

Kulturpolitisches Gespräch 2012

BRINGT DIE KREATIVWIRTSCHAFT AFRIKA ZUM BLÜHEN?

WILL THE CREATIVE ECONOMY MAKE AFRICA FLOURISH?




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DOKUMENTATION | DOCUMENTATION

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Yvonne Gimpel **Austrian Commission for UNESCO**

Einen schönen guten Abend!

Meine Damen und Herren, ich begrüße Sie recht herzlich im Namen der drei Organisatoren des heutigen Abends: dem *Wiener Institut für internationalen Dialog und Zusammenarbeit*, dem VIDC, der *IG Kultur Österreich* und der *Österreichischen UNESCO-Kommission*, die ich heute Abend vertrete.

Erlauben Sie mir, da unsere Gäste nur Englisch sprechen, meine Begrüßungsworte in Englisch fortzusetzen.

Will the Creative Economy make Africa flourish?

That's the theme, we have chosen for tonight's discussion. Obviously the theme ends with a question mark. The potential of culture to bring societies to flourish, to contribute to the well-being of societies and human kind is not a new idea. We're aware of this idea – an idea, which actually led to the creation of UNESCO, the UN specialized agency dealing with Culture.

But what changed during the last decades – and we're already talking about decades not some years – is the recognition that culture can more. Culture does not only have a value on its own and for mutual understanding, it also contributes to other aspects, like social and economic development.

Talking about economic development and the contribution of culture or creative industries, which is the major buzzwords framing this issue, is becoming more and more recognized also on international level: There have been several high-level international conferences. UN resolutions underlining the importance of

culture for- and its contribution to development have been adopted. New support programmes and thematic funds have been introduced – in the context of the Millennium Development Goals, but also by UNESCO itself, paying particular attention to the development of creative industries on a global and on concrete country level.

So again: Why the question mark? The debate on culture and its contributions to in particular economic development has two sides:

On one side the positive aspects: We have studies which exemplify the amount or at least the potential culture can contribute in economic terms. This led to a situation, in which funding and other support from the international development context is also accessible for cultural activities, even though these programmes are quite limited in terms of available resources. Furthermore the topic itself is more visible and acknowledged.

On the other side, there is the question: Do we now need to justify everything that cultural practitioners and artists do from an economic point of view? This double-face of the cultural industries is an ongoing debate in Europe. We see the potential economic contribution of the cultural sector and want to support the whole value chain of artistic creation and distribution from this point of view. But up to what point can or should we support the cultural sector from an economic angle? And what are the consequences? How will it change the way, in which we think about culture and arts; How will it affect the political level but also the sector itself?

In this context I need to mention the new UNESCO instrument, which is only some years old and reacts on this development. This UNESCO instrument underscores the dual nature of cultural goods and services: having an intrinsic value, conveying values and meaning, contributing to identities and well-being, and at the same time having economic value. This UNESCO instrument aims to ensure that both aspects are seen and respected. It's called: the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* – quite a long title, therefore often only called *Convention on Cultural Diversity*. But it was this basic idea and possible conflict of different perspectives, which led to the creation of this Convention.



Yvonne Gimpel © Patrizia Gapp

Another reason for this Convention was the realization that there is a need to address possible challenges to cultural diversity, brought about by the process of globalisation and the rapid development of new information and communication technologies: On the one hand, they offer unprecedented possibilities for cultural interaction and cooperation. On the

other hand there is the risk of new imbalances and asymmetries between rich and poor countries. When you look at the international flow of cultural goods, it is obvious that Africa doesn't participate like other players and still needs to make a larger contribution.

Therefore UNESCO is active in this field and introduced new support and technical assistance programmes dedicated especially to the needs of developing countries, focussing on the strengthening of structures and programmes in support of cultural industries.

To sum it up: Collaboration is necessary. We want to contribute and benefit from the economic prospects of culture. But we also want to make sure that culture, artists and cultural practitioners, creative industry actors are not forced to justify what they do solely from an economic angle.

This is the debate we're having in Europe, especially on EU-level given the current negotiations on the next EU-culture funding programme *Creative Europe*. The question would be from our point of view and we're very happy that our guests join us for this debate: How's the debate in other countries, especially in African countries? Is it an issue for debate? Is it seen from a positive aspect, a necessary collaboration to allow for new partners which fund and support artistic and cultural creation? Or is there also ambivalence in the debate?

I hope that at the end of this evening – I'm sure we won't be able to solve all questions – but maybe we could put a point behind our title and not a question mark.

So a very warm welcome once again and I'm looking forward to the presentations and discussion.

Franz Schmidjell

Vienna Institute for International Dialogue and Cooperation (VIDC).

Thank you very much Yvonne Gimpel from the *Austrian Commission for UNESCO*, one of the partners of this event. The other partner is *IG Kultur Österreich*. I also want to thank the Austrian Development Agency, which is the main sponsor of our discussion tonight, and my colleagues at the VIDC, where I'm working, for preparing this debate.

Allow me to make some organizational remarks at the beginning. First of all you find feedback questionnaires on your chairs. Please complete them and put them in the feedback box outside at the information desk, so we have your feedback and can improve in the future. Another point is that there will be a double documentation of the discussion: an audiovisual documentation – thank you to etalks for doing this; and a written documentation available on our website.

Tonight we will have two presentations from our international guests: Mike van Graan from South Africa and Ade Solanke from England. Thank you very much for coming, travelling the long way from Cape Town and the comparably shorter way from London to us. But also thanks to our third panellist Elisabeth Mayerhofer, who will comment the presentations from a European point of view.

Last week there was a conference in Dakar organized by the pan-African network *ARterial* on the same topic. Around 140 participants from over forty African countries gathered at the *African Creative Economy Conference*¹. I had the privilege to attend the conference. What I learnt, among many other things, is that Africa is a very, very diverse continent. The situation of culture in these 54 countries is very different, so is the social and political context.

¹ <http://www.africancreativeeconomy.org/>

We're not talking about a homogeneous continent but a very diverse continent – a fact most relevant for our debate on creative industries in Africa.



Franz Schmidjell © Patrizia Gapp

But now let me introduce the three panellists:

I would like to start with our guest on my right side: **Ade Solanke**. She's a play- and screen-writer. She was born and raised in London. Her company, called *Spora Stories*, tells dynamic stories for stage and screen productions of the African Diaspora. This is the reason, why she also calls it *Afrospora*, the African Diaspora. Her screenplay *Pandoras Box* for example was awarded several prizes, among them one prize in London and one in Nigeria. So it's a very good play. Next year the play will go on tour. If someone among you has the possibility to initiate that her play will come to Austria, please talk to her afterwards. But maybe we will be able to talk about it a bit later on. Further, Ade has worked for five years in Los Angeles as script analyst for different Hollywood Studios. And she taught script-writing in London as well as in Lagos and Abuja in Nigeria.

Next to her is **Mike van Graan**. He is Executive Director of the *African Arts Institute* based in Cape Town, which also hosts the already mentioned *ARTerial Network*. He was Director of *ARTerial Network* up to 2011. Besides this, he was programme director of the 4th *World Summit on Arts and Culture*, which took place in 2010 in Johannesburg. Besides this he was also involved in the development of cultural policies in the post-apartheid situation in South Africa. In 1994 he was appointed special advisor on cultural policy to the new minister of culture and arts, as which he was involved in drafting the new post-apartheid arts and culture policies. And – not enough what he’s doing already – he’s an award-winning, provocative columnist and one of South Africa’s leading contemporary play-writers.

Our third panellist is Elisabeth Mayerhofer from Austria. She’s a researcher, specialized on different aspects of culture, art and cultural policies, like participatory cultural work, art in public spaces and, therefore we invited her today, culture and creative economy. She’s one of the managing directors of the Austrian-wide platform *IG Kultur Österreich*. She’s also a board member of the *Austrian Society for Cultural Economics and Policy Studies*, called *fokus*. And she teaches cultural management at the *University for Music and Performing Arts Vienna*.

I would like to start with our guest from South Africa Mike van Graan. He will share with us his thoughts on the subject of tonight’s discussion: “Will the creative economy make Africa flourish?”, like Yvonne Gimpel was explaining it. Mike, the floor is yours.

Mike van Graan
African Arts Institute (Cape Town, South Africa)

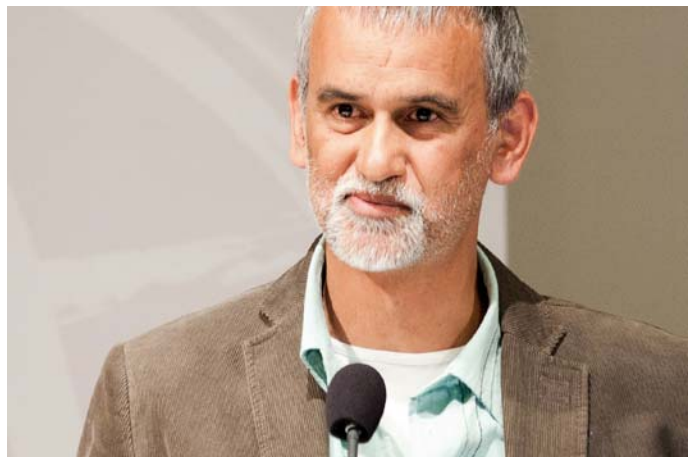
Thank you very much for being here with us this evening and thank you to the Committee, who was in charge of organizing such a pretty mild weather out there. I came from Dakar and expected it a little bit colder. So thank you very much, it is not as bad as I anticipated.

Yvonne was talking about whether the debate on creative and cultural industries in Africa is as intense as it is here around – a debate between the more kind of artistic aspects versus the economic – I suppose the economic profits – aspects of arts and culture.

One of the reasons why we are hosting something like the *African Creative Economy Conference* on an annual basis is to interrogate this particular concept from within our particular conditions. Because what has happened over the last number of years is that – because of a lack of support from our governments for the creative sector – we tend to be quite reliant upon international donors.

The *Goethe Institute*, the *French Institute* and the *British Council* are major supporters of the arts on our continent as well as international donors based in Europe. What tends to happen is that quite often we are introduced to particular concepts which might arise in, or have primarily relevance within a European

context, and we tend to embrace them uncritically because of the resources attached to them. Yesterday a concept was “cultural development”, the day before it was “creative industries”, the next day it’s “intercultural dialogue”, the day after that it’s “climate change and the arts” ... you know what I mean. So rather than interrogate these concepts we tend to think: “Ok, let’s rephrase our projects to fit with the particular new line, so we can access the resources”. What I’m going to basically talk about now is in a way problematizing the notion of creative industries from an inner-African context.



Mike van Graan © Patrizia Gapp

Much of the aid, development assistance and, I suppose, also relationships with Africa tend to be phrased within a cultural development context. Allow me very briefly to name some of the **challenges that we are faced with at our continent**. Probably you will know these things already, but here are some figures, taken from the *Millennium Development Goals* website

Development Challenges

- o 51% live in poverty, on less than \$2 per day
- o 50% of children not in school, are in Africa
- o 1 in 7 African children die by age of 5
- o African maternal mortality: 1 in 30 women
- o 2/3 of 33m HIV-positive people live in Africa
- o Child dies of malaria every 45 secs: 90% Africa
- o Average life expectancy in Africa less than 55
- o 69% of sub-Saharan Africans lack basic sanitation

Presentation Mike van Graan, Slide 2

Millennium Development Goals

The *Millennium Development Goals* are – and I'm not going into details, you will know them already: eradicate poverty and hunger; achieve universal primary education, promote gender equality, improve maternal health, combat HIV, ensure sustainability and the like.

Millennium Development Goals (MDGS): 2015

- o Goal 1: Eradicate extreme poverty and hunger
- o Goal 2: Achieve universal primary education
- o Goal 3: Promote gender equity, empower women
- o Goal 4: Reduce child mortality by two-thirds
- o Goal 5: Improve maternal health
- o Goal 6: Combat HIV/AIDS and malaria
- o Goal 7: Ensure environmental sustainability
- o Goal 8: Develop a global partnership for development

Conclusion: MDGs are most relevant to Africa

Presentation Mike van Graan, Slide 3

These *Millennium Development Goals*, adopted by the United Nations in 2000/2001, are most relevant to our continent given the background I just painted.

Africa: Not just a country

As Franz was indicating, when we talk about Africa, we need to realize that Africa is not just a country. Africa is a pretty wide continent and the conditions are not only different between regions or between countries, but even within countries conditions differ a lot between urban centres, peri-urban centres and rural areas.

Just again some few statistics:

Populations

There are eleven countries with populations of 20 million people or more, Nigeria being the largest with 160 million and a huge market. Ethiopia being the next biggest market with 84 million. Then there are nine countries with a population of twelve to 20 million people. Twelve countries have five to twelve million and another twelve have one to five million. Six countries have less than a million people.

Urban – rural divides

The urban rural divide range from 76:24 in Djibouti, with 76% of people living in urban areas and 24% in rural Areas – compared to Uganda, with statistics even I was surprised by, where only 13% of Ugandans live in urban areas and an overwhelming majority lives in rural areas.

National gross domestic Products

National gross domestic products range from 408 billion in South Africa to 248 million in Sao Tome and Principe.

Per capita income

The per capita income ranges from 215 dollars, that's what people in the DRC earn on average every year, to 14,660 in Equatorial Guinea.

Development – what is it?

There are many definitions of development. This one is taken from the *United Nations Development Programme*:

“A process of economic growth; a rapid and sustained expansion of production, productivity and income per head”.

This is an explanation or definition of development that is quite often introduced to us, and we’re told: “Economic growth is paramount so you can have the resources in order to drive other forms of development.” And the reason we need embrace creative industries in Africa is because of the contribution it made, for example, to the economies of Europe and it may do the same for us in our country and continent. So let’s kind of test that.

On economic growth

The **top ten African countries according to GDP** are:

- South Africa
- Nigeria
- Egypt

You see the top ten on the slide. You notice that of these top ten countries five are from North-Africa, West- and Southern Africa have two countries each and East Africa has one country.

Africa’s share of the worlds GDP is at about 2,3% at the moment.

A recent UNCTAD (*United Nations Conference on Trade and Development*) research showed that **Africa’s share on the global creative economy** stands at less than one percent. So with these figures we are often told that because of the low market share we have, the huge potential of the African creative Industries could drive the economic development. But let’s continue to test that.

Development

A process of economic growth: ‘a rapid and sustained expansion of production, productivity and income per head’

Presentation Mike van Graan, Slide 5

Top Ten countries according to GDP

1. South Africa (South)
 2. Nigeria (West)
 3. Egypt (North)
 4. Algeria (North)
 5. Angola (South)
 6. Morocco (North)
 7. Sudan (East)
 8. Tunisia (North)
 9. Ghana (West)
 10. Libya (North)
- North 50%; West 20%; South 20%; East 10%
Africa: 2,3% of world’s GDP; creative industries: <1%

Presentation Mike van Graan, Slide 6

According to the IMF **the top ten fastest growing economies** in the first ten years of this century were these ones: Angola (11,1%), actually bigger and faster than China (10,5%), then Myanmar (10,3%), Nigeria (8,9%), Ethiopia (8,4%), Kazakhstan (8,2%), Chad (7,9%), Mozambique (7,9%), Cambodia (7,7%) and Rwanda (7,6%).

So, six of the ten fastest growing economies are actually African economies and that’s over a ten year period as opposed to a one year period.

Fastest growing: 2011-2015

IMF Projections

China	9,5%	Vietnam	7,2%
India	8,2%	Congo	7,0%
Ethiopia	8,1%	Ghana	7,0%
Mozambique	7,7%	Zambia	6,9%
Tanzania	7,2%	Nigeria	6,8%

Presentation Mike van Graan, Slide 8

Top Ten countries according to Per Capita Income (2010)

1.	Equatorial Guinea	\$12 420	0.7m
2.	Libya	\$12 020	6.5m
3.	Seychelles	\$ 8 480	0.08m
4.	Gabon	\$ 7 370	1.5m
5.	Mauritius	\$ 7 240	1.3m
6.	Botswana	\$ 6 240	1.9m
7.	South Africa	\$ 5 770	49.0m
8.	Algeria	\$ 4 420	35.4m
9.	Namibia	\$ 4 290	2.2m
10.	Tunisia	\$ 3 720	10.4m

(Austria: \$42 000 – 3,5 times higher than highest African country)

Presentation Mike van Graan, Slide 9

Unemployment in Africa

50%+: Namibia, Mozambique, Zimbabwe
 40%+: Kenya, Senegal, Swaziland
 30%+: Equatorial Guinea, Senegal, Swaziland
 20%+: Gabon, South Africa, Nigeria
 10%+: Algeria, Tunisia, Zambia
 9%-: Botswana, Ghana, Egypt

McKinsey Report: 28% of Africans have stable, wage paying jobs (implication: 72% unemployed, underemployed, engaged in informal sector)

Presentation Mike van Graan, Slide 10

The IMF projects that in the next 5 years, from 2011 to 2015 – 2015 being the goal or the deadline for the realization of the Millennium Development Goals – seven African countries will have the fastest growing economies out of the top ten: Ethiopia, Mozambique, Tanzania, Congo, Ghana, Zambia and Nigeria.

The **top ten countries according to per capita income.**

You see the 2010 figures on the slide. The first column shows the per capita income per year, the second column the number of people within that particular country.

So in terms of looking at potential markets, you might decide that an annual income of 12,420 dollars is quite significant. Maybe they'll have the disposable income that is going to support the creating industries. But then you realize that you have 700,000 people in that country. So in terms of size of markets, it's not that significant.

Let's compare those figures with Austria for example, that grades number eleven or twelve of the world GDP. The average Austrian earns 42,000 dollars on an annual basis – 3,5 times higher than the highest African country in terms of per capita income.

This is the other side of the figures, I've just given you:

Despite the economic growth that has occurred in many African countries, **unemployment** in Africa is incredibly high. For example:

- There are a number of countries that have unemployment rates of over 50%. These include Namibia, Mozambique and Zimbabwe.
- An assessment of 40%, that's Kenya, Senegal, Swaziland.

You find the other figures on the slide.

The McKinsey Report indicated that only 28% of Africans actually have stable, wage paying jobs. The implication is that 72% of Africans are either unemployed, underemployed or make their living through the informal sector².

Inequality levels

One of the big stories about Africa in terms of its economic growth is the incredible **level of inequality**.

And this is not something peculiar to our region. This is something which has happened all over the world. The whole 1% *Occupy Wall Street Campaign* is around the fact that 1% earns so much and 99% earns a lot less.

Some figures here:

- Angola was the fastest growing economy in the first ten years of this millennium but more than 60% of its population lives of less than 2 dollars a day.
- Equatorial Guinea has the highest per capita income but 75% of the people live below the poverty threshold and more than 50% of them are unemployed.
- In South Africa a recent report by the government and national planning commissions on the state of distribution of income shows that the wealthiest 20% earns 70% of the national income. The poorest 20% earn 2,3% of the national income. 50% of employed people who are employed in my country earn 250 euros or less a month.

Conclusions re “Development as economic growth”

So, what are the conclusions we can draw about development as economic growth – or economic growth as development?

² McKinsey Global Institute report: Africa at work: Job creation and inclusive growth, 2012: http://www.mckinsey.com/insights/africa/africa_at_work

(1) First: Despite significant economic growth most Africans live below the poverty line, are unemployed in a formal sense and survive through the informal sector.

(2) The second conclusion is that growth is not necessarily the problem. So telling us that we need to embrace creative industries in order to drive growth is not really the issue. The issue is that the wealth, that is generated, happens to be concentrated within the elite. So many people do not benefit from the economic growth in terms of the development agenda.

(3) And the third minor conclusion is: If other economic sectors, such as resources – oil is a big driver in certain countries at the moment – if these other sectors with high growth rates do not lead to the kind of development that we all would like for the continent, then it is highly unlikely that the creative industries will actually do that.

Development as Human Development

There's another definition of development from the UNDP as **Human development**:

“Human development is a development paradigm that is much more than the rise and fall of national incomes. It is about creating an environment in which people can develop their full potential and lead productive, creative lives in accord with their needs and interests. People are the real wealth of nations. Development is thus about expanding the choices people have to lead lives that they value. And it is thus about much more than economic growth which is only a means – if a very important one – of enlarging people's choices”.

In terms of this paradigm the **object of development** is that:

“The basic purpose of development is to enlarge people's choices ... the objective is to “create an enabling environment for people to enjoy long, healthy and creative lives”.

This definition comes from the two co-founders of the Human Development Index, the Pakistani Mahbub ul Haq and the Indian economist Amartya Sen.

Human Development Index

- Measurement of life expectancy, education and income
- Four categories: Very High, High, Medium and Low Human Development
- 36 African countries (66%) in Low Human Development, 12 Medium, 3 High
- Highest: Libya (53 globally), Mauritius (72) and Tunisia (81)

Presentation Mike van Graan, Slide 15

Limitations of HDI

- Libya ranked highest, but a dictatorship with limited human freedoms, hence the overthrow of the regime
- Similarly, other highly ranked African countries – other than Mauritius – were North African – Tunisia and Algeria with limited human rights and freedoms
- Some argue that growth in Africa must take precedence over democracy (not borne out in North Africa, though modelled elsewhere)

Presentation Mike van Graan, Slide 16

The **Human Development Index** (HDI) measures life expectancy, education and income in every country and creates a ranking. Within this ranking countries fit into one of four categories, either: Very High Human

Development, High Human Development, Medium Human Development or Low Human Development. 36 African countries or 66% of the African countries on our continent are in the Low Human Development category. In fact the bottom fifteen countries in the HDI ranking are African countries. Twelve African countries are in the Medium HD category, and three are in the High Human Development category. There's no African country in the Very High Human Development category.

Interestingly, Libya is rated the highest African country in the Human Development Index. So in terms of life expectancy, access to education, literacy and those things you could live a very decent life in Libya according to the HDI. But of course the limitations of the Human Development Index became obvious in the overthrow of the Gaddafi government.

So maybe these particular indicators are good at a certain level, but they did not take account of the desire of people for other fundamental freedoms or other fundamental human rights. Similarly, other highly ranked African countries like Tunisia or Algeria have quite limited human rights and freedoms unlike Mauritius, which is, probably, build as the best democracy on the African continent.

Some, in particular in the context of North Africa, argue that growth in Africa must take precedence over democracy. Countries in Africa are often told: "You must respect human rights! You must respect democracy!". But actually people see this as an impediment to economic growth and say: "Well, look at the Chinese model. The Chinese are not exactly a paragon of democracy or human rights and look how it's working for them. In fact they have lifted over 600 million people out of poverty over the last 30 years".

So let's look a little bit at China in Africa:

China in Africa: hard investment

First, trade between China and Africa has grown from one billion dollars in 1980 to ten billion dollars in the year 2000, 114 billion ten years later and last year 33% growth even on that figure to 166 billion dollars in trade.

They are now the largest trading partner of Africa; the USA is next and then comes France.

More than 800 Chinese companies are actively involved in the continent, investing in roads, railways, mines, agriculture, information communication technology and the like.

In July they opened another 20 billion dollars credit line to Africa, investing in hard infrastructure.

And they are building airports in Kenya and Ghana, a new port in Ghana and the like.

China in Africa: hard investment

But there's also the soft investment from China: They built the new complex for the African Union in Addis Ababa – a very, you know, fantastic building apparently in Addis Ababa that now houses the African Union. They are building the new ministerial complex in Liberia.

They engage in peacekeeping in Sudan.

They have spent money on agricultural research in Mozambique and have instituted a poverty reduction centre in Mozambique to basically teach them how they have gone about to reduce poverty in rural areas in China and how they should be doing it in Mozambique as well. In Nigeria they train railway

technicians and people, who have to do with railways.

There are hundreds of Africans from a whole range of African countries, who are trained in Chinese universities. Recent graduates come from Equatorial Guinea, Congo and Angola.

But also with regard to culture, China is very active.

China and Culture in Africa

They engage in what some people caricature as "stadium diplomacy". We all know that building big stadiums ultimately doesn't deliver very much – I know from our World Cup 2010 experience. A load of stadiums built stayed empty. So China builds these stadiums because they know Africans love soccer and need these stadiums. They also know there is no return on investments. But it's part of building up good relations.

They build cultural spaces. The big new *National Theatre* in Senegal was built by the Chinese and they are building a museum in Nigeria.

They have Confucius Centres in more than 16 countries across the continent at the moment where they teach the Mandarin language and promote Chinese culture.

There are cultural exchanges, festivals, exhibitions, etc. that are increasingly happening between China and Africa.

Chinese versus West's approach

- China currently invests hugely into hard and soft infrastructure– driving both, the Chinese economy and the economy of African countries.

There is very little interference by China, in fact no interference – and that’s a very strong point of theirs – in political affairs of countries, in which they operate. So there is no kind of human rights or democracy conditionality. I suppose this is quite similar to what the West’s attitude to Tunisia and Egypt was at the time of their dictators: As long as you’re serving up to their political and economic interests, human rights didn’t matter very much, until the people finally said: “Well, this is the tipping point.” Then, of course, we all became great supporters of democracy in North Africa.

- The primary means of cultural engagement by Europe is by the French Institute, the British Council, the Goethe Institute and EUNIC. Now we’ve got the Confucius Centres playing quite a similar role on behalf of China.

Democracy and Human Rights in Africa

Freedom House, a NGO based in America, kind of uses a whole bunch of criteria to determine, whether countries are free, partly free or not free at all. You can read the definition of each category on the slide.

Democracy and Human Rights in Africa

- Freedom House criteria: political rights expressed in electoral processes, political pluralism and the functioning of government, and key civil liberties, personal autonomy and individual rights - determines whether countries are “free”, “partly free” or “not free”.
- Free: open political competition, respect for civil liberties and highly independent media and civil society organisations.
- Partly free: limited respect for political and civil liberties, where a single party enjoys significant dominance and where corruption, weak rule of law and ethnic and/or religious strife prevail.
- Not Free: civil and political liberties are absent and basic civil liberties are systematically denied

Presentation Mike van Graan, Slide 21

What I wanted to point out: The 2011 survey showed that:

- only nine African countries are considered to be “free”,
- 23 countries are categorized as “partly free”
- and 23 further countries are considered to be “not free”.
- So the overwhelming majority of Africans live in conditions where political pluralism, free and fair elections, political and civil liberties are not really respected.

What is also interesting:

- four of the six fastest growing economies in our continent are considered to be “not free”, two as “partly free”.
- the other four of the fastest growing economies in the world are also countries that are considered “not free”: China, Cambodia, Myanmar and Kazakhstan.
- There might be some support for the argument that in order to drive economic growth you need to have countries that are centrally controlled, where there is little respect for democracy and human rights.

On the other hand, my country, South Africa, has been a poster child for democracy; we’ve had four free and fair elections; we’ve got great constitutional guarantees of freedom of expression and the like. And yet over the last number of years unemployment has increased to be at an all-time high and we’ve very high levels of inequality. The Gini-Coefficient shows that South Africa is one of the most unequal societies in the world. And life expectancy has actually declined since the days of apartheid. So it’s very interesting that democracy is not necessarily a guarantee of great development either.

ARterial Network

definition of development

ARterial Network, the organisation I used to be part of in a leadership capacity, defines development based on this kind of analysis as,

"The ongoing generation and application of financial, human and infrastructural resources to create the optimal conditions, in which human beings enjoy the full range of human rights and freedoms enshrined in the Declaration of Human Rights."

Relationship between culture and development

The relationship between culture and development for us is that **development, in every way you define it, is actually an act of culture**, because development is based on particular ideological assumptions, on values and beliefs, assuming that another community or society needs to be developed. So it's based on particular cultural values.

Insofar as development acts on beneficiaries, it is disrupted of the cultures of these beneficiaries and helps to reshape, shift their beliefs, traditions and the like.

Development, if it is to facilitate human rights, needs take also into consideration Article 27 of the Universal Declaration of Human Rights. This Article states: "Everyone should have the right freely to participate in the cultural life of the community and to enjoy the arts."

So the fundamental Human Rights states that the arts are not a luxury to be given to you after you have housing, etc. but it's for people to enjoy all those things simultaneously because people are not only physical beings, they are emotional, spiritual, intellectual beings as well.

Creative products in terms of global exchange and trade, as Yvonne was saying earlier, have embedded within them values, ideas, beliefs and ideological assumptions.

Arterial Network definition of development

"The ongoing generation and application of resources (financial, human, infrastructural, etc) to create the optimal conditions (political, cultural, social, economic, etc) in which human beings enjoy the full range of human rights and freedoms enshrined in the Universal Declaration of Human Rights".

Presentation Mike van Graan, Slide 23

Relationship between culture and development

- Development – however defined – is an act of culture; it is premised on values, ideological assumptions, belief systems
- Development disrupts cultures of beneficiaries: shifting, reshaping values, beliefs, traditions
- Development as facilitator of human rights and freedoms must affirm Article 27
- Creative products have values, ideas, beliefs, ideology embedded

Presentation Mike van Graan, Slide 24

UNESCO Convention

- Promotes creative industries of the global south
- Encourages investment in these industries
- Provides for preferential access to global north markets for global south creative goods and services

Presentation Mike van Graan, Slide 25

UNESCO Convention

Creative products in terms of global exchange and trade, as Yvonne was saying earlier, have embedded within them values, ideas, beliefs and ideological assumptions. If we simply allow the market to dominate then the creative products from dominant economies would flood our markets. We would then watch the television, play the music and buy the values that are within them. The world would become homogenized and we would all begin to think like Americans do or like Austrians do or like French do.

This is why the important part of the mentioned UNESCO Convention is about countries having the right to look after their own creative industries, to invest in them, so that their citizens have the choice between products which come from Hollywood and from Europe, but also from within their own countries as well. The UNESCO Convention promotes creative industries of the global south. It encourages investments in these industries by countries from the global north. And it provides for preferential access to global north markets for creative goods and services from the south.

Creative industries value chain in Africa

Value Chain

- **Education and training:** absence of or poor arts and business of arts institutions
- **Creation:** large pool of raw talent (migration)
- **Production:** absence of start-up capital, poor infrastructure (artists studios, rehearsal spaces, access to technology, recording studios)
- **Distribution:** lack of galleries, theatres, etc but high number of (weak) festivals
- **Consumption:** High poverty and inequality, low markets for sustainable industries, high levels of piracy

Presentation Mike van Graan, Slide 26

Let's look at the creative industries in an African context and the value chain.

▪ **Education and training:**

There are very few institutions, where people can learn about the arts and are trained as artists. But there are even fewer institutions, where people can learn about the business of the arts, to learn how to translate talent into income streams.

▪ **Creation:**

We have an incredibly fantastic pool of raw talent, but many of those talented artists migrate from the continent, because they seek infrastructure to support the development and distribution of their work.

▪ **Production:**

Some countries have them, but generally there's an absence of start-up capital, poor infrastructure for artist, no studio- or rehearsal spaces, no recording studios and the like.

▪ **Distribution:**

Again there's a lack of galleries and a lack of theatres. But there is a high number of quite weak festivals. We counted them. There are more than 600 festivals on the continent. So we founded an African Festival Network. At the time of launching there were 155 members.

▪ **Consumption:**

Consumption – and this is the key point about creative industries in our continent: Given the high levels of unemployment and the lack of disposable income, the markets that sustain creative industries on the continent simply are not there. People want to have access to goods and services at prices that they can afford. Hence the piracy that occurs on our continent. For example: Nollywood produces a fantastic number of DVD's every week, actually the second highest production number after India, but for every one DVD produced nine of them are pirated.

So for me, we need to move from a creative industry approach to a creative sector approach, because essentially there are three areas of artistic production, which are all valid within an African context:

- **There is arts and cultural activity for its own sake.** Because it has merit and value in its own right. Because it helps with personal growth. Because it celebrates freedom of expression. Whether there is a major audience for it or not, it needs to be supported.
- Secondly, given the conditions in which many Africans live. **Art for socially good ends** is incredibly important. The instrumentalization to encourage and teach people about issues such as sanitation, health, women and the like. This is incredibly important. We cannot say : "Do not instrumentalize the arts in our countries". Given the conditions in which most of our people live, that kind of art is incredibly necessary.
- And of course **creative industries and arts for commercial profit** have a completely valid role as well.

We cannot juxtapose these things against each other and say that one over that one. That would create unnecessary tension. We need to recognize is that within African conditions all three of these areas have validity. And you may have an artist participating in all of these in one week: One day he's taking part of a particular play at a commercial theatre, the next day he's engaged in an education project about HIV/Aids, and so on. Artists don't see the differences between these things because they work across all three of these sectors.

From creative industries to creative sector

- Three areas of arts/cultural activity
 - a. For own sake (human/personal development, freedom of creative expression)
 - b. For socially good ends (instrumentalization for social development) – given development needs, might be most necessary
 - c. For commercial profit (creative industries, wealth generation)

Presentation Mike van Graan, Slide 27

Can creative industries help Africa to flourish?

- African conditions with regard to value chains, markets with disposable income, understanding of and political will for creative industries – they are vastly different to what you experience for example in Europe.
- Concerning UNESCO Convention: investment in and opening of markets by the global north – it's nowhere near the scale that is required for the development of creative industries in our continent.
- And then of course, the countries that are most in need of development are more likely to invest in hard development. In countries with a GDP and markets the creative industries are most likely to benefit the elites, rather than the majority of people.

Conclusion

Rather than models and strategies appropriate to western democracies, for example the creative industries or models and strategies that work for China – such as high growth and low democracy – if the end of development is people and their well-being, their fundamental freedoms and human rights, then we need to create informed, multi-layered, holistic developmental approaches appropriate to varying African conditions that vary both within and between regions and countries.



Mike van Graan © Patrizia Gapp

Franz Schmidjell

Thank you Mike van Graan for giving us this broad overview, this general picture of the African continent and its diversity; linking the social context with the creative industries, human rights and democracy.

A very important point in the debate, which was also raised during the conference in Dakar, is the question of how to relate to outside donors, to the north and to the so-called global south, of which China is part, but also Brazil, which was very important during the conference for example.

I also think making this difference will become more and more important: arts for its own sake, arts as a tool for awareness raising, and art as a commercial enterprise. Maybe we need to make this differentiation also more from the European side.

Now we're going to hear about a concrete, exciting example from Nigeria – the famous Nollywood. Ade Solanke will tell us not only about Nollywood itself but also about how the Diaspora is linking up with this creative industry in Nigeria, and maybe also in other places. Please Ade Solanke.

Ade Solanke

Writer, Producer, *Spora Stories* (London, United Kingdom)

Thank you very much.

Good evening everyone. I'm Ade Solanke. I'm a writer and I run *Spora Stories*, a UK-based African Diaspora film and theatre company. Many thanks to VIDC for inviting me to be part of this debate.

You were talking about 54 African Nations. Sorry, but it's 55. The EU recognizes the African Diaspora as a legitimate part of the African family. I'm speaking from that African Diaspora perspective. I'm UK based, born in West London, Notting Hill. My family's Nigerian. I visited Nigeria. My first job ever was with a Nigerian company based in London. So I always had in my work as a journalist and a dramatist a connection to the continent.

It is actually my first time in Austria and I'm really happy to be here. And your city is absolutely gorgeous. Vienna, I'm in love.

Can the creative industries help Africa flourish? If so, how so?

I'm not going to respond to it with a global overview, which Mike masterfully delivered, but with a very specific reference to Nollywood, or Nigerian popular cinema. This is a particular, and particularly extraordinary, creative industry around African, more specific, Nigerian film. We call it film. It's not cinema. It's mainly DVD or video format, but moving in the direction of cinema.

I'd like also respond by connecting the topic to something that caught my eye on VIDC's website, a reference to "social processes of transformation." So I'm looking at Nollywood in terms of this idea of creative industry as a

motor for development, all the things that Mike mentioned, but I'm also particular interested in the way Nollywood can help social processes of transformation, develop social justice.

Some of my points will repeat your points Mike. Obviously creative industries are everywhere, whether I wear my European or my African hat. In each of these contexts we want creative industries to contribute to economic prosperity, to help create growth. But for me, if that is all they do, I think we're missing a really important point:

Their contribution to social transformation.

With reference to Nollywood it is particularly important that this transformation can be – in our, the African context – helped by the form film, which is about Africans seeing themselves centre stage.

What do I mean by that? Transformation comes about, in part, through new ways of seeing. In fact, the new way of seeing, the new paradigm, must be conceived of and conjured up in thought and pictured before the actual material transformation can take place in the physical world. The mind's eye must first screen the new reality. That's what they tell dieters, don't they? See yourself in the size twelve dress!

That's actually what Nollywood is doing – and quite spectacularly so. It has given us a view of ourselves, very different to the view of the rest of the world of Africa. For so many people the bad news is what Africa is about. We know differently, and many of you are friends who will know differently too. Nollywood has

fought the awful images – the war, the famine, the baby with the flies on its' face – we grew up in London looking at. Luckily we have the images coming from home – the wedding, the naming ceremony, the family birthday – to counter this ideology, to counter those horrible images. Nollywood offers that to people who don't have family and friends to supply them with the competing narrative of ordinary, normal Africa.

That's why Nollywood is so significant for me. In fact I would say this is one of the most significant steps in African affairs since the decolonisations of the 1960s. **It is both, an economic driver and reconfiguring images of Africa and Africans.** Through it, there is a new picture, and Africans are lapping it up.

From Cape Town to Cote D'Ivoire, from Harlem, where Nigerian Americans are doing their own brand of Nollywood, to Hackney, where I live in East London, Nollywood is now the preferred source of entertainment for Africans. A friend of mine who grew up in Nigeria in the seventies fondly recalled how going to see a film in those days meant Africans watching Kung Fu films, Bollywood movies, or African-American Blaxploitation films. Now teenagers flock to see their favourite African stars on screen.

And along with the impetus of Nollywood there's a pop landscape, which has never existed, now exploding out of Nigeria. We have teenagers in London who were born there, lived there all their lives and are into artists like D'Banj. He's a British born artist who went back to Nigeria because he couldn't get his music through in England and started there his career. Now, in the States touring, he signed up to his record label and he is making a huge impact as a British-African artist. But he is actually within the Nigerian frame; he's a Nigerian cultural artist. That's fundamental to me.

Nollywood is run as a business by people who aren't necessarily remotely interested in social

transformation or nation-building. They are interested in money. But their work is having an impact way anyway. Africa is transforming itself, both in terms of its self-image and external image. And this is how one creative industry is part of that shift, that transformation. Nollywood has already spread a new story culture around the world – stories with Africans at their centre – and now it might spread a new culture.

I recently wrote an article about my work in the UK Writer Magazin and I called it "Winds of change"³ referring to Macmillan, who used the term in the period of decolonization. I think that cultural wind of change can bring in a new state of mind, transforming nation states by inducing a new nation state of mind. I'm not arguing that Nollywood today is doing that. Some of you have seen the films, they are genre-wise mainly domestic dramas, martial comedies, that sort of thing. But who knows what Nollywood will do in ten years.

A few statistics about Nollywood

According to a recent report in Business Day⁴, a Nigerian paper, Nollywood, Nigeria's film industry, is ranked third globally in revenue. The only two movie industries ahead of Nigeria's are the USA's Hollywood and India's Bollywood. They rank first and second respectively. Nollywood generated close to N126,4 billion (800 million dollars) revenue in the last three years. Like Mike already mentioned, Nigeria is Africa's most populous nation with around 160 million people. There's a growing middle class, but still 77%t earn less than a dollar a day. So every million generated from a country with that kind of profile is extraordinary. A lot of that money comes from the Diaspora, but not enough because of the

³ <http://www.writersguild.org.uk/news-a-features/theatre/339-winds-of-change>

⁴ <http://www.businessdayonline.com/NG/index.php/news/76-hot-topic/46537-nollywood-ranks-third-in-global-revenue-earns-800m>

problems in terms of distribution networks. A few more statistics: The global film and entertainment industry generated about N 14,3 trillion (90,6 billion dollars) revenue in 2010. This is projected to increase to N16.2 trillion (102,7 billion dollars) in 2012. And most of these revenue streams are from theatrical distribution. In Nigeria we don't have anything like a theatrical distribution yet. So to make an 800 million without theatrical distribution – just imagine what will happen once that has been properly developed.

North-America dominates the global entertainment industry with the largest market share of about 40% of those 90 billion dollars which were made in 2010. Europe, Middle East and Africa accounted for 24%, Latin America, 20% and Asia Pacific made only 3% contribution.

Nollywood film revenues are largely from Home Video - CDs, DVDs release and Cable Satellitebroadcast rights, which have contributed to piracy, a scourge that is undermining revenue generation in the industry.

High-volume film production

In terms of numbers of films produced I think the numbers have been declining, but that is not a bad thing, because the quality has also been increasing. However Nigeria is Africa's most prolific film producer, with about 1,500 dramas registered each year.

What's been interesting for me as I engaged with Nollywood has been talking to different film makers. Some people have been very ashamed of Nollywood. For many years people, also Nigerians artists, would twist their faces when you mentioned Nollywood. The quality was so bad. They were embarrassed, wanted to renounce it and not having anything to do with Nollywood.

But some of those people who have been most, even very, anti-Nollywood happen to

embrace it now because it is so powerful in its reach, its connectedness to the African audience throughout the continent and in the Diaspora. It cannot be challenged at this point.



Ade Solanke © Patrizia Gapp

I say that because we've had African cinema and African film for decades. We have wonderful masters like Sembene or Souleymane Cisse, often from the francophone tradition, who made brilliant films. They are respected and rewarded – but it has to be said, mainly outside the continent. This is no reflection on their work. It's just a fact that Nollywood has done something, they haven't done. It collected the home indigenous audience. It is sought at home. And there are only three national cinemas that have achieved that and you know the other two, Hollywood and Bollywood. Only three of all the national cinemas have had that kind of relationship. Interestingly each of these three has a huge Diaspora. So that gives us an indication of why and how they became so powerful.

Another interesting thing, again connected to that notion of social transformation, are the following percentages: In 2010 the main languages were 44% English, 31% Yoruba, 24% Hausa and 1% Igbo.

Can the creative industries help Africa flourish?

I would say yes, in lots of ways. Nollywood is a big and growing concern as a creative industry, with the potential to generate income and jobs and be a trigger for growth and poverty alleviation.

- For example, by **having significant employment impact** in a country with a huge unemployment problem, particularly amongst the youth.

As Mike has pointed out, there is a huge problem with unemployment – not just in Europe but also in Africa. The creative industries obviously have the potential to generate income and to offer jobs. Nollywood actually employs up to a million people – making it Nigeria’s largest employer after agriculture. 250,000 of these people are producers, directors and actors – people directly, hands-on involved in filmmaking. Another thousand people are involved in make-up, props, lights and scenery occupations. Again by way of comparisons: Hollywood employs 164,000 people directly and 184,000 indirectly. So that’s quite a significant, difference. The employment prospective for Nollywood is massively different. Overall film contributes about 5% of the Nigerian GDP.

- An unexpected result is the **knock-on effect it’s had on other sectors**, such as the boom in demand for Nigerian architects.

The films have inadvertently 'advertised' Nigerian urban style around Africa. So other Africans are apparently hiring Nigerian architects to build the kinds of houses they see in the films! So we’ve exported Nigerian culture accidentally, in a way Hollywood culture is also exported by the movies.

So there are unexpected results next to the obvious intended ones. But there are not only the measurable results.

- Nollywood also presents the **opportunity for significant cultural impact**.

If you have seen Nollywood films you know they are mainly comedies, crime/gangster flicks and family melodramas. But in future we may have many other genres. We could have biopics or historical epics like Americans. I studied in America and lived there for a while. Americans, as many of you may know, get a lot of their history from their movies. The story of America is told to itself. The conversation is held through the movies. There may be a similar function for Nigerian and African filmmakers and filmmaking in building a civic consciousness. When talking about civic society – it doesn’t just drop from the sky. It comes from culture. And I think films can help to engender this civic and historic consciousness.

Some filmmakers are already developing biopics/historical epics - genres that build civic/historical consciousness and help build regional identity. Such films could also engage with national and continental issues, as the Hollywood films such as this years 'Lincoln' do.

I ran a panel at an African film conference at the University of Westminster last year in London. We discussed roles and stories that we would like to see African people, in particular African women, in. Who would we want to see memorialized in film? There were great suggestions for figures to record on film. One of the hot favourites in the discussion was Nobel Prize winner Wangari Maathai, a green environmentalist, who died recently. Somebody like that, deserving of a tribute in celluloid, a lasting monument to her work, her greatness and contribution to human development - film can do that kind of thing.

Or Kwame Nkrumah – I can’t believe there is no film about Nkrumah. Last year there have been small documentaries, but never a major. I’m talking about something like J.F.K., you know, those sorts of films of big blockbusters, that really celebrate and document their fictions but are also records of work, that’s

being done. I want to see African films doing that.

I think Nollywood can become the machine that helps us to develop these conversations about our leaders, our heroes, our sheroes, our past and future. But it can also help with important conversations with the rest of the world. You all will be familiar with the fact that the dialogue between North and South is not an even one. Nollywood films and African films can help create the dialogue. And again it's about building states of mind, new states of minds – Africans and non-Africans, Europeans and other parts of the world.

Challenges Nollywood faces

- **Production standards remain low.**

Films are made very quickly and very cheaply. Most movies take 10 - 20 days to shoot and 2 weeks to edit. Also budgets are low. The average is 30,000 dollars.

- **Lack for studio facilities.**

The way filmmakers find places to shoot is literally by driving around, knocking on doors and asking people: "Can we use your home, your office, your factory for this scene?" So if the person you've asked says no, we're busy, you drive on with your car to the next one. That's extra-ordinary. This is the gumption and the gesture that has made Nollywood so great. We've got to applaud that level of diligence.

There is nothing like a studio system in Nollywood - in fact, there are presently very few studios as such. But I think we need studios. Thinking again about creative industries: A little bit of industrialization of this sector will probably help develop things. Amaka Igwe is a very well known filmmaker and she has her own studio. She produces films and TV-shows very successful. But the standard mode of production is small scale, cottage-industry production where people are driving from location to location. Individuals often wearing several hats, even established directors such as

Tunde Kelani and Kunle Afolayan are their own producers

- **Loss of potential revenue without a formal theatrical distribution circuit**

We need theatrical exposure. The loss of potential revenue from the lack of a theatrical distribution circuit, cinema houses, has been estimated by the World Bank with around 200 million dollars in North-America alone. So you can imagine what the loss globally would be.

To give you a picture: Most of the social viewing is done in so-called video parlours which number about 30,000 in Nigeria. They are basically small places where people gather and watch films. Rentals are the biggest business. People pay about 25 cents to rent and a couple of dollars if they buy the DVD. Most films go direct to video stores. The average Nollywood film sells about 30-40,000 times, a blockbuster Nollywood film about 500,000 times.

So rentals are the biggest business, but the income generated by that form of distribution pales in comparison to what theatrical distribution can do.

- **Piracy and no enforcement of intellectual copyright**

There are no ancillary revenues (download, mobile, television rights etc) and without proper distribution nobody really wants to invest. Producers start to lose money as soon as their film is released as the work is illegally copied and mass produced and sold immediately. You cannot guarantee your income with the level of piracy that is prevalent in that sector. So there are no big investments that can lead to those bigger films, which can lead to proper distribution.

So again the cottage industry movie production is reinforced. We really need to have a regulatory environment that ensures investors can recoup their investment and make a profit.

- **Weak stories**

Stories are often written very quickly and by untrained writers.

Some Solutions?

The concept of creative industry itself is of help. I've been thinking about it in terms of industrialized creativity, reversing the creative industries wording into that notion of "industrialized" creativity. Conveniently, this is very much in tune with the existing cultural vibe in Nigeria, more so than it might be in other African countries. There we already have "commercialised" creativity. The Nollywood marketeers run the business for profit. Nigerian life per se already has kind of an inbuilt commercial orientation and culture - every other person is a 'businessman' or 'businesswoman'.

Anyone who has been to West-Africa knows, and I'm sure it's the same in other parts of Africa, that the fundamental muscle in Nigeria for example is a commercial one. It's a muscle or a bone that people are born with. Every other person you meet is a "businessman" or a "businesswoman". It's like: "What are you doing?" - "I'm a businessman". So we have "commercialized" creativity. I think "industrialized" creativity is the next stage in our development.



Ade Solanke © Patrizia Gapp

What's being done in terms of the creative industries response? There's actually a body called Nigeria's Bank of Industry. The Bank of Industry (BOI) has embraced the concept of creative industry wholeheartedly. It ran a three

week programme of cultural events this summer in London during the Olympics. The programme was called 'New World Nigeria' and the purpose was to counter the negative image Nigeria has around the world, to rebrand the country. I took part in the Nigerian Literature showcase and other programmes with many artists from other disciplines.

The BOI is also actively investing in film-related projects under this banner. They fund the development of distribution through its support for *FilmHouse*, an intensive programme to rapidly build a circuit of cinemas around Nigeria. They're opening cinemas in the next couple of months, rolling out cinemas in the next year. So we'll have changes very quickly.

BOI is also investing in higher creative standards by co-financing projects like "Half of a Yellow Sun", the adaptation of the best-selling novel by Chimamanda Adichie. It also runs a loan scheme for creatives and have partnered with the British Council on some projects.

What's more, film schools are being developed to address the issue of scarce opportunities for formal training for film professionals. I was part of initiative to help develop formal education around screenwriting, running certificated scriptwriting course with Pan-African University in Lagos and Goldsmiths, University of London: brilliant writers, fantastic ideas, great stories. I think this investment will pay off in terms of more and more trained screen-writers. I'm interested in the stories that filmmakers in Nigeria think of - the commercial ones that will have that kind of global impact. Will it be selling out what they do? Remakes of American films, remakes of Chinese films? I don't think so - at least as long as we still have the cultural integrity and connectedness to the lived lives of Africans, the original and primary audience.

Another initiative is investment in studios and media hubs to facilitate industrialised modes of

production, such as the new facility at Kwara State University. These are sorely needed.

It's the can-do spirit that's made Nollywood so successful, but more planning and investment will help it grow. Good locations make for better management of sound and picture quality. So that aspect of industrialising the film process – productions housed within purpose-built facilities – is a direction to move in.

On the Diaspora contribution

I see myself very much as part of this whole energy. I happened to be born and raised in England. It was a brilliant experience in lots of ways, but we didn't have a presence. It is as simple as that. We were almost invisible and still are to a large extent. So it's just brilliant for us to see African stories and Africans centre stage in stories.

I'm a writer. Franz mentioned my play, my first stage play, which luckily has done quite well. So hopefully I and others are changing that landscape, contributing the British-African stories. My company is called *Spora Stories*. It's essentially about Africans abroad stories, fish out of water abroad stories. Everyone can relate to that experience of being in and out of a culture, so it seems to me that there's a universal scene, with the level of migration that's happening in our world today. The Diaspora stories connect not just in terms of the African experience.

Where is the line between the globalized set out and the preservation of cultural diversity?

I mention this because it was one of the questions that Franz sent to me. Two films, that where on over the last two months in London, two Nollywood films, seem to connect to that question quite interestingly. One was made for an international, European – North-American market, and it used English throughout. The other film was made in the three main Nigerian languages: Yoruba, Hausa and Igbo. It did

really, really well in the London-African scene. It is not necessarily the case that it will also travel and connect well to the non-African scene. But I actually think the more authenticity and integrity there is the more uniqueness and more flavour you bring to the world.

Thank you very, very much.

Franz Schmidjell

Thank you very much Ade for your powerful and optimistic presentation. To me, it was very fascinating to hear about the important role of Nollywood as a tool to tell your own story. VIDC collaborates with a small film-laboratory in Uganda. Their slogan is: "We have to tell our stories. Otherwise no one will do it."



Franz Schmidjell © Patrizia Gapp

Another point, which was also raised during the conference in Dakar, was the issue of piracy. There I was told that out of ten DVDs sold, nine are sold by pirates. I have the impression the infrastructure of the pirates is much better than that of the producers themselves. But maybe we can cooperate with them.

Before I hand over to the audience, I would like to ask Elisabeth for her analysis and comments you on the presentations.

Elisabeth Mayerhofer
IG Kultur Österreich

Thank you very much.

I'm going to pick out some aspects of both presentations and comment on them a little bit.

First of all, what I think was highly interesting in both of your presentations was the notion of **the market as a tool of emancipation**. We've seen this before historically. It's coming back in different cultural areas, also in the European area. I think this is very interesting, but has to be handled with care. We're all aware of Hollywood and that kind of globalized pictures being spread – something also relevant for Nollywood, which spreads out to other African countries. But I still think that the idea of the market as a tool of emancipation is worth being discussed – also in Europe, where public expenditure for the arts is down everywhere we look.

The next point is a bit linked to the UNESCO Convention on cultural diversity: the creative industries or the cultural and creative Industries are offering products that have a much lower threshold for reception or consumption than elitist arts. Ade mentioned the potential of film to promote social transformation via new images – via images in general and pop images in particular, which is highly important. I think with such pop images, images coming out of the pop culture, you reach a public you cannot reach at all or only with difficulty via the elitist arts. I know that there is always a tendency to bash the cultural and creative industries. But I think they have quite an **important role with regard to the public**. Commercialisation is often considered as bad and there are problems coming from this

concept. But still: Don't forget about the public! I think this is above all important for Western Europe, where we had in the last fifty or at least the last forty years an arts funding system very much focused on the production side. The whole consumption side got a little bit out of sight. The discourse about the cultural and creative industries is offering the chance of looking at the public once again, which we have lost a little bit.

Concerning the **economic potential of the cultural and creative industries**, in particular in terms of jobs creation, we all know that the cultural and creative industries in Europe turned out to be a big deception. The cultural and creative industries create employment. But they don't create that many well paid jobs, just the opposite. The discourse on the cultural and creative industries shows an enormous shift: from this kind of intrinsic motivation, which has always been part of the arts field, to the normal labour market. I think this is a highly dangerous development. I know that the situation in the African countries is completely different, but I think one should be aware of the big risks in terms of job creation.

Mike mentioned that some consider **democracy and freedom** not so necessary for economic growth. I think that exchange is the fundamental base for all kinds of creativity. Whether it's in the artistic field or in the cultural and creative industries, exchange is a fundamental requirement in order to create sustainable cultural and creative industries or a cultural and artistic field. Exchange might be either: the exchange of ideas or the exchange of people. I think that in Europe the strict

immigration laws are threatening the cultural and creative industries most. Freedom is necessary for creativity and for the arts.

Another thing which is also highly important and Ade just mentioned it, is **infrastructure**: infrastructure for production, like hubs, like media houses, digital back-bones etc. but also infrastructure for distribution, like cinemas. This is very important and we must not neglect the fact, that without any kind of infrastructure you won't be able to create and you won't be able to distribute.

Concerning **distribution**: I think the cultural and creative industries have everywhere more or less the same problem as far as the shift in distribution from a local to an international scale, I'm not speaking about a global scale, is concerned. You need to have a historically grown, very old structure, such as Hollywood or classical music in Vienna, which has been actively built up for over 150 years. That's what it takes. I think it needs also quite a lot of patience, because there's a lot of infrastructure behind this kind of big distribution back-bones.

What the more serious studies about the cultural and creative industries show is that they are flourishing where the **education system** is good. So what you need first is a good education system. I think this could also be used as a kind of "Trojan horse" – given the hype about the cultural and creative industries – for other, maybe more important needs like education.

Finally the **piracy issue**: Of course I see the problem, as you illustrated it in Africa. On the other hand you also see, when for example looking at the Western context, that more and more severe intellectual property regimes are hindering creativity. This is endangering the cultural and creative industries. So you can open the system too far and people don't earn anything at all because of piracy or you can close it down and nothing comes out any

longer. It's this question of balance, as it is always with such kind of market solutions.



Elisabeth Mayerhofer © Patrizia Gapp

Franz Schmidjell

Thank you very much Elisabeth. Do you want to comment Ade and Mike?

Ade Solanke

Just very quickly: Your last point was something I actually mentioned in my presentation. I'm really interested in that whole issue because it refers to my experience working in Hollywood. I was thinking about this question in terms of the industrialization of Nollywood. The machine does start to change the product, obviously. This reminds me of the time I was at Disney in Burbank, and you know Disney is an amazing place. It's like going to Disneyland. When you're going to the lot – the lot is the facility – you have to go through a structure with seven doors and underneath it is the sentence: Reality ends here. That says a huge amount, doesn't it? We know Disney is obviously a part of the "dream-machine". But you're entering into a codified environment with very clear rules. The "wild west" of production is gone. It's a corporate machine. It's designed to maximise profit – which is also

great because you want to increase your revenues.

But what's the price of that? That's essentially the question I was asking myself. The conformism is inevitable. So you have good and bad effects. The extent to which you monetize your creativity will also, perhaps, maybe invariably, inevitably deplete some of the creativity. That is something I wanted to throw out, maybe something to discuss.

Mike van Graan

Maybe two remarks for clarification: I wouldn't have said that we need to emphasize the market. I don't believe that because I think the market is the problem. We've so emphasized the market with the creative industries that we have kind of devalued the arts. In fact I was saying at the end of my presentation that I believe that there are three kinds of practices within the arts and creative industries is only one aspect. They kind of require a market and for them that's fine, no problem with that. Then there are the social aspects where people have no money to pay but still would need to have access to the arts. And then there's art for its own sake. I believe in a very different and kind of more mixed economy approach for the arts.

Second point I'd like to clarify: I don't believe I have said, because I don't believe that either, that democracy is not really necessary for creativity. I did say that some people are saying that democracy is not really needed for economic growth, because of what's happening in China and the like.

However, having said that, I still do think that democracy is not necessary for creativity. I know from my own experience under the days of apartheid when there was censorship and the like that some people very incredibly creative. In fact quite often in conditions of repression people are the most creative in terms of creating products and distributing

them. Of course, we don't want to say: Let's have repression, if you want us to be creative. But I get your point.

Ade Solanke

I think that you're absolutely right. As we say we want more theatrical distribution that would exclude huge numbers of the audience in Nigeria. That 70% who are earning less than one dollar a day would not be able to visit this kind of upscale, very expensive venues. So the revenue will increase, but access will be limited.

Mike van Graan

That is exactly the shift that has happened in our cultural policy in 1994. Those of us who were involved in the creation of post-apartheid cultural policy premised it on access: Everyone should have access to culture. But the shift to creative industries has in fact meant that those who dispose of income have more access than those who don't.

Elisabeth Mayerhofer

Yes, absolutely. Cultural and creative industries are very interesting concepts and you can use them for many purposes in many ways. But you never have to forget that it's about making money. That's the main goal.

Franz Schmidjell

I think this is an important issue, not only for the cultural policy makers in the 54 African countries but also for the funders. European funders and development cooperation tend to focus only on the creative industries and to forget the other two aspects – cultural activities for socially good ends and for its own sake.

Audience

First of all I would like to thank you for your presentations.

I want to ask if you really believe in this kind of popular culture. Nollywood is an extreme phenomenon with many people participating in it. I was working in Kenya for the organisation SlumTV. In Kenya there are about 20 different tribe languages and there is a new language emerging. Many of our new productions were produced in this new language which is spoken by the young people.

I think the only kind of popular culture which I saw was not from Kenya but kind of a re-import from the West. It's like with punk. It was born in Britain but then it was re-imported from the US and commercialised. I'm not sure if the re-import of popular culture, which is coming from the West, can anyhow contribute to generate a frame of reference for local emancipation. Then I really prefer to side with the pirates and at least, employ one million people, because Hollywood isn't doing that.

Audience

I have two questions.

Mike van Graan, you were talking about the GDP of South Africa as the wealthiest country. Belgium has the same GDP as South Africa. What is the interest for Europe – and we were talking about the price of money – to invest in African countries and creative economy in Africa. What could it be?

The question is for Ade Solanke: You were saying that you were hoping for an improvement of the Nigerian film industry – in terms of quantity, in terms of quality, in terms of

equipment like studios, etc. Most of the time culture is defined by the economy. It's a capitalistic system, which means you need a lot of money to get that kind of improvements and then you make it less accessible. You showed us that the strength of the Nigerian film industry is its connectedness to its audience. How could you manage to get improvements in terms of diversity of topics, quality of films, etc. without losing this connectedness to the audience, which is a trademark of the Nigerian film industry?



Publikum © Patrizia Gapp

Audience

Actually I have two questions.

You seemed to talk mostly about anglophone Africa. What about francophone Africa? It seems like their global culture impact is more musical. I think about Congolese music and a lot of productions in Paris or in Brussels with African roots.

Second question: The so-called European high-culture has its roots in religion. Do you have

any comments about the role of African religion in developing an African high-culture?

Franz Schmidjell

We will have another round of questions afterwards. But for now let me give the floor to our podiums guests to answers these questions.

Ade Solanke

The popular culture issue is very interesting. Do you know much about the Nigerian popular culture landscape?



Ade Solanke © Patrizia Gapp

You know D'Banj sings in Pidgin. His songs are about local issues. I don't know the Kenyan terrain very well but what I think is spectacular about D'Banj success and he is just one of many – there's Wizkid, 2face, J Martins, and all from the Don Jazzy's stable – they're absolutely indigenous. And that's what's so likeable. My friends' fifteen year old daughter is not tuning in to recycled US-type music but to D'Banj. He's a British born African. He wasn't getting anywhere in England, went to Nigeria and got involved in this exploding music scene. When he was signed by Kayne West he was not singing American lyrics, he was singing in Pidgin English. It's extraordinary. So it's not

blended mashed-potatoes mimicry of American hip hop at all. It's African culture. I'm not a teenager, so it's not my scene. It's very much a youth thing. But it's huge. He was in the top 20. I can't remember the number he got to in the charts, but I don't think we ever had an African pop song in the UK charts before.

And again the same problems that we're talking of in terms of managing the sector pertain. There's piracy but people are making a really good living. It is accessible. I don't know the figures for the CD market but the music is accessible. But I know the type of music you mean.

Audience

I was not talking about music in particular. I was wondering if a (g)local popular culture can happen, can unify its audience? Can it diminish the ethnical, the tribal, the social backgrounds? Can it form a new culture which is kind of unifying? We had for example this post-election violence in Kenya. Not even the Kenyan national identity could kind of save the society of having such conflicts. The possibility of the emergence of a very local culture, which is kind of unifying the people, punk can be a subversion on it, that's what I'm talking about. Can music or film combine the most important tribal languages, develop a new aesthetics? I think this doesn't happen via Kenyan TV, it happens via the grass-root media channels, via these pirates.

Audience

My name's Abdallah. I worked in East-Africa for the Austrian Red Cross but I'm from the West coast. So I think I know the missing link between what the two people are saying. In Kenya or in East Africa, there's no common language that goes across the region. Whereas in West-Africa – what is called the Ghana-Brooklyn English, in Nigeria Pidgin, in Sierra Leona and Liberia Krio – there is a universal

language within the region that even people who speak French do speak. So the culture in West-Africa transcends beyond the tribal division of languages. So what is going on in Nigeria is able to travel to other countries. Actually it is called Nollywood because Nigeria started it. But basically it's a West-African thing. If they don't get a scene shot in Lagos the drive to Abuja, like Ade was saying. And because of Pidgin English or Krio it's able to travel very quickly without any problems. So the pop culture in West-Africa is flourishes without any problems. In East-Africa that's not the case. In Sudan, in Kenya, in Ethiopia it doesn't go across borders. You have a huge language barrier. But in West-Africa it's no problem.

Ade Solanke

That's why D'Banj is significant. He's singing in Pidgin.

The question about culture being dominated by economy is brilliant. I wish I had a brilliant answer. That's the dilemma, precisely. I think there's absolutely the risk you mentioned – having improvements but possibly losing this connection with the audience, not just in terms of accessibility.

Another interesting aspect of the question is changes to the stories. I thought about this a lot. I was invited to go to work with writers in Lagos. I actually got very nervous and I thought: I'm coming from the UK with my Hollywood training, which is, you know, a whole other universe. I don't want to go there with a missionary, colonial think thing. I'm coming from outside. I'm not based in Nigeria. So I did wrestle with that and I said to the group: Ok this is my background, this is my training, take what's of use to you. But I think it's an issue, I think it's a danger. I do. There is that risk.

But there's also an opportunity. You can improve the quality of the stories and maintain

the link to the audience. I don't think necessarily that when you improve quality you alienate the audience.

Mike van Graan

Why should Belgium invest in South Africa? I would say for the same reasons that South Africa should invest in Belgium: If it's a worthwhile return. That's the first thing. Why do people invest other than if there is some kind of economic return?

Secondly I would say that maybe Belgium won't invest in South Africa if there's no economic return. But given the history of Belgium with the DRC maybe there should be a little bit of a moral investment there.

Audience

May I specify? The question was: When you compare the GDPs of South Africa with the one of Belgium you see that it is the same. So for European countries it is much more interesting to invest in countries that have much bigger GDPs, like China, than in countries that have very small GDPs. That's why I was asking: What is the interest for the European economies – I'm talking about economies, I'm not talking about political cooperation – to invest in creative industries or in creativity in Africa?



Publikum © Patrizia Gapp

Mike van Graan

Well again, look at China. China has the second largest economy in the world and they are investing hugely in economies that are a thousandth of the size of theirs, because they see the economical advantages of it and the advantage that there is to generate long-term kind of gains.

I think, as I was trying to say earlier, their approach is kind of different than the approach the European project has taken over the last number of years. That's kind of my answer. I don't think it's true that countries only invest in other countries that have large GDPs. I think countries invest in other countries because they see an economic return – that might not be an immediate return, that might be a long-term one, but that's what they do from an economic point of view.

On the question about francophone Africa and the role of religion: Everything that I said concerns francophone Africa, concerns Arabic Africa, concerns anglophone Africa, concerns Eastern Africa. *Arterial Network* has 40 national chapters. It is spread throughout the continent. So these facts and figures and some of the input and thinking come from collective get-togethers of people from all of those countries, saying similar kind of things.

I don't think that religion plays a major role with regard to the creative industries or with regard to contemporary culture in Africa. There might be some kind of influence with regard to certain cultural forms, like choral music or whatever. But African traditional culture is not something which one finds other than maybe in some of the storylines in movies of theatres. But I doubt they significantly influence the aesthetics of the arts as it would be the case with European history.

Ade Solanke

I would say yes, but you know everyone knows it. Most African artists are not secular or even aiming to be. So I don't know the answer but I imagine its worth actually considering that. I think it's a very good question. I don't know the answer.

Franz Schmidjell

What was striking to me during the *ARTerial* conference in Dakar was that *ARTerial* really is a lively network connecting Sub-Sahara Africa and North-Africa. There are few of these, I would say, really pan-African networks on the continent. It is also a network of francophone, anglophone, lusophone Africa. So there really is this variety represented in the network.

I think there are more questions from the audience before we have the final round of statements from the panel.

Audience

To follow up on the issue of the *ARTerial Network*: I think this is a major achievement and I would like to know how it came about to set up chapters all over the continent. You have also mentioned the network of festivals. How did this network start and how did you expand it? This relates to the South-South cooperation which I think is so important. And do you see an impact that it will change or is already changing the standing of festivals on the African continent in terms of trade and cultural exchange?

Audience

The UNESCO Convention calls for cultural policy. The question is: Do you think that cultural policy could improve, what you said,

the products of the film sector? Is there any kind of genuine African cultural policy?

Audience

I'm a social scientist, so I want to comment more on the effects of what you just said and talked about. In terms of content my question refers more to Ades' presentation but I'd like to put my question to Mike simply because he's specialized in cultural policy.

If you look at the Americas, it's not called culture anymore. It's the entertainment Industry. It's an industry. It's not culture. And it's very brutal. But when you come to Europe, you will see that the Europeans refuse to call it industry. If you look for example at the Scandinavian movies or French films – they try to maintain the European culture and keep filmmaking and music within the context of culture. Now the main question is: In Africa people are bound predominantly by morality. The law is not effective. So they don't do wrong because they are moral. Films and music come with consequential effects. They drive society into a state that people basically repeat what they see on screens. In America there's a state police machinery to make sure that people don't repeat what they see on screen. So how are we going to deal with this in Africa? We don't have that police machinery? That's my question.

Audience

I am quite confused what the answer is to our title question. You might find it easy to say: Oh, the creative industry doesn't have a market and is too small to really change the economy. But the title doesn't say "to bring the African economy to blossom". It asks whether creative industries can help "Africa to blossom". That's a different thing.

You talked about the market. There's Nollywood, a big industry which has an impact. But then you also said something which I found probably more interesting. It can change the mind. That's probably, to me at least, the greatest challenge actually in Africa: to change the mind of Africans, to engage in their economy's growth or what they want. The question is: Is this really measurable up to now, this change of mind through Nollywood?

In the end I want to give you one example that came to my mind of a real change: Youssou N'Dour in Senegal. He comes from the creative industries. He created his own civil society movement. And he changed his country.

Mike van Graan

I won't go into long detail about the history of *ARterial Network*. You can look it up on our website www.arterialnetwork.org.

But essentially it was launched on Goree Island, Senegal, in 2007. People from fourteen African countries came together against the background of the UNESCO Convention, which has been adopted right about then, and the research that showed that Africa's share at the global creative economy stands about less than 1%. So there was a sense on the part of the activists, that when we rely on our governments nothing is going to change. We need to do something ourselves. So it was simply a case of civil society activists saying: Let us form an organization, a network, that we drive, where we set the agenda, and let us find the international, national, regional and local partners to be able do it. That's essentially how it started. It was a seeing-forward initiative, just people receiving the newsletter and the like.

Then we had our first winter-school training people on a bunch of creative leadership

initiatives and people said: We need national chapters in our countries so that we have vehicles to articulate our aspirations and defend our interests to our governments. That's when the national chapters started. We had intended to have by the end of this year 30 national chapters, launching ten each year starting in 2009. But given the needs within these countries the kind of launched a lot quicker than what we had anticipated. So now we are faced with the challenge of the sustainability, of the leadership of the network and the like. These are the challenges we're currently addressing.



Mike van Graan © Patrizia Gapp

I think the incredibly fast growth of this organization indicated that – and there have been many other attempts to grow continental organizations that have either been genre-specific, language-specific or regional-specific, but they tended to come up and then dissipate again –this organization has somehow managed to cross all of these barriers and to drive it further along. I think this has to do with a bunch of different things: leadership, develop resources, some fantastic partners that we were able to link up with and the like. But you know these things are full of

challenges and we constantly face the challenges as we confront them.

The African festival network: That's a very new initiative that only launched in Ghana this year in April. So in fact they are just in the process of setting up themselves up. They just had a meeting this weekend in Dakar to plan the next two to three years. There is a website, with a list all the festivals, the affiliates and with a directory on the festivals as well.

To come to question about cultural policy: One thing about many African governments is that we're great in signing up to international Conventions and adopting cultural strategies. In fact we have the *African Union Plan of Action on Cultural Industries* adopted in 2008 that traces its history back to 2005, when it was first kind of moved to. And that goes back to 1992, when there was the *Dakar Plan of Action* adopted. It's like with the Plan of Action in Algiers. There were a whole of sixteen years between when it was kind of first moved to and it was finally adopted. And I don't think any country actually implemented it yet. We got fantastic policies, we just don't implement them.

36 African countries have signed the UNESCO Convention as you know. Only three have submitted reports on how they have gone about to implement the Convention over the last four years. Those reports were supposed to be submitted to UNESCO by April this year. So: Cultural policy is great, if you can have it. We've taken the common attitude: Let's work with governments in so far as we can and let's help create policies and the like. But let's work parallel and on our own anyway. If they come to the party, then it's a bonus. But we don't expect from them to be our partners and to deliver. So many artists across the continent work and produce and practice

despite government rather than because of it.

The question about morality: I wish you were in my country, where issues of morality prevented people from committing crime. Would be a different place, eh? Seriously: I think that there are some societies that one goes to, and I'm very privileged to travel across the continent, where there's a high crime rate and a veritable challenge; And in some other countries that I travel to I feel, on the contrary, completely safe. I think it has to do with the culture of the people and that kind of sense of morality, that sense of something. In South Africa we hold up to that Ubuntu notion, the concept of "I am because you are" so therefore I'm not doing harm to you because I actually harm myself. That kind of thing one finds in many African countries. But also in our continent the law is quite big. The law is like a major deterrent. So I think it is probably a combination of both, the cultural aspects as well as some of the coercive elements of government that kind of prevail. Again, it varies from country to country so tremendously that you cannot generalize about the whole of Africa. But we can pick-up this conversation afterwards as well.

Franz Schmidjell

Thank you, Mike, for your final words on this panel. Ade?

Ade Solanke

Lots of interesting final questions;

I think Mike addressed the cultural policy question. Just one very quick addition: This week we celebrated the 175th anniversary of the *Royal Academy of Art* in the UK, one of the world-class flagship arts educational

institutions. There was a programme on BBC Radio to celebrate that. What's so interesting was to hear about the history of the Academy. It was actually formed as a matter of cultural policy, so that English artisans, artists and makers, crafts people could compete with superior products from other parts of Europe. And it worked. So: Yes, cultural policy can improve cultural practice, not easily, but there are instances of that actually happening.

Nollywood – francophone cooperation – fantastic question; Well, if you know FESPACO [*Festival Panafricain du Cinéma de Ouagadougou*] you know about the history of Nollywood at the FESPACO community over the last few years. I heard of the, lets' say, differences of opinions in terms of what cinema should be, what film should be, etc. – different traditions, different histories. I would welcome collaboration. I think you're absolutely right we're ought to have again that conversation. But there are such differences. I think the popular as opposed to the elitist is part of the issue. But we ought to move beyond that I think, definitely. Thank you for pointing that out.

Change to the mind. Thank you. I agree actually. I'm delighted and proud of Nollywood for the reasons I said. But I do want that state of mind, the nation state and the state of mind both build. I'm not advocating nationalism, you know what I mean. I'm using that language just in terms of the geographic entities. That's what the point of art is for me: To uplift the race, the human race. We need that here in Europe and in Africa.

Final question on morality; I get what you're saying. But there's no answer to that. It's the regulation of the self under the state regulation, that's dynamic. It's important what you said. I don't know the answer. But I do hear you. The systems are so different.

Franz Schmidjell

Thank you very much. There's still the change to give the floor to Elisabeth to reflect on these comments – maybe not the morality question, there is no answer to that.

Elisabeth Mayerhofer

I've nothing to say about morality, sorry, but I want to add two points:

Distribution might be an interesting change for cultural policy to come in again. I know from Western Europe – or from most of the countries that I'm familiar with, which are Western countries – that cultural policy tends to be very production oriented. I think culture and creative industries offer the change to look again at consumption patterns. Let's take for instance the funding system for music in Austria: There's an enormous amount of money going into things people are not interested in, because they listen to music that is not funded by the state. And people buy or steal what they're interested in.



Elisabeth Mayerhofer © Patrizia Gapp

So I think cultural policy should look again a little bit closer at the interests and consumption patterns – with all due respect to a kind of core artistic system, which will never be able to completely rely on income from sales and audience. But on the other hand, if we open it up a little bit, don't forget the audience.

Cultural and creative industries are, as I said before, always about markets. And there you have to be very careful that access to the arts and culture is still open.

Franz Schmidjell

Thank you very much Elisabeth. Thank you Ade Solanke and Mike van Graan who not only came for this debate but will also join a workshop tomorrow at the Austrian Commission for UNESCO.

You know this contradiction: merely market vs. art for its own sake. During the Dakar conference one of the cultural workers said it in a very nice sentence: We have to sell our products to survive, but we should be aware that we're not losing our soul. I think this is reflecting it very good.

Another remarkable experience was, I asked people: "Why are you interested, especially in Senegal, to cooperate with Austria? We only speak English and maybe a little French, it would be easier to cooperate with France". But then people said: "You know, with France we have a history". So it seems a North-South dialogue is easier with countries like Austria. Maybe the Eastern European people see it different, I'm not sure.

Finally: Thank you very much for your long attention and your contributions.

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