate.
Work together with the private sector to implement systems to combat piracy and ensure surveillance of the electronic market.
 - xi) Work with organisations such as APNET which promotes co-operation and interaction between international organisations that have a particular interest in strengthening publishing in Africa, such as UNESCO, Book Aid International, the International Publishers' Association (IPA) and the World Bank.
- 3.2. Member States recognise the importance of books in promoting both a reading culture and in promoting and preserving indigenous languages and agree to:
- i) Give priority to books which different population groupings are likely to read, focussing on works that touch on their spiritual and physical beings, on their genuinely national aspirations, on their strengths and weaknesses, on their successes as well as their failures.
 - ii) Support and encourage endogenous writers to write and publish in common national languages for both fiction and educational purposes, as this will positively contribute to promoting and preserving cultural heritage into the educational systems.
 - iii) Work with UNESCO to expand the market into a real national and continental book industry through UNESCO programmes, "Books for All" and "Towards a Reading Society" (which could be translated into "Books and Libraries for All" in AU countries). This could be encouraged through voluntary reading and by putting libraries and community reading centres that are accessible at every one's disposal.
- 3.3. AU, UNESCO, ACCT, INDP, EEC/ACP and other African and international agencies should be requested to carry out a feasibility study of a Pan African Library comparable to the United States Library of the Congress, or the Grande Bibliotheque de France.
- 3.4. AU, UNESCO, ACI, CICIBA, and EACROTANAL should be requested to promote, in co-operation with international, government and other interested NGOs, the production of a linguistic map of AU Member Countries with a view to determining those languages which could be promoted in the sub-region for publication in mother tongues.

- 3.5. To realise these objectives, AU, UNESCO, Member States, African and international organisations, development agencies and private promoters, are called upon to support the following initiatives:
- i) The formation of National, Sub-regional and Pan-African Publishers Association to enable them to sensitise policy makers and governments effectively;
 - ii) The regionalisation of training centres in Africa such as College of Art, University of Science and Technology, Kumasi, Ghana and Cross Media Training Centre in South Africa for training personnel;
 - iii) Feasibility studies of paper industries capable of making Africa self-sufficient in paper production;
 - iv) The joint publication of school textbooks capable of covering several countries and regions;
 - v) The organisation of national, regional and continental fairs on books and teaching materials.
 - vi) Recognise the place of cultural industries in Protocols signed between Member States in the ECOWAS, SADC, CEMAC, COMESA and COI (Indian Ocean Commission).

Press

- 3.6. Member States recognise the important advocacy and educational role of the press (both public and private) in promoting the cultural industries and cultural sector as a whole. Member States commit to:
- i) Relax their censor laws to facilitate a free circulation of the printed press and the non-interference in broadcast content.
 - ii) Ensure the press plays a strategic role in promoting the potential, virtue and economic viability of all cultural industries through feature articles. This will serve to sensitise policy makers, prospective investors and the consuming public.
 - iii) Disseminate the cultural dimension of development as well as issues of copyright, including campaigns for safeguarding and enhancing Africa's cultural heritage through the press.
- 3.7. For the Press to play this role, substantial training and information dissemination will need to occur. Consequently, it is recommended that:
- i) AU and UNESCO assist in the regional organisation of regular training courses for the Press on cultural industries.
 - ii) AU/UNESCO/UNDP assist in the establishment of an on-going African cultural industries studies programme (on the lines of population studies) on sub-regional basis to facilitate researches into various aspects of the industry through affiliation with existing schools of Journalism or Mass Communication Institutes in Africa.

- iii) AU, UNESCO and UNDP assist in the creation of strengthening of regional and pan-African associations of journalists.

Sector 4: Handicrafts and Endogenous Creative Works

Food technology and African alternative medicine

- 4.1. African countries, organisations, development agencies and private promoters should carry out joint, in-depth studies and initiatives on the best way of promoting and developing African food technologies and alternative medicine.
- 4.2. AU, UNESCO and WHO should assist in assembling African herbalists and healers as well as higher institutions, research centres into African therapeutics and pharmacopoeia for mutually beneficial exchange of notes and experiences and to draw up a Pan-African Programme as well as a Pan-African Union.
- 4.3. AU and WIPO should develop legislative policy to protect the intellectual cultural property of ethnic groups such as traditional medicines which may be of benefit to the broader society and may also be commercially viable and provide a necessary source of revenue to these communities.

Arts and handicrafts

- 4.4. Member states are requested to support the arts and handicrafts sector through establishing an enterprise development programme, which will:
 - i) Develop the skills base on the manufacturing enterprise side to impact on product supply to markets such as business management and entrepreneurship training.

Lower input costs and production inefficiencies and so achieve realistic and competitive pricing of products.

Set up structures to supervise the art and craft sector.

Enable artists to become organised into an effective organisation of crafters to establish standards and ensure the protection of their rights.

Provide training and equip crafters with relevant skills.

Introduce quality measure to enhance market value of handicraft production.

Facilitate access to micro-finance and credit facilities.

Develop fair and ethical trade practices, including the quality of jobs and income.

Facilitate the empowerment of women prioritised across the craft value chain (design and creation, production, distribution, exhibition and sales).

4.5. Member states agree to develop research and development capabilities for the arts and handicrafts sector through the following activities:

Increase the level of investment in the sector and ensure the free-flow of information.

Build local design and innovation capacity through short-term design and product development interventions implemented alongside longer-term growth strategies.

i) Promote innovations through the organisation of competitions to stimulate creativity among artisans.

4.6. Member states are invited to develop integrated craft hubs that create an effective enabling environment to ensure that products reach markets and market information is transmitted to producers and specifically to

Facilitate access to markets.

i) Support local strategies for information exchange, networking and access to market information.

Provide business and market-driven solutions to supply chain problems.

Bridge the gap between the under-resourced rural craft enterprises and the sophisticated markets in a manner beneficial to the rural producer whilst meeting market demand.

Promote public private partnerships to support the hubs and thereby overcome fragmentation and the survivalist nature of the sector.

4.7. Member states acknowledge the importance of marketing and are requested to facilitate market development and access for the arts and handicrafts sector through

i) Mobile exhibitions and regional fairs coupled with symposiums.

ii) Promote ways of circulating information on the art and craft sector in African countries.

iii) Development of market drive product design and development programmes

iv) Ensure raw material access strategies as well as access to appropriate technologies.

- 4.8. AU, UNESCO, Member States, regional and international organisations, development agencies, regional economic groupings and private promoters should be called upon to support:
- i) Organisation of national and regional markets to ensure for the African products a better access to foreign markets.
 - ii) Organisation of meetings, seminars and exchanges between craftsmen from several regional, sub-regional, continental and international areas, in the same profession, as well as multi-sectoral events for the promotion of art and service handicrafts such as the Salon International de l'Artisanat de Ouagadougou (SIAO), Burkina Faso.
 - iii) Establish galleries of art and handicrafts in sub-regions as well as other venues outside Africa.
 - iv) Promote all the products and services offered by endogenous creativity, fashion parades, exhibitions, prize awarding contests etc.
 - v) Establish hair dressing and sewing studios/salons after proper development of local skills.
 - vi) Provide technical know-how for the creation of information network systems at the sub-regional, continental and international levels.
 - vii) Formulate and incorporate documented traditional skills and knowledge into school curriculum.
 - viii) Promote the creation of trade unions of artists as a means of facilitating development of handicrafts.
 - ix) Support UNESCO's DigiArts programme which is a platform to promote knowledge, research and communication within the framework of culture and ICT. It is also a pilot project aiming to investigate new methods of acquiring knowledge through experiences based on artistic practices and peer-to-peer communication. Above all, DigiArts intends to prepare young people to tomorrow's social, cultural and aesthetic practices.
- 4.9. AU and UNESCO, in collaboration with the Foundation for Traditional Technology of Africa, ETTA, Nairobi (Kenya) should assist in the identification, documentation, popularisation, promotion and development of traditional technologies of Africa.
- 4.10. AU, UNESCO and other African and international bodies to review and evaluate the 'Co-ordinating Committee for the Development and Promotion of African Arts and Crafts' (CODEPA) which was created by the participants (22 African countries) at the Colloquium held in Ouagadougou, 29-30 October 1990 during the 2nd edition of the SIAO.

Tourism

- 4.11. AU, UNESCO and other development agencies should

- Strengthen sub-regional co-operation by exchange of information and by effective co-ordination of regional and pan-African tourist programmes.
- Encourage African tourism industry in general and South-South tourism in particular by emphasising its authenticity and helping to set up small and medium sized tourist companies.
- Assist member countries in the establishment of inter-state circuits by harmonising legislation and regulations.
- Establish regional tourism routes that would benefit all member countries across all cultural sectors. In the SADC region, the Regional Tourism Organisation of Southern Africa (RETOSA) has been tasked with a role to design, market and co-ordinate this route.

4.12. Member States are requested to:

- i) Encourage the development of rural and cultural tourist industry through the participation of the local peoples concerned.

Promote cultural tourism through the development of cultural tourist packages showcasing local culture (dance, food, craft, music and heritage).

Form alliances with regional bodies and the private sector to establish hospitality and business skills training programmes that will benefit those involved in the delivery of the cultural tourism products.

Sector 5: Copyright and Piracy

5.1. Member States that have not yet done so, should adopt appropriate legislation and measures to that effect. Since the 1992 Dakar plan of action, 11 countries have either adopted specific legislation or amended existing acts. These include Mauritius, Namibia, Niger, Algeria, Kenya, Cameroon, Djibouti, Zambia Tanzania, South Africa and Nigeria.

5.2. Member States together with UNESCO and other regional organisations are encouraged to

- i) Support the establishment or strengthening of organisations or societies of authors and creators.

Facilitate the creation of an African record market

- 5.3. African countries, AU, UNESCO, WIPO and other organisations concerned should combine their efforts to:
- i) Implement an efficient sub-regional, regional and pan-African co-operation policy for the protection and promotion of copyrights and neighbouring rights on the one hand and control piracy on the other hand.
 - ii) Support, strengthen and cooperate with the African Intellectual Property Organisation (OAPI) based in Yaounde (Cameroon).
 - iii) Establish a sector on copyrights and neighbouring rights within the African Regional Industrial Property Organisation (ARIPO) based in Harare (Zimbabwe).
 - iv) Establish within North Africa, in co-operation with ALECSO, a regional organisation for intellectual property and copyright.
 - v) Establish among African Portuguese-speaking countries an organisation for intellectual property and copyrights.
- 5.4. Member States that have not done so yet, accede to the international conventions on copyrights and neighbouring rights and are requested to:
- i) Develop clear copyright laws that take into account not only the right to exploit the intellectual work but the moral rights of the artist.
 - ii) Ensure the enforcement of laws in regard to rights.
 - iii) Develop computer tools to deal with rights.
 - iv) Ensure co-ordination between states and awareness for those that have not yet ratified the Rome Convention on Neighbouring Rights.
 - v) Develop awareness campaigns about copyright and neighbouring rights for artists, agents, studio managers, consumers and the enforcement agencies.
 - vi) Support collection societies in their efforts to monitor and administer copyrights as it is these societies which stand between the legal and the financial systems of the music industry.
- 5.5. Develop common strategies to fight piracy, illegal copying and in particular the impact of new forms of technology which reduce sound and visual signals to electronic messages via computer transmission technology, cell phone technology and MP3 software. These regional strategies to curb piracy in particular, should include:
- i) The political and institutional will to take action against pirate operators at a regional level or through joint actions by government and the private sector (such as the steering committee on copyright and neighbouring rights established by the SADC Culture Sector's co-ordinating unit to deal with copyright violations at a regional level^x as well as the joint efforts of government and the private sector separately in the Ivory Coast, Senegal and South Africa).

- ii) The financial and personnel resources to counter piracy at borders,
- iii) Bilateral agreements to curb piracy such as that between the Performing Musicians Association of Nigeria (PMNA) and the Musician Union of Ghana (MUSIGA)

V. Results Expected and Products

1. Strengthening of the African cultural identity and creativity as well as broadening of people's participation in endogenous cultural development.
2. Generating new resources for the economic development of Africa and creation of new jobs and income generation opportunities.
3. Improving national capacities of creating, producing and distributing cultural goods.
4. Reducing dependence on the wider world outside Africa in the production and distribution of cultural goods.
5. Opening up in and outside Africa new markets for African culture and economy.
6. Achieving better regional integration.
7. Bringing about new and pluralistic forums of cultural expression supporting the installation of democracy in African societies.
8. Strengthening of private and community initiatives of small and medium enterprises.
9. Strengthening the acknowledgement of cultural dimension of development in Africa.
10. Adopting flexible responses to initiatives from the African private sector towards the development of cultural industries.
11. Facilitate new institutional partnerships between the public sector, private sector and civil society such as within the framework of UNESCO's Global Alliance for Cultural Diversity and NEPAD.

VI. Inter-African and International Cooperation

To achieve the objectives of the Plan of Action, it will be necessary to make use of all the African and International Co-operation Networks. In this regard, the AU and UNESCO, in consultation with the Member States concerned, will need to identify

partners of good will, in order to sensitise them and make them aware of their responsibilities.

Inter-African Co-operation

1. The role of the AU will be to sensitise the authorities and decision-makers at all levels in order to ensure that political will is expressed as strongly as possible and concretely translated into decision and action. In particular, the General Secretariat will focus its action on the Assembly of Heads of State and Government, the Council of Ministers, the Conference of Ministers of Culture, the Sectoral Ministerial meetings, in line with the Plan of Action (Economics, industry, tourism, information, etc). AU and UNESCO are also responsible for supervising the co-ordination of activities.
2. The African intergovernmental and non-governmental cultural institutions will apply themselves to carrying out the actions included in the Plan, each according to its powers and competence. Coordination will be ensured at this level by relevant institutions such as: African Cultural Institute (ACI), International Centre for Bantu Civilisations (CICIBA), East African Centre for Research on Oral Traditions and African National Languages (EACROTANAL), Pan African Federation of Film-makers (FEPACI), URTNA, Pan African Writers Association (PAWA), "Institut des Peuples Noirs" (IPN), Southern African Broadcasting Authority (SABA), the African Observatory for Cultural Policy (OCPA) and any other regional organisation in the field of cultural policy or representative of stakeholders in the cultural industries.
3. The African regional economic communities which form the cornerstone of the African Cultural Common Market, will continue to develop and support within their respective Secretariats, departments responsible for cultural development in general and cultural industries in particular. Member States will ensure that the specific character of cultural industries is acknowledged and where necessary the statutes, protocols and other texts establishing or governing the activities of these organisations will be amended. ECOWAS, which has long established a Division responsible for cultural development and has experience in this field as compared with the others, is responsible for ensuring the coordination of the activities of these organisations.

International co-operation

The AU and UNESCO will combine their efforts to inform and sensitise the international organisations and encourage them to cooperate in the development, promotion and trade of cultural product. They are:

- The United Nations Agencies: UNDP, UNIDO, ECA, WIPO, WTO, ITU, ILO, UNU, GATT, UNCTAD, etc.

- Other organisations: EECACP, Commonwealth, ACCT, etc.

African and international financing agencies

In addition to financial assistance for the administrative structures of the political authorities and for technical studies, special effort will be made to prepare and present to the financing agencies viable projects drawn from the Plan of Action.

The African countries should work with development finance institutions in Africa such as Development Bank of Southern Africa (DBSA), Africa Development Bank (ADB) and bilateral donors to establish financial mechanisms for both mitigating and reducing the cultural sector risks as well as promoting the production and trade in cultural goods and services.

VII: Coordination and Follow Up Mechanisms

UNESCO is specifically requested to co-ordinate monitoring and review mechanisms for the initiatives and proposals listed in this Plan of Action to:

- Periodically review the initiatives of Member States to promote the cultural industries.
- Evaluate progress against this Plan of Action.
- Provide support and technical assistance where necessary to enable Member States to implement the initiatives and proposals contained herein.
- Conduct an evaluation of the economic and social impact of initiatives and proposals in selected Member States.
- Propose amendments and suggestions for future initiatives on the basis of this periodic evaluation and global trends.

Co-ordination and follow-up will be carried out through establishment or strengthening of existing structures. A special unit could be set up within the AU and/or UNESCO covering each of the major regions of Africa.

Periodic programming, evaluation and follow-up meetings will be held, grouped around the AU and UNESCO and including a limited number of representative countries and organisations from Africa and elsewhere in the world.

Acronymes

ACCT	Agence de Coopération Culturelle et Technique (Agecoop).
ACTPA/CAFAS	African Centre for Training of Performing Artists/Centre Africain de Formation des Artistes du Spectacle, Bulawayo, Zimbabwe.
ADB/BAD	African Development Bank/Banque Africaine de Développement, Abidjan, Côte d'Ivoire.
ALECSO	Arab League Education Culture and Science Organization/Organisation de la Ligue Arabe pour l'Education, la Culture et la Science, Tunis, Tunisie.
ARIPO	African Regional Industrial Property Organization/Organisation Régionale Africaine de la Propriété Industrielle, Harare, Zimbabwe.
ASEPIC	Association Sénégalaise pour la Promotion des Industries Culturelles Dakar, Sénégal.
CALDAS	Centre Africain de Liaison et de Documentation sur les Arts du Spectacle, Kinshasa, Zaire.
CAPA	Centre d'Animation et de Promotion des Arts, Douala, Cameroun
CENAM	Centre National de l'Artisanat Malgache, Tananarive, Madagascar
CERDOTOLA	Centre de Recherche et de Documentation sur les Traditions Orales et les Langues Africaines, Yaoundé, Cameroun.
CICIBA	Centre International des Civilisations Bantu/International Centre for Bantu Civilisations, Libreville, Gabon.
CIEPAT/ICA	Centre Inter-Etats pour la Promotion de l'Artisanat Traditionnel, Abomey, Benin.
CNUCED:	Conférences des Nations Unies pour le Commerce et le Développement.

CRAC/ICA	Centre Regional d'Action Culturelle. Lomé. Togo
EACROTANAL	East African Centre for Research on Oral Traditions and African National Languages, Zanzibar, Tanzania.
EBAD	Ecoles des Btbltothèques, Archivistes et Documentalistes. Université de Dakar. Sénégal.
ECA/CEA	United Nations Economic Commission for Africa/Commission Economique des Nations Unies pour l'Afnque. Addis-Ababa. Ethiopia.
EEC/ACP (CEE/ACP)	European Economic Community/ Arnica Caribbean Pacific
ECOWAS/CEDEAO	Economic Community of West African States!Communaute Economique des Etats de l'Afnque de l'Ouest, Lagos, Nigéria
ESCAS	Education. Science. Culture et Affaires Sociales (Departement de l'OUA/OAU Department), Addis Abeba. Ethiopie
ETTC	Ethiopian Tourist Trading Corporation. Addis-Ababa. Ethiopia
FEPACI	Federation Panafricalne des Cineastes.'Panafrican Federation of Film Makers, Ouagadougou. Burkina Faso.
SIAO	Salon International de l'Artisanat de Ouagadougou. Burkina Faso
SIDO	Small Industries Development Organization, Lusaka. Zambia
SIFEM	Salon International de la Femme, Lomé, Togo
UIT	Union International de Théâtre
UNESCO	United Nations Educatlonal, Scientific and Cultural Organization /Organisation des Nations Unles pour l'Education, la Science et la Culture.
UNIDO/ONUDI	United Nations Industrial Development

	Organization/Organisation des Nations Unies pour le Developpement Industriel
UNI	United Nations University/Universite des Nations Unies
UNDP/PNUD	United Nations Development Programme/Programme des Nations Unies pour le Developement.
URTNA	Union des Radtoddifusions, Televisions nationales d'Afrique, Dakar (Senegal), Bamako (Mali), Nairobi (Kenya)
WHO/OM	World Health Organization/Organtsatlon Mondiale de la Santé
WIPO/OMPI	World Intellectual Property Organizatlon/Organisatlon Mondiale de la Propriete Intellectuelle
WTO/OMT	World Tourism Organization!Organisation Mondiale du Tounsme

¹ Seligman,G. 2001 Local repertoire hits new highs to dominate world music market in African Music Industry'. Paper presented at the Workshop on the Development of the Music Industry in Africa. World Bank and the Policy Sciences Centre, Inc. Washington, D.C. June 20-21, 2001

¹ Meeting of experts on audiovisual services : improving the participation of developing countries. (November 2002) organised by UNCTAD and UNESCO. Working document

¹ With a population of 313000 and located on the Southern border of Egypt, Aswan is a trade and communication channel with the rest of Africa with folk art stemming from Nubian influences.

¹ Sithole, Jabulani "Culture can play a key role in regional integration", 15 December 2000
<http://www.sardc.net/editorial/sanf/2000/Iss23/Nf2.html>

¹ UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions adopted in October, 2005.

¹ www.incp-ripc.org/meetings/2001/conclusion_e.shtml. *Annual Ministerial Meetings. Working Group on Broadcasting in a Global Environment. A Model of Sustainable Communications*

¹ www.incp-ripc.org/meetings/2001 *Annual Ministerial Meetings. Working Group on Broadcasting in a Global Environment. A Model of Sustainable Communications*

¹ Decision of the Assembly of the AU, Second Ordinary Session, 10-12 July 2003, Maputo, Mozambique

¹ www.incp-ripc.org/w-group/wg-b/wqb-doc_e.shtml Background discussion paper for the Working Group on Broadcasting and the Global Environment

¹ Sithole, J (2001) 'Southern Africa intensifies the fight on music piracy', Sunday Times
<http://www.suntimes.co.za/1999/10/10arts/aneo4.htm>

