



**ORGANIZATION OF AFRICAN UNITY**

**UNITED NATIONS EDUCATIONAL  
SCIENTIFIC AND CULTURAL ORGANIZATION**



**CULTURAL  
INDUSTRIES  
FOR  
DEVELOPMENT  
IN AFRICA**

**DAKAR**

**PLAN OF ACTION**





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**CULTURAL INDUSTRIES FOR  
DEVELOPMENT IN AFRICA:  
*DAKAR PLAN OF ACTION***

Final report of the Meeting of Experts on Cultural Industries  
in Africa organized by OAU and UNESCO, with  
the support of UNDP, ACI and the EEC/ACP  
Cultural and Social Foundation  
20-24 January, 1992, Nairobi (Kenya)



**June 1992**



**MESSAGE FROM H.E. DR. SALIM AHMED SALIM,  
SECRETARY GENERAL OF THE ORGANISATION  
OF AFRICAN UNITY (OAU)**

For more than a decade African realities have revealed one fact: after political liberation effort should, henceforth, focus on liberation and organisation of economic and cultural domains in order to enable the OAU to prepare itself for its goal of African Unity.

Restructuration of the economy is being undertaken through the agency of regional bodies, the adoption of the Lagos Plan of Action and the creation of a single African Economic Community. However, this new edifice should not be built exclusively on the foundation of common material interests: it should be built by and for men of flesh and blood anxious to exist together. The edifice of African Economic Community and that of African Political Unity must dovetail be fortified and consolidated from within by a community spirit, a "common will for a common life".

Culture can contribute to bringing together what politics has separated. What is more, it can also contribute 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. It cannot be separated from the socio-economic reality which constitutes its backbone.

In this connection the example of Europe deserves attention. For, in order to resist global standardisation of goods of which she is no longer in exclusive control, a European identity, more coherent and stronger, is coming to the fore.

Unfortunately, however, this point of view is not shared by some analysts who regard African culture as an obstacle to development. But, paradoxically, is initiative in development not logically necessarily linked to a vigorous action in endogenous culture? For if for more than thirty years African culture has succeeded in checkmating all strategies of development it is because it cannot be by-passed; it is a formidable force which can neither be ignored nor neglected. Consequently it is, perhaps, time for all the parties concerned to undertake a real and fundamental debate on the role which traditional African word-view should play in the development of our societies.

In any case, in view of the continent's unique position in the global geopolitical landscape, and considering the political, economic and cultural stakes, Africa owes herself the duty to get her act together. This is to be done not by withdrawing into isolationist cultural cocoons nor by going on collision course with anyone but by putting herself in a better position to develop her cultural potentialities as well as a position of strength to negotiate relations of diversified partnership which, in turn, would open her to the rest of the world. More especially if Africa must seize all opportunity and extract the best from minimum opportunity to develop on the right lines, cultural industries, which have the dual advantage of being both culturally and economically important, can help "develop the people who develop projects".

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

jointly with UNESCO and our African and international partners in the area of cooperation and cultural development a series of sub-regional seminars on cultural industries, to be followed by a regional meeting of experts, in order to draw conclusions and prepare a Plan of Action.

This Plan is, clearly, on the one hand in the framework of World Decade for Cultural Development and on the other of the Treaty of Abuja establishing the African Economic Community.

The meeting of experts which came out with the conclusions and prepared a Plan of Action was organised at Nairobi (Kenya) in January 1992 by the OAU and UNESCO with the support of UNDP, the Social and Cultural Foundation of EEC/ACP and with the participation, in particular, of ECOWAS, SADCC, ICA and EACROTANAL, among others. The meeting also brought together 50 experts from sixteen different countries - operators of the economy, businessmen in the different sectors of cultural industries, officials of State corporations and parastatals as well as representatives of professional associations in the sectors of cottage industry and arts, music, cinema, literature, publishing, the press, audio-visual, African traditional healing art and technology and, also, tourism.

I would like to convey to UNESCO my sincere thanks for bringing the preparation of this Plan of Action to a successful end, after a long and exacting collaborative work unprecedented in the annals of cooperation between the OAU and UNESCO. I am convinced that its implementation will be carried out in the same spirit of solidarity.

In this connection, I wish to appeal to all OAU Member States and all those interested in Africa's economic, social and cultural development, as well as all our international partners, to contribute fully to the implementation of the Plan of Action.

A handwritten signature in black ink, appearing to read 'Salim Ahmed Salim', with a horizontal line underneath the name.

Salim Ahmed Salim

**MESSAGE FROM Mr. FEDERICO MAYOR,  
DIRECTOR GENERAL OF UNITED NATIONS  
EDUCATIONAL, SCIENTIFIC AND CULTURAL  
ORGANIZATION (UNESCO)**

The Twenty-eighth Summit of Heads of State and Government, scheduled to begin meeting in Dakar on 29 June 1992, has on its agenda consideration of a Plan of Action for development of cultural industries in Africa. That had been the wish of participants who had been invited to a regional meeting in Nairobi from 20 to 24 January 1992 by the Organisation of African Unity (OAU) and UNESCO, with the support of African Cultural Institute, to deliberate on this subject.

This meeting had been preceded by five sub-regional meetings jointly organised from 1985 on the desiderata of affirmation of cultural identity and the imperatives of development. Such continuity of cooperation is evidence of the strength of the link forged between the two organizations, no less assuring and fruitful than those which bind together UNESCO and the countries of the region. Furthermore, the intrinsic interest of the project shows that this cooperation goes beyond reciprocal declaration of pious wishes : it exemplifies concrete actions in key areas for the future of Africa. In this regard the scope and precision of the Plan of Action established at the regional meeting in Nairobi is a case in point.

This Plan of Action is in its rightful place in the context of the prospect of an African Cultural Common Market to be launched as part and parcel of the Treaty of Economic Union of Africa. In this respect it responds fully to both economic and cultural preoccupations of Heads of State and Government gathered in Dakar in the matter of development. Besides it has the merit of having been prepared within the parameters of practical propositions. In effect it goes beyond previous global analyses whose conclusions have become prototypes. Based on these conclusions, the Plan of Action of Nairobi endeavours to determine with precision the objectives, the conditions, the obstacles and the means of a veritable development of African cultural industries. But, in my view, the most important thing is, perhaps, that it is addressed to policy-makers of the economy, including those in the private sector; that it seeks to build a new North-South as well as South-South partnership and seeks to protect copyrights of new cultural products, while giving confidence to African consumers in the fulfilment of their own culture.

The synergetic link which exists between culture and development has escaped us for a long time. Africa has come to understand this fact and I see for her, in this Plan of Action, not only a useful element for economic expansion, but also a leaven for regional cohesion and an opportunity to enhance her influence in the world.



Federico Mayor





## PREFACE

The principal objective of the UNESCO/OAU Regional Meeting of Experts (Nairobi, 20-24 January 1992), logical climax of a series of sub-regional seminars/workshops between 1985 and 1990, was to draw the attention of policy-makers and architects of National Development Plans to the enormous economic dividends of Culture and thereby persuade them to have a healthier, more positive, more comprehensive, more scientific and better understanding of Africa's cultural heritage. For, contrary to the unfortunate wide-spread belief, an assumption pure and simple, that African Culture has no place in modernization of the economy and is antithetical to technological development and progress, a well-conceived, well-rationalised, well-adapted and well-utilised African Cultural Heritage is, necessarily, the cornerstone of African nation-building.

To date, partly due to the mental pattern fostered by the Western-oriented colonial educational inheritance and arising from this - due to the inherently faulty mechanical notion of development in purely Gross National Product statistical terms, African Culture has not been perceived for what it is : a high-dividend-yielding capital of, and for, self-affirmative, consolidated and natural development. Consequently, both institutionally and budgetarily, Culture has remained in the back-burner of African governments.

Nonetheless, in fulfilment of their respective mandates, both UNESCO and OAU have since the seventies, separately and jointly, been sensitizing and alerting Member States on the virtues of the cultural dimension of development. Hence the specific listing of cultural industries by the 27 November - 6 December 1975 Accra Intergovernmental Conference on Cultural Policies organised by UNESCO with the cooperation of OAU. While, all along, in the regular, participation and extra-budgetary programmes UNESCO has been working for decades with Member States and the Region in the promotion of endogenous cultural industries - audio-visual, mass media and living arts; printing and publishing; handicraft and endogenous creative works, the ferment of ideas crystalizing in industrialised developed countries indicated the continued liveliness, vitality, adaptability and profitability of Culture in the products of each society. Hence, in fulfilment of its world-wide role as a catalyst and thinktank in the scheme of things, UNESCO lost no time in ordering, in 1979, "comparative research...in collaboration with national and international institutions both public and private, on the place, and role of cultural industries in the cultural development on societies". The result: *Cultural industries* (A challenge for the future of culture). This vital area of economy, immanent in MONDIACULT, has been reiterated with unabated vigour in several projects of the Programme of World Decade for Cultural Development.

Simultaneously the Organisation of African Unity, all the time in consultation and collaboration with UNESCO, began to take significant initiatives. The adoption of the Culture Charter in 1976 and concomitant establishment of the inter-African Cultural Fund, the institutionalisation of

Conference of African Ministers of Culture - all, necessarily, have given impetus to widespread recognition of the leading role that Culture should play in an endogenous, self-sustaining development. Significant, too was recognition of the hiatus of culture as a major cause of the failure of economic projects in contemporary Africa. Sounding the alarm on "the negative achievements of the development strategies adopted by most countries"; because the strategies had been out of tune with "the creation of a material and cultural environment that is conducive to self-fulfilment and creative participation", the internationally renowned savants of the 1979 OAU's Monrovia Symposium on the future development prospects of Africa towards the year 2000, were instantly echoed in the same year by the Heads of State and Government who vowed to: "ensure that our development policies reflect adequately our socio-cultural identity".

Repeated in their deliberations on "Africa's Priority Programme for Economic Recovery 1986-1990" at Addis Ababa 18-20 July 1985, the Heads of State and Government amented "the inability of the African countries to internationalise the development process and ensure self-sustained development" and averred that the only way forward for Africa was the "drawing up the necessary strategies and policies based upon its own traditions". In a matter of three years concrete results began to be produced, in the form of Resolutions CM/Res. 1120 (XLVI) of the Council of Ministers (1987) and CMAC/Res. 15(II) of the African Ministers of Culture (1988) which specified the following objectives:

i) Define and identify the scope of cultural industries and review those relevant to Africa for incorporation in the Annex Protocol of the Treaty establishing the African Economic Community;

ii) Sensitize African leaders and decision makers as well as development agencies on the economic dimension of these industries, the stakes involved and the challenges laid down by those products and services which are of a special type ;

iii) Undertake a common reflection on the following issues: the importation and consumption of foreign cultural products in Africa; the organization of the production and marketing of cultural goods in Africa; the growth and competitiveness of African production and the effective penetration of non-African markets; improved movement of cultural products in Africa and organization of the African market.

The following Report, acme of the joint effort of UNESCO and OAU, responds to the articulated wishes and resolutions of the African Heads of State and Government and falls within the context of the Treaty Establishing the African Economic Community signed by them at Abuja, Nigeria, on 3 June 1991.

To summarize: the virtues and values of endogeneous cultural industries for Africa are:

i) that, in the context of affirmation of cultural identity, they respond to the quest of Africa for models of economic development which would be in harmony with the spirit of African peoples.

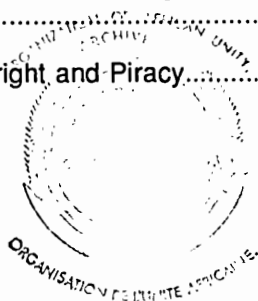
ii) that, they are a MUST for the economic salvation on Africa in their encouragement of local sourcing which, in turn, would redress the fiscal imbalance of imported materials; they create foreign exchange; they create jobs; they would release the creative and inventive genius of Africans and thereby promote technological progress of Africa.

iii) that, in the global socio-political context of liberal democracies, they could produce "consensus industries" through mass culture by bringing all sectors of the population into the mainstream of social life.



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## INTRODUCTION

1. Since the early eighties African realities have revealed one fact: after political liberation effort should, henceforth, focus on liberation and organisation of the economic and cultural domains.

2. However, the more or less completed political liberation has resulted in division into fifty countries which, individually, are smaller than the big political, economic and demographic groupings of the world.

3. Restructuration of the economy is being undertaken through the agency of regional bodies, the adoption of the Lagos Plan of Action and the creation of a single African Economic Community. However, this new edifice should not be built exclusively on the foundation of common material interests: it should be built by and for men of flesh and blood anxious to exist together. The edifice of African Economic Community and that of African Political Unity must dovetail, be fortified and consolidated from within by a community spirit, a "common will for a common life".

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

5. 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 jointly with UNESCO and our African and international partners in the area of cooperation and cultural development a series of sub-regional seminars on cultural industries, to be followed by a regional meeting of experts, in order to draw conclusions and prepare a Plan of Action.

6. The Plan of Action being submitted to the Council of Ministers and Assembly of Heads of State and Government for consideration have 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(1) 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 which asked the Secretary General to study in greater detail document CM/1439 (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).

7. The Plan is in the spirit of:

- World Decade for Cultural Development (1988-1997).  
 - Treaty of Abuja (June 1991) establishing the African Economic Community (Protocol on Culture and African Cultural Common Market).

8. Preparation of the Report necessitated the holding of a series of sub-regional seminars successively as follows:

i) By UNESCO, ECOWAS and OAU in Conakry (Guinea) for West Africa in October 1985.

ii) By UNESCO, OAU, SADCC and ICA at Harare (Zimbabwe) for Southern Africa in Feb/March 1988.

iii) By OAU, UNIDO and EACROTANAL at Tananarive (Madagascar) for French-speaking Central and East African countries in November 1989.

iv) BY OAU, WIPO and UNESCO in Nairobi for Central and Eastern Africa in November 1990.

v) The sub-regional seminar for North Africa, scheduled to hold at the Headquarters of OAU in 1991, did not take place because of the events in Ethiopia (May-June 1991).

9. The meeting of experts which came out with the conclusions and Plan of Action was organised at Nairobi in January 1992 by UNESCO and OAU with the support of UNDP, the Social and Cultural Foundation of EEC/ACP and the participation, especially, of ECOWAS, SADCC, ICA and EACROTANAL. The meeting brought together 50 experts from 16 countries, that is: operators of the economy, businessmen in diverse sectors of cultural industries, officials of State corporations or parastatals, representatives of professional associations of cottage industries and the arts, music and cinema, literature, publishing, the press, audio-visual, information and communication, traditional African healing art and technology as well as tourism.

The Report:

- reviews the different sectors of cultural industries, the most important for Africa to enable her stand up to the stakes and challenges.



- recommends to all sectors of cultural and economic development to undertake a campaign of sensitization on the economic dimension of cultural industries, the necessity to adopt juridic, institutional and practical measures in favour of free circulation of African cultural products as well as conquest of foreign markets by same products.

The sectors examined were:

- i) Audio-visual, Mass Media and Living arts: film, T.V., video, radio, music and show-business.
- ii) Printing Industries: printing press, publishing, bookshops and press.
- iii) Handicrafts and Endogenous Creative Works; art, handicraft, tourism, architecture, dress, hair-style, ornament, gastronomy and African healing art and technology.
- iv) Copyright and Piracy.





## **MAIN CONCLUSIONS**



## **I. CULTURAL INDUSTRIES: STAKES AND CHALLENGES**

12. 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.

### **"Radioactive" Products**

13. Apart from their economic values, these products, when used deliberately, can serve as effective tools of education, information and awareness-building, mobilization and development; they can then help "develop those who develop", just as they can enhance knowledge and mutual understanding between peoples. They can, however, on the contrary also pose serious threat to cultural identities, moral values, political opinion as well as influence the exercise of fundamental options by people who are not fully conversant with all the implications involved.

14. A cultural product cannot be as ideologically or morally neutral as an utilitarian equipment. Like a "radioactive" material, it reflects, conveys and disseminates ideas, opinions, and values peculiar to its own environment.

15. It is possible, in relative terms, to compare the flooding of the African market with harmful alien cultural products to the dumping of hazardous wastes because they both have destructive effect on national cultural identities.

### **An expanding market**

16. There is no denying the significant increase in the share of culture, information and the services sectors in the world market. Some Western countries which manufacture more than % of the audiovisual products intend to have the negotiations on this type of products transferred from UNESCO to GATT so that the products may be considered as any other merchandise enjoying unimpeded movement for commercial purposes.

17. The liberalization 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 break of the ideological barriers, will make the flow of ideas, opinions, information and movement of cultural goods smoother between the erstwhile antagonistic and impervious blocks.

18. Furthermore the world population structure tends to create large bodies of consumers of cultural and recreational products: the increase of 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. The youth, the old pensioners and the urban population are potentially major consumers of recreational products.

19. Besides, the working population in the developed countries are engaged in fierce trade union battles to reduce working hours and thereby increase recreational time. Unlike at the beginning of the century, people work now for only eight years of their life but spend twenty years of leisure time. This trend will be accentuated further as, and when, robots take over the performance of certain tasks and thus allow for more leisure time.

20. It would make economic sense if each country, each zone, or each region of the world promoted and transformed its potentialities into profitable enterprises. The lack of internal market is no justification for refusal to develop products whose market in the rich countries is likely to develop and expand.

### **The African Market**

21. The domestic market is large. One only has to calculate the taxes levied by the State on films and the profits repatriated by the multinationals which distribute them in Africa. And what is the total volume of the music market in Africa? Piracy of music alone, it is estimated, costs US\$ 100 million per annum.

22. In the 50's cinema was the second export, after cotton, in Egypt and even today the country can compete with European countries in producing films.

23. In 1987 Cameroon imported US\$ 12 million worth of school textbooks. Is that not here an expanding market against the background of fast growing population?

24. It may be that Central African countries, domain of abundance of the equatorial forest, could produce paper in bulk for the whole African market.

25. It is said in informed circles that perhaps five of the best ten sculptors in the world are from Zimbabwe. Stone sculpture is indeed a traditional activity in this country. This activity has been revitalized with the awakening of nationalism in the 50s and 60s, and yet, this country is better known in the world for its ruins, its struggle for independence and its tobacco.

26. In the 70's, the Guinean Ballet dances were second in the world after those of the Bolchoï, and the Ntore dancers of Rwanda-Burundi are indisputably among the best in the world.

27. The patterns of Kente, traditional cloth of the Akans, have a strong symbolic value and a relative economic value when it is handmade. It has been printed and marketed in the whole world by the textile industries of Cote d'Ivoire. Should we not express satisfaction at the fact that this traditional value has thus witnessed a new cycle of economic and commercial life?

28. The huge fortunes accumulated by Togolese women who trade in imported or locally produced pagnes and other African textile materials are moreover an indication of the African garment market.

29. The SOTIBA-SIMPAFRIC, the most important textile industry of Senegal which employs 850 persons, may close down because the local market is not protected from the fraudulent import of "African" cloth made in China. The State loses, because of the fraud, 30 millions dollars of uncollected duties and taxes.

30. Cotton is the first cash crop of Burkina Faso, Chad, Egypt, Mali and the Sudan, among others,. But, in other respects, these same cotton-exporting countries use this income to import dresses by neglecting to promote ready-made dresses, the creation and fashions which remain in the informal sector, at a small-scale level.

31. In Uganda the production of handicraft objects has developed much during the civil war because of the landlocked situation of the country and the impossibility of importing plastic utensils.

32. The strong demographic pressure on a small national territory prevents the expansion of cultivable lands in Rwanda and Burundi. Handicraft and cultural industries in general could constitute the elements to diversity the activities of these countries.

33. Finally, the tourist sector which is not well exploited, in spite of few successes, remains a sector of the future. In addition to the eastern countries which constitute a new possible market, the over-developed countries, like Japan for example, will be looking for tourist countries likely to welcome, until the end of their life, old persons. Islands of Indian Ocean, members of the OAU, have already been identified: Seychelles, Mauritius, etc... and recently, Senegal.

34. Whatever the cause it is in the area of culture that Africans have scored resounding successes: Nobel Prize Winners, writers, musicians, film producers and thinkers of world renown. Indeed African influence on jazz and fine arts has been outstanding while African performances in sports are increasingly acknowledged.

### **To Conquer non-African Market**

35. In addition to the African market proper, the other regions of the world which are culturally closely related to Africa, should be more systematically explored: this mainly concerns the countries with potential markets for the African cultural products.

36. It is clear from the above that one of the major challenges that Africa must first take up is that of production. Serious attempt 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, part of Africa's participation in world civilization for the next millennium, will be determined by their quality.

## II. REVIEW OF SECTORS, POTENTIALITIES AND INITIATIVES

37. Music, together with show business, constitutes the main sector where Africa has distinguished itself significantly.

38. Generally speaking, the potentialities and initiatives are broken down as follows:

- 1) **Music:** Central Africa, West Africa and Egypt;
- 2) **Tourism:** North Africa, East Africa, Indian Ocean Islands and Senegal;
- 3) **Handicraft, souvenir industry and "airport art":** North Africa, West Africa and East Africa;
- 4) **Show business (living arts):** Central Africa, Southern Africa (Zimbabwe) and Guinea;
- 5) **Film:** North Africa, West Africa;
- 6) **External aspects of cultural identity:** West Africa (Senegal, Côte d'Ivoire, Nigeria) and Central Africa (Zaire, Congo);
- 7) **Book industry:** North African and English speaking countries;
- 8) **Print media:** the development of this sector is disparate and varies according to political systems;
- 9) **Radio, T.V. and video:** North Africa.

39. In addition, the initiatives taken between 1985 and 1992, in all the sectors were mainly:

- the decisive action taken 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 revitalization from 1985 of the Pan-African Federation of Film Markers (FEPACI), which also inaugurated an original system of consultation together with the International Days for Audiovisual partnership. (North-South) and the establishment of the International African Film Market in Ouagadougou on the sidelines of FESPACO;



- establishment in 1988 of the Ouagadougou International Handicraft Fair (SIAO) which takes place every two years 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 Senegalese Association for the Promotion of Cultural Industries (ASEPIC);
- establishment of African Foundation for Traditional Technologies in Kenya;
- the African Film Week held in Kenya in 1986, whose second edition is in preparation;
- staging of the Pan African Fair for Arts and Music (PAFAM) in Accra, Ghana in 1990;
- holding, in July 1990, of the First Front-line Film Festival (FFFF) in Harare, Zimbabwe; the second Festival is in preparation;
- the first international meeting on show business in Kinshasa, Zaire, in 1989;
- launching of the African Centre for the Training of performing Artists (ACTPA) in Bulawayo, Zimbabwe in 1991;
- Dakar Biennial events on Arts and Literature on the one hand and the Biennial organized by the International Centre on Bantu Civilization (CICIBA) based in Libreville, on the other hand;
- establishment of the Pan African Writers Association in Accra, Ghana, 1988;
- the African film market and T.V. programmes organized by URTNA since at least five years, Nairobi (Kenya);
- holding of the First International Women's Exhibition (SIFEM) in Togo, in 1988;
- proposed Regional Festival in Madagascar, in September 1992;
- Pan-African Festival of Historical Theater in Cape Coast, Ghana, in 1992;
- The Memorial project in Goree-Almadies, Senegal.

40. Naturally, mention must be made of recent or past initiatives such as: The regular Film Festivals held in Ouagadougou (FESPACO), Tunis Carthage (JCC) and in Egypt, the Tunisia Theatrical Days, the National Festival of Rwanda, the Biennial Arts events in Cairo and Alexandria, the installation of Commercial TV in some countries, the development of the print media in Nigeria and Senegal for example, the Book Fairs in Cairo, Tunis, and Harare, among others, the Free (private) radio project in Burkina Faso, the organization of competitions and fashion parades and the development of the clothing industry and high fashion as well as hairdo in West Africa, etc.

41. 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 of the political will for the organization of the francophone cultural space and market.

42. 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.

43. In this regard, an expert summarized in the following words the issues raised by the reorganization of the African cultural and economic spaces: "isolated actions have had their day, national initiatives have shown their limit... assistance activities create more frustration and new problems and give no satisfaction and no lasting solutions".

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

### III. TO ORGANIZE AFRICAN CULTURAL SPACES

45. Now that the liberation of the political spaces has more or less been completed, efforts should henceforth be made to liberate and organize the economic and cultural spaces. In this matter, the task is not easy, for according to a Mauritian expert, "the complexity of the situation renders every synthesis difficult. The issue at stake here is both tradition and modernity, education and employment creation, cultural values and market law, freedom of creativity and technology, status of the artist and financing of culture...".

46. But given the important stakes and challenges involved, African governments are duty-bound to react in favour of cultural industries. For, to turn this formidable potential to account spontaneous or isolated initiatives or prevalent passive attitude are not viable. What is required is a more credible response to the stranglehold of the multinationals of the sector. To reverse the one-way flow (North-South) of messages, images and ideas requires initiating global, integrated policies, strategies and actions and to create a balance between international flows and local production.

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

- 40% entertainment tax
- 140% on phonograph records
- more than 100% on book-making machinery
- 100% on imported books
- 70% on imported equipment and instruments (musical instruments, painters' and plastic art equipment and tools).

48. The artist is looked down upon and considered outside the mainstream of society. With few exceptions like in Algeria where books are considered essential and subsidised like the semolina, his products are taxed as if they were luxury goods.

49. The primary effect of this, almost insurmountable problem, is that African products are of such low quality that they can hardly compete 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 !

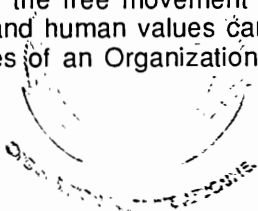
50. It is against this background that the experts expressed their concern about the risk of depletion of African Culture in the long run.

51. They have welcomed the establishment of the African Economic Community, with Protocol on Culture, among others. However, the African Economic Community will come into full effect in 34 years' time only. What is more, culture has not been given its due emphasis as a preoccupation of our development authorities since independence and risks being marginalized even at the advent of the African Economic Community. **This is why 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.**

52. At any rate, the underlying idea of the Cultural Common Market is the special treatment culture should enjoy because of its importance to people. Consequently, **the least that African States can do collectively, as of necessity and not as a favour, is to grant culture a systematical "policy subsidy" in the form of legislative and fiscal measures to foster cultural industries, in particular.**

53. In any case the authorities who have only inconsistently, or partially or spasmodically lent support to African culture before, are called upon to accord it a special promotional attention. Since African cultural products are considered to be of little value, there would be no problem in taking measures to remove the taxes on them and allow them to move freely in Africa on an experimental basis, in anticipation of the establishment of the African Economic Community.

54. Indeed, it is abnormal that after more than thirty years of independence a book, a film or a record produced in Algeria, Sierra Leone or Mauritius are subjected to import tax in Zimbabwe, Sao tome or Togo. It is still more abnormal that a record produced by Michael Jackson of the United States, for example, and that produced by an African musician of Angola are both taxed, without discrimination, at the same rate in Niger. In other words, it is normal, advisable and fiscally sound to erect within the continent trade barriers in favour of strategic African products. In any case the free movement of products which vehicle authentically African cultural and human values cannot be limited any longer between the member countries of an Organization which is inclined to unite African peoples.



55. This special measure bears the generic name of African Cultural Common Market, pending the time when the legal experts would give it the legal and institutional form.

56. As regards the substance of this Common Market, the broad outlines are given below in the form of a Plan of Action.

## **PLAN OF ACTION**



# PLAN OF ACTION FOR DEVELOPMENT OF ENDOGENOUS CULTURAL INDUSTRIES IN AFRICA IN THE PERSPECTIVE OF SETTING UP AN AFRICAN CULTURAL COMMON MARKET

*Recalling* the international strategy for development of the IVth United Nations' Decade for Development,

*Recalling* the Plan of Action of African Recovery and Development,

*Recalling* objective no. 1 of the World Decade for Cultural Development stipulating the acknowledgement of the cultural dimension of development,

*Considering* that culture is the foundation of endogenous development,

*Recognizing* the most important potentiality that African cultural creativity offers for development and for enriching cultural life and cultural heritage in the world;

*Taking into account* the resolutions of the OAU Conferences of African Ministers of Culture concerning the setting up of an African Cultural Common Market and the Treaty establishing an African Economic Community as adopted in June 1991 by the OAU Assembly of Heads of State and Government in Abuja (Nigeria).

*The following Plan of Action* prepared by the meeting of experts on Cultural Industries in Africa, organized jointly by OAU and UNESCO (20-24 January 1992), in co-operation with the African Cultural Institute (ACI) and the EEC/ACP Cultural Foundation, is *submitted to the assembly of heads of state and government of the OAU for consideration and adoption.*

## I. ANTECEDENT OF THE PROJECT

- The OAU Charter, Addis Ababa 1963, Ethiopia,
- The Cultural Charter of Africa, Port-Louis 1976, Mauritius,
- The International Conference on Cultural Policies in Africa, Africacult, 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, Yaounde 1990,
- The Treaty establishing the African Economic Community adopted in Abuja, Nigeria (1991),
- The regional meetings on Cultural Industries held in Conakry (1985), Harare (1988), Antananarivo (1989), Nairobi (1990).

## II. OBJECTIVES

1. Convince decision-makers on the economic potential of cultural industries, for their integration in development strategies.
2. Set up an African Cultural Common Market and develop intra-African cooperation.
3. Strengthen the role of the private sector.
4. Develop South/North cooperation as well as South/South cooperation and real partnership.
5. Enhance the organization and protection of creators.

## III. STRATEGY

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

## IV. MEASURES TO BE TAKEN

### A. General level

1. Undertake an assessment, as complete as possible, of the present situation on the basis of data collected and inquiries carried out to this effect on:

(i) organizations, 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.),

(ii) intellectuals, artists, creators, craftsmen and other specialists concerned, qualities and quantities of goods produced, commercialized, exported and imported.

2. Establish and up-date data banks on cultural industries at the national, sub-regional, regional and panafrikan levels, in the framework of an African network of data banks and of an African system of cultural information exchange system, leaving focal point in institutions such as OAU, ECOWAS, PTA, ACI, CERDOTOLA, IPN, CICIBA, SADCC, EACROTANAL and other intergovernmental organizations concerned.



3. Establish networks specialized 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.

4. Organize forums intended to inform and brief promoters on the investment prospects in the cultural sectors in Africa and outside Africa.

5. Undertake in-depth studies on obstacles (economic, politic, fiscal, legal, cultural, etc.) in developing cultural industries.

6. Take into account in the Protocol on Culture to be annexed to the Treaty Establishing the African Economic Community, all the legal and institutional aspects relating to the organization of the African cultural spaces (movement of products and authors, taxation, methods of payment, etc.).

7. Establish Departments in charge of Cultural Development within regional bodies in charge of economic integration, and include in their protocol clauses favourable to the circulation of cultural products, authors of cultural works, partial or total removal of taxes on works of culture and payment in national currencies for the trade in cultural goods.

8. 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 harmonize efforts of the various countries of the continent.

9. Outline the economic and cultural potentialities of the development of cultural industries through carrying out:

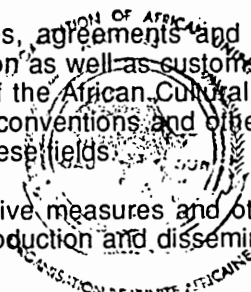
(i) marketing studies at the national and international levels,

(ii) 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.

10. 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.

11. 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.

12. 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 requirement of the African Cultural Common Market.

13. 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 or development aid.

14. Study and adapt to the African context, 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.

15. 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 a better understanding of each others' objectives, aspirations and the possibilities of their collective actions.

16. Coordinate policies implemented in the fields of culture, languages, education and communication with a view to promoting the endogenous development of African culture.

17. 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.

18. 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.

19. Improve and modernize the technologies and tools utilized as well as the methods and structuring production and dissemination of cultural goods and services.

20. Improve and control the quality and authenticity of those goods while increasing the quantities produced.

21. Enhance research and innovation, the design, the utilization of new forms of expression and of new products of an original character to be commercialized, while ensuring that they are rooted in the African cultural creativity.

22. Guarantee the freedom of expression for the creative and performing artists.
23. 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.
24. Redynamize the African Organization for Intellectual Property (OAPI).
25. Encourage the creation of groups and associations of creative writers, artists and professionals of the cultural industries with a view to prompting them to better protect their rights and their professions.
26. Utilize cultural industries for the purpose of education, training information and socio-cultural development.
27. Place emphasis on the production of endogenous cultural works (literature, films, toys) intended for children and youth who form a vulnerable part of the population as well as an important market.
28. 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.
29. 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.

## **B. Recommendations, sector by sector**

### ***SECTOR I: MUSIC, AUDIOVISUAL, MASS MEDIA AND LIVING ARTS***

#### ***Music and living arts***

1.1. Member States are invited 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.

1.2. Member States are requested to:

i) set up and promote the setting of cultural facilities (theaters, cinemas, auditoriums, musical workshop),

ii) reduce taxes on local shows to help in promoting local artists,

iii) introduce taxes on foreign shows to contribute towards setting up Fund for musicians to be regulated by copyrights in cooperation with the artists,

iv) set up data banks on all African productions.

1.3. 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 technics of traditional instruments,

ii) set up national cultural archives for tape and record libraries,

iii) promote periodical organization of sub-regional, regional and continental festivals,

iv) introduce awards for best artistic achievements to be awarded under the auspices of OAU from sub-region to continental level.

1.4. Artists should form unions and associations that will serve as forums for meeting and exchanges of experiences between artists from national, sub-regional and continental levels.

1.5. In pursuance of the foregoing OAU, UNESCO, Member States and organizations 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 Fair 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 regionalizing 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.

### ***Cinema***

1.6. OAU, ACI, CICIBA, URTNA and FEPACI should make proposals to Member States, to:

i) Harmonize legislation about films in African countries, taking into account the Niamey Manifesto.

ii) Encourage the production of, and preference for, local films by levying prohibitive taxes on non-educational films imported from outside Africa.

iii) Encourage the signing of bilateral co-production agreements (North-South) in order to ensure that the co-produced films acquire a dual nationality and enjoy subsequent advantages.

iv) Consider film as an economic commodity and make it part of all international negotiations.

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.

vi) Promote co-operation between film-makers in the South and these T.V. channels so that films originating from the South could be disseminated.

vii) Encourage the creation of regional or continental groupings for the promotion and sale of audiovisual products from the South.

viii) Provide financial resources to the producers in the South to enable them gather all the necessary material to make their films known in the countries in the North during festivals as well as among distributors.

ix) Inform film-makers about Western television constraints and requirements and help them understand the growing technological and economic inroads in world audiovisual.

1.7. The public authorities will formulate national and regional audiovisual and performing arts policies by incorporating, among other things, co-production initiatives, distribution networks measures to control films transmitted by satellite

in Africa, application of African products distribution quotas in Africa, exchange of national programmes through URTNA, etc.

1.8. OAU, UNESCO, ADB, UNDP and other African and international agencies are requested to promote the FEPACI African Audio-Visual Foundation.

1.9. OAU, UNESCO and FEPACI should assist in regionalizing and strengthening existing cinema training facilities for the training of cinema technicians and professionals towards promoting regional and sub-regional cooperation as regards the development of cinematographic infrastructure.

1.10. OAU, UNESCO, FEPACI, EEC/ACP, ADB, UNIDO, UNDP and regional economic bodies should assist Member States in the creation of regional centres for films distribution.

1.11. These centres should welcome capital from private and other investors in order to gain more dynamism and flexibility from the operational point of view.

1.12. OAU, UNESCO, EEC/ACP, ADB, ACCT, UNDP and UNIDO should further assist FEPACI to create and strengthen Pan-African Film Library as well as the creation of African Film Halls in some selected African, European, Asian and American cities for permanent showing of African films.

1.13. In pursuance of these, OAU, UNESCO, sub-regional and regional groupings, African and international organizations, as well as private promoters, are also called upon to take active part and/or support, among others:

i) The Festival Panafricain du Cinéma de Ouagadougou (FESPACO), Burkina Faso;

ii) The Cairo International Film Festival, Egypt;

iii) The Journées Cinématographiques de Carthage (JCC), in Tunisia;

iv) The forthcoming Frontline Film Festival in Harare, Zimbabwe;

v) The forthcoming African Film Week, Nairobi, Kenya;

vi) The regionalization and development of audio-visual recording structures such as the "Industrie Africaine du Disque (IAD)" in Brazzaville and Central Film Laboratories in Harare.

### ***Radio and Television***

1.14. That OAU, UNESCO and African and international agencies as well as Members States lend their support to the Union of National Radio and Television Organizations of Africa (URTNA) as well as its Programme Exchange Centre (PEC) based in Nairobi, in promotion and development of broadcasting standards in Africa.

1.15. That an enabling environment be created by Member States and agencies for the development of private audio-visual production and dissemination to fill the vacuum in quality programmes.

1.16. That, in order to optimise resources, co-production, with central co-ordination for the improvement of style and quality, be encouraged by African countries.

1.17. That Member States pay special attention to, and put emphasis on, the rural communities and the disadvantaged sectors of the population when planning press, radio and T.V. networks.

1.18. That OAU, UNESCO, ACI, URTNA and member States create a network to sensitize the staff working for radio, T.V. and the press, against all forms of prejudice and intolerance.

1.19. That OAU, UNESCO, UNDP, ACI, URTNA, ECC/ACP, ADB, ACCT and FEPACI help to establish an African Programme Development Fund from which African producers can draw financing for marketable programmes.

1.20. That OAU, UNESCO, Member States and economic groupings help to create Regional Production Centres which are properly equipped to cope with changing technologies as well as to serve as focal points for quality programmes for domestic consumption and for export.

## **SECTOR II: PUBLISHING AND PRINTING INDUSTRIES**

### ***Books (Printing Houses, Publishing, Bookshops)***

2.1. That each Member State, knowing that no external incentive or encouragement will allow Africa to achieve real endogenous development, makes a self-assessment of its present and potential capacities and resources with the co-operation of OAU/UNESCO for the adaptation and implementation of a self-sustaining and self-development policy.

2.2. That, in order to enable a greater percentage of the population to have access to books, African firms should look at publication from the functional angle.

2.3. That, in order to be promoters of endogenous development themselves, African writers should give priority to books which the mass are likely to read, focussing on works that touch on their spiritual and physical, on their genuinely national aspirations, on their strength and weaknesses, on their successes as well as their failures.

2.4. That, since the book industry is based on very specialized technology, African countries should promote a vocational training system for editors, writers, technicians and other marketing agents up to the university level.

2.5. That African Governments 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.

2.6. That those African countries which have not done so yet, set up councils for the promotion of the book in accordance with the spirit and manner usually recommended and encouraged by UNESCO.

2.7. That, in order to expand market into a real national and continental book industry, UNESCO programme: "Books for All" and "Towards a Reading Society" be translated into "Books and Libraries for All" in OAU countries. This could be encouraged through voluntary reading and by putting at every one's disposal, libraries and community reading centres which are accessible.

2.8. That OAU, UNESCO, ACCT, UNDP, EEC/ACP and other African and international agencies be requested to carry out a feasibility study of a Panafrican Library comparable to the United States Library of the Congress, or the "Grande Bibliothèque de France".

2.9. That endogenous writers, who are already increasing in number, be more clearly encouraged especially as regards the use of the most common national languages, since these aim at an extensive publication of vernacular literature and text books which in turn will contribute to the introduction of cultural heritage into the educational systems.

2.10. That national book-industries in African Countries be geared towards winning markets in developed countries which for the time being provide about 90% of library stocks in Africa.

2.11. That OAU, UNESCO, ACI, CICIBA, EACROTANAL be requested to promote, in co-operation with international, government and other interested NGOs, the production of a linguistic map of OAU Member Countries with a view to determining those languages which could be promoted in the sub-region for publication in mother tongues.

2.12. That OAU Secretariat recommend to African Countries to implement measures that will facilitate free flow, as well as co-production and co-publishing, of books and to agree to grant subsidies for their transportation and exchange among member countries.

2.13. In pursuance of the foregoing, OAU, UNESCO, Member States, African and international organizations, development agencies and private promoters, are called upon to support:

i) Formation of National, Sub-regional and Pan-African Publishers Association to enable them sensitize policy makers and governments effectively;



- ii) Regionalization of training centres in Africa such as College of Art, University of Science and Technology, Kumasi, Ghana, for training personnel in book industry;
- iii) Feasibility studies of paper industries capable of making Africa self-sufficient in paper production;
- (iv) Joint publication of school textbooks capable of covering several countries and regions;
- v) Organization of national, regional and continental fairs on books and teaching materials.

### ***Press***

2.14. That the strategic role of the Press, both print and electronic in promoting potentialities, virtues and economic viability of African Cultural Industries through feature articles in order to sensitize both policy makers and prospective investors, including consuming public be duly and fully recognized.

2.15. That it be duly and fully recognized that the Press has a role to play in disseminating the cultural dimension of development as well as issues of copyright, including campaigns for safeguarding and enhancing Africa's cultural heritage.

2.16. That it be recognized that this role cannot be adequately performed without essential re-training of the Press. Consequently, it is recommended that:

- i) OAU and UNESCO assist in the regional organization of regular training courses for the Press on African cultural industries.

- ii) OAU/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) OAU, UNESCO, UNDP assist in the creation of strengthening of regional and panafrikan associations of journalists.

2.17. That Member States relax their censor laws to facilitate a free circulation of the written press, so as to enhance inter alia, its development.

### ***SECTOR III: HANDICRAFT AND ENDOGENOUS CREATIVE WORKS***

#### ***Food technology and African alternative medicine***

3.1. That African countries, organisations, development agencies and private promoters carry out joint and more in depth studies and initiatives on the best

way of promoting and developing African food technologies and alternative medicine.

3.2. That OAU, UNESCO and WHO assist in assembling African herbalists and healers as well as higher institutions, research centres into African therapeutics and pharmacopeia for mutually beneficial exchange of notes and experiences and to draw up a Panafrican Programme as well as a Panafrican Union.

### ***Art and handicrafts***

3.3. That OAU, UNESCO, UNIDO, ILO and UNDP assist in:

i) Setting up structures to supervise the art and craft sector and to make national and regional centres for handicraft development dynamic professional groupings, in order to enable artisans to become self-organized;

ii) Placing at the disposal of supervising structures appropriate material and financial means to enhance the development of the sector;

iii) Promoting innovations through the organization of competitions to stimulate creativity among artisans;

iv) Introducing quality control in order to protect handicraft production.

3.4. That OAU, ICA, UNESCO, UNDP, and UNIDO assist in introducing ways of circulating information on the art and craft sector in African countries.

3.5. That OAU, UNESCO, countries, African and international organizations, development agencies, regional economic groupings and private promoters be called upon to support:

i) A more effective organization of craftsmen, to provide them with training, equip them with better skills and grant them credit facilities;

ii) Organization of national and regional markets to ensure for the African products a better access to foreign markets;

(iii) Organisation of meetings, seminars and exchanges between craftsmen from several regional, subregional, continental and international areas, in the same profession, as well as multi-sectorial events for the promotion of art and service handicrafts such as the Salon International de l'Artisanat de Ouagadougou (SIAO) (Burkina Faso).

3.6. That OAU, UNESCO, Member States, NGOs, private promoters and other interested international bodies assist:

i) With the establishment of galleries of art and handicrafts in sub-regions as well as other venues outside Africa;

ii) To promote all the products and services offered by endogenous creativity, fashion parades, exhibitions, prize awarding contests, etc.;

iii) To establish hair dressing and sewing studios/salons after proper development of local skills;

iv) To provide technical know-how for the creation of information network systems at the sub-regional, continental and international levels;

v) To formulate and incorporate documented traditional skills and knowledge into school curriculum;

vi) To promote the creation of trade unions of artists as a means of facilitating development of handicrafts.

3.7. That OAU/UNESCO, in collaboration with the Foundation for Traditional Technology of Africa, ETTA, Nairobi (Kenya) assist in the identification, documentation, popularization, promotion and development of traditional technologies of Africa.

3.8. That OAU, UNESCO, ICA, ONUDI, UNDP and Members States organize:

i) Training of craftsmen in basic management techniques;

ii) Increase of gatherings and exchange of experiences among craftsmen of various countries, mainly with the assistance of CIEPAT/ICA based in Abomey (Benin);

iii) Identification and registration of various guilds at national and regional levels, with a view to organizing training/refresher courses or workshop;

iv) Mobile exhibitions and regional fairs coupled with symposiums;

v) A feasibility study of an Office for the Promotion of Handicraft (inter-governmental body, parastatal or private).

3.9. That OAU, UNESCO and other African and international bodies assist the Permanent Secretary General of the International Fair for Handicraft in Ouagadougou, SIAO, Burkina Faso in the already well-advanced project of the establishment of a "Coordinating Committee for the Development and Promotion of African Arts and Crafts" (CODEPA) which creation had been decided by the participants (22 African countries) at the Colloquium held in Ouagadougou, 29-30 October 1990 during the 2nd edition of the SIAO.

## ***Tourism***

3.10. That OAU, UNESCO and other development agencies strengthen sub-regional co-operation by exchange of information and by effective co-ordination of regional and panafrican tourist programmes;

3.11. That OAU and regional groupings encourage African tourism industry in general and South-South tourism in particular by emphasizing its authenticity and helping to set up small and medium sized tourist companies.

3.12. That OAU and regional groupings assist member countries in the establishment of inter-state circuits by harmonizing legislations and regulations.

3.13. That Member countries encourage the development of rural and cultural tourist industry through the participation of the local peoples concerned.

## ***SECTOR IV: COPYRIGHT AND PIRACY***

Recognizing that the protection of copyright and neighbouring rights as well as an effective control of piracy and illegal reproduction of cultural works are a pre-condition to the establishment and development of viable cultural industries, it is recommended that:

4.1. Countries which have not done so yet adopt appropriate legislation and measures to that effect;

4.2. Countries, organisations, agencies and the workers concerned take the initiative of establishing or strengthening organisations or societies of authors and creators;

4.3. OAU, UNESCO, ICA, OAPI and WIPO, in conjunction with Member States concerned implement an efficient sub-regional, regional and panafrican co-operation policy for the protection and promotion of copyrights and neighbouring rights on the one hand and control piracy on the other hand.

4.4. African countries, OAU, UNESCO, WIPO and organizations concerned combine their efforts to:

i) Support, strengthen and co-operate with the African Intellectual Property Organization (OAPI) based in Yaounde (Cameroon),

ii) Establish within the African Regional Industrial Property Organization (ARIPO) based in Harare (Zimbabwe), a sector on copyrights and neighbouring rights,

iii) Establish within North Africa, in cooperation with ALECSO, a regional organization for intellectual property and copyright,

iv) Establish among African portuguese-speaking countries an organization for intellectual property and copyrights.

4.5. That countries which have not done so yet accede to the international conventions on copyrights and neighbouring rights.

## ***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.

3. Improving national capacities of creating and producing cultural goods.

4. Reducing dependence on the wider-world outside Africa in production 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. Adoption of flexible modes of response by O.A.U., UNESCO and other international bodies to initiatives from the African private sector towards the development of cultural industries.

## ***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 Cooperation Networks. In this regard, the OAU and UNESCO, in consultation with the Member States concerned, will have to identify partners of good will, in order to sensitize them and make them aware of their responsibilities.

## Inter-African Cooperation

a) **The role of the OAU** will be to sensitize 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 Sectorial Ministerial meetings, in line with the Plan of Action (Economics, industry, tourism, information, etc...).

OAU and UNESCO are also responsible for supervising the coordination activities.

b) **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 the following institutions: African Cultural Institute (ACI), International Centre for Bantu Civilizations (CICIBA), East African Centre for Research on Oral Traditions and African National Languages (EACROTANAL), Pan African Federation of Film-makers (FÉPACI), URTNA, Pan African Writers Association (PAWA), "Institut des Peuples Noirs" (IPN).

c) **The African regional economic communities** which form the cornerstone of the African Cultural Common Market, will establish in the shortest possible time within their respective Secretariats, Department responsible for cultural development in general and cultural industries in particular. The statutes, protocols and other texts establishing or governing the activities of these organisations will also be amended with a view to taking into account the specific character of cultural industries.

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 Cooperation

OAU and UNESCO will combine their efforts to inform and sensitize the international organisations and bring them to cooperate. They are:

- The United Nations Agencies: UNDP, UNIDO, ECA, WIPO, WTO, ITU, ILO, UNU, GATT, UNCTAD, etc...
- The other organisations: EEC/ACP, 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.

More especially, it will be necessary to strengthen and revitalize the OAU Inter-African Cultural Fund in particular.

## **VII. COORDINATION AND FOLLOW-UP MECHANISM**

Coordination and follow-up will be carried out through establishment or strengthening of small structures. A special unit could be set up within the OAU and/or UNESCO (at BREDA in Dakar or at headquarters in Paris).

The Department responsible for cultural industries within the African Cultural Institute (ACI) in Dakar financed by UNDP could also be highly strengthened and its field of action extended to cover all the OAU Member States.

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

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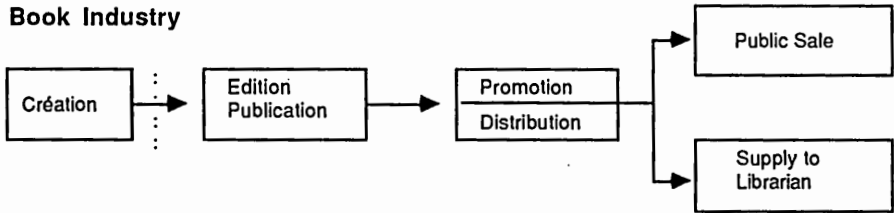




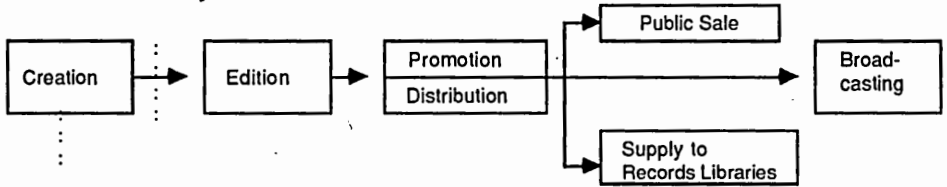
# ANNEX I

## RAHAINGOSON DIAGRAM (EACROTANAL)

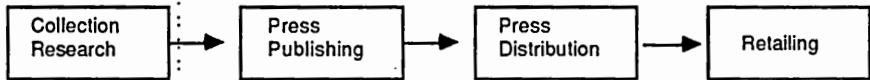
### 1. Book Industry



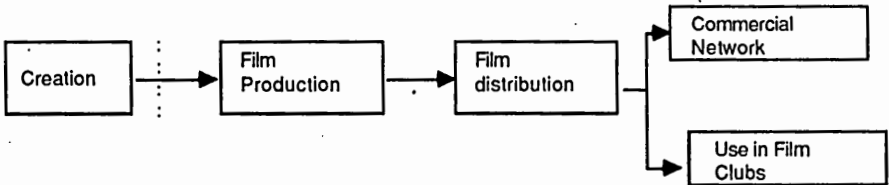
### 2. Record Industry



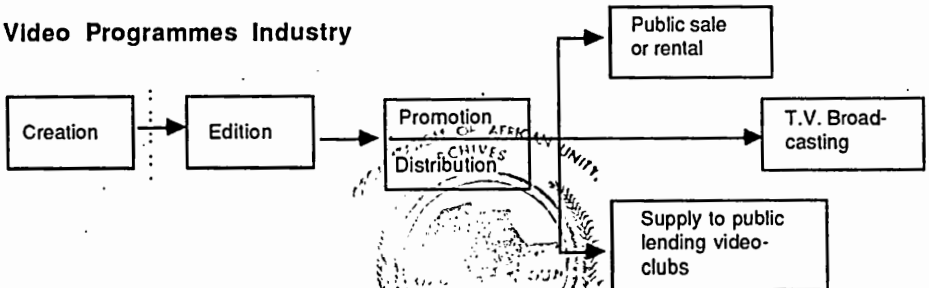
### 3. Press Industry



### 4. Film Industry



### 5. Video Programmes Industry





## **ANNEX II**

### **Acronyms**

**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 Régional 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, Zaïre.

**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, Bénin.

**CNUCED**: Conférences des Nations Unies pour le Commerce et le Développement.

**CRAC/ICA**: Centre Régional d'Action Culturelle, Lomé, Togo.

**EACROTANAL**: East African Centre for Research on Oral Traditions and African National Languages, Zanzibar, Tanzania.

EBAD: Ecoles des Bibliothèques, Archivistes et Documentalistes, Université de Dakar, Sénégal.

ECA/CEA: United Nations Economic Commission for Africa/Commission Economique des Nations Unies pour l'Afrique, Addis-Abéba, Ethiopie.

EEC/ACP (CEE/ACP): European Economic Community/Africa Caribbean Pacific

ECOWAS/CEDEAO: Economic Community of West African States/Communauté Economique des Etats de l'Afrique de l'Ouest, Lagos, Nigéria.

ESCAS: Education, Science, Culture et Affaires Sociales (Département de l'OUA/OAU Department), Addis-Abéba, Ethiopie.

ETTC: Ethiopian Tourist Trading Corporation, Addis-Ababa, Ethiopia.

FEPACI: Fédération Panafricaine des Cinéastes/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 Educational, Scientific and Cultural Organization/Organisation des Nations Unies pour l'Education, la Science et la Culture.

UNIDO/ONUDI: United Nations Industrial Development Organization/Organisation des Nations Unies pour le Développement Industriel.

UNI: United Nations University/Université des Nations Unies.

UNDP/PNUD: United Nations Development Programme/Programme des Nations Unies pour le Développement.

URTNA: Union des Radiodiffusions, Télévisions nationales d'Afrique, Dakar (Sénégal), Bamako (Mali), Nairobi (Kenya).

WHO/OM: World Health Organization/Organisation Mondiale de la Santé.

WIPO/OMPI: World Intellectual Property Organization/Organisation Mondiale de la Propriété Intellectuelle.

WTO/OMT: World Tourism Organization/Organisation Mondiale du Tourisme.

## ANNEX III

### List of Participants

#### Countries

##### 1. Benin

- M. Tchékessi Tagbaho, Conseiller Culturel, Stagiaire, Centre Régional d'Action Culturelle, CRAC, B.P 3253, 335 Bd du 13 janvier, Lomé, Togo, en voyage d'étude à l'OUA aux frais du Fonds culturel africain.

##### 2. Burkina Faso

- M. Ki Doulaye Corentin, Secrétaire général permanent du Salon International de l'Artisanat de Ouagadougou (SIAO), 01 B.P 3414 Ouagadougou 01, Tel. (226) 312342/312441, Téléx 5258 BF, Fax (226) 312341.

##### 3. Cameroon

- M. Marcel Souba, président du Centre d'Animation et de Promotion des Arts (CAPA) - Centre de l'Audio-visuel et de la Phonographie (CLAP), B.P 5904, tél. (237) 422411, Douala.

##### 4. Egypt

- Mrs Amal Hamdi, Press and Information Consellor, *Egyptian Embassy*, P.O. Box 20018, Tél. 337505, Nairobi, Kenya.

##### 5. Ethiopia

- M. Befekadu Terefe, Ethiopian Tourist Trading Corporation, P.O. Box 5640, Tél. 188063/612277, Téléx 21411 ETTCO, Fax 010-251-610511, Addis-Ababa.

- Mr. Mammo Mangistu, Ethiopian Tourist Trading Corporation, P.O. Box 5640, Tel 182061/612277, Telex 21411 ETTCO, Fax 010-251-610511, Addis-Ababa.

##### 6. Ghana

- Mr Magnus Rex Danqah, Rex-Image Associates LTD, SCOA House, Derby Avenue on Kwame Nkrumah Avenue, P.O. Box 11924, Accra-North, Fax 233-21-667500, Tel. 21667500, 669111, telex 2073 GHAMOT GGh.

### 7. Kenya

- M. Paul Nakitare, Director Department of Culture, P.O. Box 67374, Nairobi.
  - Mrs Esther K. Adagala, Continental Communications, P.O. Box 60830, Tel. 332589, Nairobi.
  - M. Joseph K. Kamau, Ministry of Information, P.O. Box 42422, Nairobi.
  - Omenda Laurence, Ministry of Technical Training, P.O. Box 60209 NPB, Nairobi.
  - Eulalia Namai, KIMC, Ministry of Information and Broadcasting, P.O. Box 42422, Nairobi.
- Mr David Geoffrey Kamau, Kenya Institute of Mass Communication, P.O. Box 42422, Nairobi.
- Mr Gituto Karuri, P.O.Box 30725, Tel. 749651/5/8, Nairobi.
  - Dr. Ouma Makadidi, P.O. Box 28884 NPB, Tel. 338831, Nairobi.
  - Mr. D. M. Warobi, Ministry of Tourism, P.O. Box 30027 NPB, tel 331030, Nairobi.
  - Mrs Irene Mwakesi, Kenya Broadcasting Corporation, P.O. Box 30456, Tel 334567, Nairobi.
  - Mr Lois Wanja Kibutiri, Film Production Department, P.O. Box 30025, Nairobi.
  - Mr Samuel M. Mugo, Department of Information, Information House, P.O. Box 8053, Tel 223201, Nairobi.
  - Mr. Sylvester J. Ouma, Director Shirikon Publishers, P.O. Box 46154, Tel 502804, Nairobi.
  - Miss Naigha Odero, Department of Culture, P.O. Box 67374, Tel 722780, Nairobi.
  - Mr Francisca Okwiri, Department of Culture, P.O. Box 67374, Tel 727980, Nairobi.
  - Mr. George Owwor, Journalist - Nation Newspaper, P.O. Box 49010, Tel 337691, Nairobi.
  - Mr. Francis Mudida, Department of Culture, P.O. Box 67374, Tel 727980, Nairobi.

- Dr. B. Wanjala Kerre, Chairman - Foundation for Traditional Technologies of Africa, P.O. Box 48576, Tel. 810901/810443, Nairobi.

- Mr. Moses Kakoi, African Centre for Technology Studies, P.O. Box 45917, Nairobi, Tel 744047/744095, Fax 743995.

- Mrs Rose Wandeva, Head of Schools Broadcasting, P.O. Box 41088, Nairobi.

- Mrs Florence S. Makaa, Womens Bureau, P.O. Box 30276, Phone 228288, NBI.

- Mr Thomas Dan Mogaka, St. Paul Publications (AFRICA), P.O. Box 49026, Nairobi, Tel 442105/442319.

- Mr Booker T. Onyango Ogutu, Assistant Secretary-General, Kenya National Commission for UNESCO, P.O. Box 72107, Phone 229053/4, Nairobi.

#### *8. Madagascar*

- Mr Randriamboavonjy André, Directeur administratif et financier du Centre National de l'Artisanat Malgache (CENAM), B.P 540, Tél 24050/24176, Antananarivo.

#### *9. Namibia*

- Mr Leonard H. Beukes, Chairman, Union of Namibian Musicians, P.O. Box 6544, Tel 37966, Fax 37966, Windhoek...

#### *10. Nigeria*

- Mr Aigboje Higo, Executive Chairman, Heinemann Educational Books (Nigeria) PLC, 1, Ighodaro Road, P.M.B. 5205, Ibadan. Telex 31113 HEBOOKS N.G. Ibadan.

#### *11. Rwanda*

- M. Niyibiizi Michel, Directeur de la Bibliothèque Nationale, MNESUFRES, B.P 624, Kigali.

#### *12. Senegal*

- M. Ibnou Diagne, professeur, département histoire, association sénégalaise pour la promotion des Industries Culturelles, ASEPEC, B.P 5303 Dakar.

*13. Tanzania*

- Dr. M. M. Mulokozi, Institute of Kiswahili Research, P.O. Box 35110, University of Dar-Es-Salaam.

*14. Tunisia*

- Mr. Samir Ayadi, Secrétaire général de l'Union des Ecrivains tunisiens, conseiller au ministère de la culture, Tunis.

*15. Zaire*

- Mr. Moyem Mikanza, Secrétaire exécutif du CALDAS, B.P. 5151, Kinshasa 10 - Ministère de la Jeunesse, Culture et Tourisme, B.P. 3090 Kinshasa-Gombe.

*16. Zambia*

- Rosario Chailunga-Fundanga, Small Industries Development Organization (SIDO), P.O. Box 35373, Cairo Road, Lusaka, Tel 226819/261636, Fax 261936.

*17. Zimbabwe*

- Tainie Mundondo, Zimbabwe Book Publishers' Association, 12 Selous Avenue, Harare.

**Organizations**

1. *EACROTANAL*: East African Centre for Research on Oral Tradition and African National Languages.

- M. Rahaingoson Henri, Directeur exécutif du Centre de Recherche sur les Traditions Orales et les Langues Africaines en Afrique Orientale (*EACROTANAL*), B.P. 600, Zanzibar, Tanzanie.

2. *EBAB*: Ecole des Bibliothèques, Archivistes et Documentalistes.

M. Ousmane Sané, Directeur (Université Cheikh Anta Diop de Dakar) B.P. 3252, Tél (221) 230542/257660, Dakar, *Sénégal*.

3. *ECOWAS/CEDEAO* : Economic Community of West African States/Communauté Economique des Etats de l'Afrique de l'Ouest.

- M. Guèye Mamadou, Chef de la Division Culture/Head Cultural Affairs Division, PMB 12745, Lagos, Nigeria.



4. *FEPACI*: Fédération Panafricaine des Cinéastes/Panafrican Federation of Film Makers.

- Mr. Ouedraogo Rasmane, Deputy Secretary Général of *FEPACI*, P.O. Box 2524, Ouagadougou, Burkina Faso, Tel 310258.

5. *ICA/ACI*: Institut Culturel Africain/African Cultural Institute.

- Mr Messanvi Kokou Kekeh, Directeur général, B.P 01, 13 Avenue Bourguiba, Téléphone 242156, Dakar, Sénégal.

- Mr Apithy Richard, Consultant/UNESCO pour l'ICA, Coordonnateur du CIEPAT, B.P 506 PNUD-Cotonou, Tel 330618 (domicile), Bénin.

6. *I.P.N.* Institut des Peuples Noirs/Institute of Black Peoples.

- Mr. B. Denis Neble, B.P 7045, Ouagadougou, Burkina Faso.

7. *OUA/OUA*: Organization of African Unity/Organisation de l'Unité Africaine.

- Mr. Pascal Gayama, Secrétaire général adjoint chargé de l'ESCAS, *OUA*, B.P 3243, Addis-Abéba, Ethiopie.

- Mr Marcel Diouf, Chef de la Section Culture, *OUA*, P.O. Box 3243, Addis-Abéba, Tel. 517700/513522, Téléx 21046, Ethiopie.

- M. E.K. Amémavor, Interprète

- M. E. Atinyo, Interprète

- M. Mahamane Abdou, Secrétaire.

8. *SADCC*: Southern African Development Coordination Conference/Conférence pour la Coordination du Développement en Afrique Australe.

Mr Antonio Firmino, Official of the Sector for Information and Culture, *SADCC*, Ministry of Information, Maputo, Mozambique, Tel 491087/9, Telex 6-487.

9. *UNESCO*: United Nations Educational, Scientific and Cultural Organization/Organisation des Nations Unies pour l'Éducation, la Science et la Culture.

- Prof. E. A. Ayandele, *UNESCO*, Regional Adviser for Culture in Africa, BREDA, B.P 3311, Tel 235082, Dakar, Sénégal.

- M. Maté Kovacs, Head, Section of Culture Policies, *UNESCO*, 1, Rue Miollis, Paris, 75015, France, Tel 45684331.

10. *URTNA*: Union des Radiodiffusions Télévisions Nationales d'Afrique.

- Mr. Atsen J. Ahua, *URTNA-PEC*, P.O. Box 50518, Nairobi, Kenya. Tel 219661, Fax 219662.

- Mr Edward A. *URTNA-PEC*, P.O. Box 50518, Nairobi, Kenya.





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