



## **Regional consultation on Cultural Industries in Africa**

**Cotonou, 5-8 September 2000**

### **FINAL REPORT**

A meeting of experts organized by UNESCO and given the title of Regional Consultation met in Cotonou (Benin) on 5-9 September 2000. The aim of the meeting was to review the current situation of cultural industries in Africa, eight years after the launch of the *ad hoc* **Dakar Plan** by the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the Organization of African Unity (OAU) in light of the new challenges posed by globalization and the need to respect cultural diversity.

Invited professionals from Angola, Benin, the Central African Republic, the Democratic Republic of Congo, Ivory Coast, Gabon, Ghana, Malawi, Tanzania and Togo participated in the meeting as experts.

Mr. Jean-Roger Ahoyo, UNESCO's Regional Advisor for Culture in Western Africa was present at the opening of the meeting to meet the participants. They also had the honour of being introduced to His Excellency Alah Asa, Benin's Minister of Education and Chairman of the Beninese National Commission for UNESCO, during their visit to the School of African Heritage in Porto-Novo.

#### **Introduction**

In opening the meeting, Mr. Lupwishi Mbuyamba, UNESCO's Regional Advisor for Culture in Eastern and Southern Africa, outlined its framework and importance before identifying some of the key challenges.

The meeting's importance was underlined by the following reasons:

- firstly, with regard to the need for Africa to respond to an invitation made by the 30<sup>th</sup> General Conference of UNESCO to deepen reflection on cultural diversity in the context of globalization at regional levels and in relation to the different cultural industry sectors; secondly, it served as a lead up to the International Experts' Committee on "The Strengthening of UNESCO's role in the promotion of cultural diversity", which took place at Headquarters on 21-22 September 2000 and the Round Table of Ministers of Culture on the theme of "2000-2010: Cultural Diversity:

Challenges of the Marketplace" scheduled to take place on 11-12 December 2000. In view of the meeting of Ministers of Culture and political decision-makers at the Round Table, it was particularly important to ensure adequate preparation from both a technical and regional point of view;

- furthermore, in light of the seriousness of the debates surrounding *cultural diversity*, political leaders and professionals working in the field of culture must be made aware of their joint responsibility as well as the urgent need to elaborate a plan of action to respond to the challenges faced by everyone, both on a global and local level. Indeed, everyone should work together on developing strategies aimed at defending the cultural diversity since culture and cultural products, which are not just like any other merchandise, now form part of the global market and are exposed to the risk of being reduced to a common denominator, which threatens creative free expression, the driving force of culture, in its fundamental identity.

On the basis of a regional strategy, **the Dakar Plan**, Africa was invited to draw upon its experience with a view to specifying the continent's contribution to the universal debate on the respect of cultural diversity in world trade.

After this introduction, the participants created an office for the meeting (composed of the following members: Chairman: Mr. L Mbuyamba (UNESCO); Vice-Chairman: Mr. Simao Souindoula (CICIBA, Gabon); Rapporteur; Mr. Mvuzolo Vozo (CEPROCOT, Democratic Republic of Congo) and adopted the agenda and programme which can be found in this report's annex.

### **Point 1. The Dakar Action Plan on cultural industries: a report on its implementation**

The **Dakar Plan**, which was adopted in 1992 and widely circulated in Africa, represents somewhat of a first in this field on the continent.

The document successfully achieved its objectives of gathering together the projects for each of the cultural products, clarifying the recommended steps for specific strategies and presenting the overall result as a guide for future action. But in the end the plan will be judged on how well it is implemented. In this respect, the following points should be made concerning the analysis of the synthesis of national and sub-regional reports which were completed on UNESCO's initiative:

- 1° In order to be more accessible, the synthesis of these reports needs to be further reworked.
- 2° However, in summarizing the text, care should be taken to avoid distorting the balance of its content.
- 3° In order to guarantee a balanced content, it is important to ensure that contributions from all African sub-regions are included.
- 4° The publication of a report for each sector may be considered

5° Finally, the publication of a scientific work may be recommended in order to support an in-depth reflection on the subject.

Incidentally, the different measures taken will represent an opportunity to enrich the **Dakar Plan**, faced as it is now by the challenge of new technologies of creation and communication.

## **Point 2: Culture, trade and globalization: the free circulation of cultural goods and the promotion of cultural diversity**

### **Introduction**

A document reviewing this central issue, which was prepared by Mr. Georges Poussin, Chief of the Section of Books and Cultural Industries in UNESCO, was presented to the participants.

It emerged from the debate that if there is a fundamental human right beyond physical existence, it is the right of expression, that is to say, the right of accomplishing a cultural act. Through this act, man develops relationships, including those of an economic or commercial interest. It is, as such, an expression of his existence which he presents to the world. And man's essential relationship to the world is fundamentally cultural, grounded in notions of identity and thus based on difference. Examples of this fundamental difference can be seen in cultural products, which are more often than not of an artistic nature. Their presentation as well as the preservation of this difference is of great importance to mankind: if not, humanity runs the risk of becoming increasingly automated, standardized and therefore dehumanized.

This is the main challenge of world trade, and in particular trade in cultural products, in a world dominated by a single culture with the ambition of making everything else revolve around its concepts and laws. This represents a real danger for humanity! How can we stop this happening given the reality of our globalized world? How will Africa be able to survive?

Some possible lines of action were sketched out:

- 1° With the aim of forming a common front, economic, political and cultural bodies, both on a sub-regional and regional level, need to be mobilized.
- 2° Ensure high-caliber expertise by giving priority to the training of competitive managers for conception and commercialization.
- 3° Do not hesitate to ensure the presence of advisors.
- 4° Study the market with regard to pertinence, profitability and competitiveness.
- 5° Reorganize the local market by increasing production capacities and improving its quality while preserving the aesthetic originality of products.

6° Undertake preliminary market studies and research of the global market, develop partnership as well as co-operation and create networks.

7° Mobilize the support of governments and public authorities around the following points:

- the definition of general cultural policies for public service media and education in particular;
- the creation of production and presentation infrastructures;
- the establishment of official structures such as Ministries of Small and Medium Sized Enterprises as well as Industry;
- the adoption of national legislation against monopolies and the recognition of regional trading areas such as ECOWAS (Economic Community of West African States), SADC (the Southern Africa Development Community), COMESA (Common Market for Eastern and Southern Africa) and CEMAC (Economic and Monetary Community of Central Africa);
- the strengthening of the fight against piracy both inside and outside countries as well as on Web sites.

This global strategic insight into the issues was followed by a deeper analysis of concrete situations with regard to certain cultural product categories taken from the **Dakar Plan** and represented by the professionals participating in the consultation.

## 1. Challenges facing craft industries

In light of the experience of *Espace Plus*, a company in Benin, several situations were presented.

From a negative point of view, the following aspects were identified:

- the absence of any real evaluation
- the absence of adequate legislation
- the lack of financial autonomy
- the absence of adequate and effective structures
- the absence of any real partners, or outside contacts

On the other hand, positive aspects were also identified:

- the efforts of local initiatives in the promotion of local material and products
- the support given to creativity
- the exchange of information

The adoption of the following measures is to be encouraged:

- the elaboration of national taxation policies
- the introduction of regional integration policies into decision-making structures
- the large-scale production of works
- increased professionalism in marketing

- the development of a market positioned increasingly towards the exterior. Special mention was made of the *Salon international de l'artisanat de Ouagadougou* (SIAO) and chambers of trade which have been created in some countries.

## 2. Challenges facing the Arts

On the basis of the experience of the biennial Contemporary Bantu Art exhibition organized by the CICIBA (International Centre for Bantu Civilizations) in the Gabon, several elements were proposed for consideration in the study of the market, namely:

- the intrinsic value of a work of art
- its quality for export (according to foreign aesthetic criteria)
- the local tourist industry
- the capacity for mass production

Following an in-depth debate on the preservation of the originality of African art, recommendations were made aimed at ensuring a profitable market without sacrificing the quality of the works of art:

- 1° Accompany exhibitions with permanent workshops on the criteria and aesthetics of African art;
- 2° Encourage the establishment of professional associations or national unions;
- 3° Ensure that the development of an industry, of a continent wide art market, is a concern of all the promoters (a "place" could be envisaged on the initiative of promoters);
- 4° Reproduce works digitally on the Internet in order to facilitate their distribution and promotion.

## 3. Challenges facing the Book Industry

The debate which followed the presentation of APNET's (African Publisher's Network) work looked at priority areas, the consequences of an incoherent policy, the role of private initiative, reciprocal relations between similar areas - like the development of reading and art, the development of the market and therefore of reading, the organization of exhibitions and salons, and finally marketing and expertise.

On this basis, recommendations were made aimed at strengthening this sector, which reflects the vitality of a culture and which is particularly exposed to market fluctuations:

- 1° Create national policies in the area of book industries in order to encourage local production, aiming at privatization and regulating the subsequent levy of taxes;
- 2° Encourage the development of a regional market in accordance with a policy that the OAU could define and periodically evaluate;

- 3° Recognize the place of cultural industries in Protocols signed between Member States in the ECOWAS, SADC, CEMAC, COMESA and COI (Indian Ocean Commission);
- 4° Develop and strengthen co-operation between different governmental policy departments with regard to book production and distribution as well as in relation to private initiatives on the one hand, and on the other hand, encourage co-operation between these areas as well as between publishers;
- 5° Reduce production costs;
- 6° Combat piracy and ensure surveillance of the electronic market;
- 7° Strengthen local production and adopt strategies designed to raise reading rates;
- 8° Promote regional book salons and fairs: facilitate African participation in international salons by organizing a system of collective exhibitions;
- 9° Promote the "World Day of the Book and Copyright" (23<sup>rd</sup> April)
- 10° Adopt a global and integrated vision of cultural industries.

#### 4. Challenges facing music and the performing arts.

The participants examined the experience of MASA (African Arts and Spectacle Market) and TRANSAC (Trans-African Arts and Culture)

MASA, which has been taking place every two years in Abidjan since 1993, is a large gathering of theatrical professionals. Nearly 400 international distributors look to select and "buy" quality new talent from among the 40 theater, dance and music companies signed up to the programme. At the end of the gathering, around 65% of the groups present usually receive a production contract.

TRANSAC is a continental network which aims to establish arts and culture as an exploitable sector for an African industry of professionals capable of creating jobs and wealth. It is currently heavily involved in the creation of a record market (MADEM)

Following a discussion on the conditions of promotion and protection of works, the debate continued by looking at the quality of the works to be presented. Emphasis was laid on the importance of quality and authenticity as key criteria in any decision to support creativity.

The key points which emerged from the debate are summarized below:

- 1° It is important that work's quality forms the main criteria of selection. Quality should be based on an aesthetic evaluation, as well as on an estimation of the work's *faithfulness* to itself, its origins and environment.

2° In this respect, training is indispensable, both in specialized schools, as well as permanent training in *creative* workshops. The meeting called for a possible involvement of UNESCO.

3° Training programmes should encompass promoters and distributors, specialized presenters and journalists, managers and finally, festival directors.

4° Attention should also be paid to the identification of cultural operators and production structures which would allow both a structuring as well as a development of networks in order to ensure a rational return on existing means; it is hoped that UNESCO would be able to contribute in this regard.

5° These networks could be extended beyond the region in order to integrate diasporas and to link up with large global networks.

6° An African record market could be developed on the continent. This would be a significant opportunity for the presentation and diffusion of music and would constitute an important model.

## **5. Challenges facing the cinematographic industry**

The experience of ZIFF (Zanzibar International Film Festival) was used as the technical reference point for the introduction of this debate, without forgetting other festivals in Africa, most notably FESPACO (the Ouagadougou Pan-African Cinema Festival), SAFF (the Southern African Film Festival) as well as the Southern African International Film & Television Market in Cape Town (SITHENGI).

The debate then dealt with issues related to the quality of African filmmaking and its diffusion on the international market as well as to the expertise of writers and producers. In addition, it looked at the relevance of its work vis-à-vis the local African public, production costs and profitability, the adequacy of infrastructures and film theatres, the relationship between television and cinema, the regional market and finally the place of the cinematographic industry within the context of general development policies.

As a conclusion to this rich and animated debate, the participants underlined the following priorities:

1° African filmmaking has a global mission of development: it is expected to contribute to general knowledge and the diffusion of African culture.

2° As the African public would like to be able to identify with the films, the onus is on writers to ensure this while adapting to modernity.

3° Modernity requires adequate infrastructures and as such public authorities must support creativity and cinema going.

4° In so doing a market will emerge which entrepreneurs should organize and develop on local, national and regional levels. Regional film festivals encourage the joint development of culture while providing an opportunity to consolidate the market.

5° Finally, a school of cinema could systematize the training of competent managers and professionals, with the result of strengthening the credibility of African cinema and giving the continent the essential actors, negotiators and advocates, free of any complex, that it needs. They, in turn, would be capable of propelling African films onto the global market.

6° In light of these ideas, UNESCO was invited to sponsor a workshop on the cinematographic market in Africa which is planned for the 2001 session of the ZIFF in Zanzibar and to which MNET, SAFF, FESPACO and SITHENGI are also invited.

## **6. Challenges facing cultural heritage**

The importance of heritage in the cultural development of Africa and the need to train competent managers in view of its promotion was emphasized to the participants during a working visit to the School of African Heritage (SAH) in Porto-Novo, organized for the opening of an ICCROM regional course. The revaluation of cultural heritage implies taking steps such as identification and research, restoration, conservation and promotion. Among the most well-known examples of industries based around physical cultural heritage, one can identify exhibitions, audiovisual production and cultural tourism.

Cultural tourism is also supported by the promotion of intangible cultural heritage of national or global significance in its diverse forms: through large-scale production and diffusion of audiovisual products, the Internet and the creation of sites on monuments, institutions, researchers, important events, etc.

From the exchanges between the participants and observers from nearly 20 countries, the participants underlined:

1° Regarding research, it will be necessary to continue and widen programmes aimed at the identification of sites and monuments of historic importance and to ensure that these results are included in the process of promoting cultural heritage;

2° Regarding the analysis and management of information, it is crucial to ensure that control over its substance and distribution is maintained;

3° Regarding cultural tourism, insist upon the usefulness of preparing in-depth studies on the enormous possibilities of a sector capable of generating huge financial resources and of ensuring environmental development in line with the population's wishes, while preserving the authenticity of the great creations of different peoples.

## **7. The challenge of new technologies**

The analysis of this point on the agenda led the participants to visit the Headquarters of the UNDP project "A communication network for sustainable human development". The Project Director, Mr. Pierre Dandjinou, who also participated in the consultation, gave a presentation on cultural industries and information technologies in Africa.

Having highlighted the limited contribution of Africa to the Internet network, he identified several target areas around which a basis could be formed: libraries, artistes and personalities, foundations and NGO's, festivals, etc. With regard to what already exists on the Internet, i.e. directories, African art and marketable products such as books, music, etc., he reminded the participants of the need to ensure their protection.

Africa must defend its intellectual property and identity.

To end his presentation, he made some organizational proposals which the participants adopted and which are outlined below:

- 1° Ensure that the continent masters the sites created outside Africa by international organizations or private bodies.
- 2° Place all existing information on Web sites.
- 3° Develop electronic trade by forming enterprise networks in order to better defend and protect rights.
- 4° Undertake a preliminary evaluation concerning the creation of a site on cultural industries in Africa and liaise with other regional organizations which have initiatives already underway.
- 5° Develop means of contact between specialists through measures such as the creation of liaison bulletins and "list-servers".

### **Point 3: Protection and legislation**

Using the national experience of Malawi and SADC's regional programme as a starting point, together with the experiences of each participant in his own particular field, the participants discussed:

- the need to strengthen the position of cultural industries;
- the promotion of cultural products as exportable goods;
- regional integration as a catalyst for the development of cultural industries;
- the extension of regional trade to cultural products;
- the assistance to be given to states which are convinced of the importance of this sector and determined to promote it;
- the impact of the trade in cultural goods on foreign trade in general;

Following this debate, they recommended that governments adopt the following strategy in the area of copyright and neighbouring rights:

- 1° Define clearly what is meant by copyright,
- 2° Clarify the period and length of its validity and indicate the nature of penalties incurred for illegal practice,

- 3° Identify the institution or Ministry responsible for enforcing the legislation,
- 4° Support the creation of organizations working in similar areas through collective action,
- 5° Protect individual artists and popular creators,
- 6° Facilitate access to information and membership of international conventions,
- 7° Integrate issues surrounding electronic trade into traditional concerns.

#### **Point 4: Problems of finance**

The participants were told about a meeting organized in June 2000 by the OAU on issues related to the financing of culture. Given that the follow-up to this meeting, the restructuring of the African Cultural Fund, is still being completed with the assistance of international donors, they decided to wait until having a more complete picture of the situation before making any proposals. However, in line with this project, they suggested that, following the example of the environment, culture be given a World Fund and that the United Nations take the initiative in this sense.

In this respect, they believed it would be useful to undertake a study of cultural industries' contribution to national economies and in particular to efforts aimed at reducing poverty.

At the same time, they called upon the states to give particular attention to budgets allocated to culture in view of future investment in the creation of basic infrastructures.

Finally, the participants recognized that the creation, development and profitability of a cultural enterprise demands imagination, dynamism and professionalism. The future development of culture enterprises lies in private investment.

#### **Point 5: Research, studies and strategies**

The analysis of this point from the agenda allowed the participants to outline one by one their experiences of CRAC (Regional Center for Cultural Action) and CICIBA.

With regard to African tradition, the young learnt their professions on completing their initiation, family education being the basis. This initiation was not carried out in private, but was rather a communal exercise. Therefore, a sense of co-operation was developed from the beginning, based around this specialized training adapted to the environment.

The studies and research to be undertaken would be improved by, in the light of African tradition, closely sticking to market realities and ensuring that the fabrication of products is prepared by an exercise directed towards professional practice in the field. Hence, to the study of art could be added apprenticeship, design and manufacturing, whereas to the

analysis of musical traditions and "organology", could be added the fabrication of musical instruments, the artist thus becoming a craftsman at the same time.

The CICIBA, for its part, focused its contribution on the strategy to be adopted in order to encourage studies on cultural industries. The organization believes that the strategy should look at building competitiveness, creating and supporting distribution networks and developing advertising.

At the end of their discussion, the participants, who appreciated the basis of the proposed strategy and the concerns for pragmatism in research and study, recognized that it is professionalism that will allow African enterprises to reconquer the African market. This professionalism comes from carefully considered, pragmatic and innovative research.

**Conclusion**

As a conclusion, the participants were invited to consider both short and long-term prospects.

To begin with, they drew up a list of recommendations concerning all the subjects examined with a view to securing concrete action.

In the long-term, they envisaged the launch of a periodic forum on cultural industries which would be a framework for exchange, negotiation and promotion of cultural entrepreneurs.

Finally, they drew the attention of authorities, creators, professionals and cultural entrepreneurs to the challenges of the international environment and globalization, and recommended wide-ranging work aimed at increasing awareness of the situation in order to encourage public participation in the defense and illustration of a contemporary African civilization.

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## RECOMMENDATIONS

**Following their discussion, the participants in the Regional Consultation on Cultural Industries in Cotonou launched the following appeal in the form of a recommendation**

### **I. To the States and Public Authorities**

1.1 Implement national policies which take account of

- supportive legislation, notably with regard to taxation;
- the necessary development of basic cultural infrastructures, exhibition halls, museums, theaters, cinemas and specialized studios.
- the indispensable fight against piracy in all its forms to ensure the protection of national creators and the promotion of national works.

1.2 Adopt overall national policies which give culture and cultural products the importance that their role deserves as a witness of, and guide for public action, as well as a strategic factor in the defense of the nation.

1.3 To this effect, develop a coherent policy of entrepreneur training, support private initiatives, create a system of micro-credit and promote local products.

1.4 Mobilize the support of regional and sub-regional economic organizations in regard to the presentation and sale of products while preparing, at this stage, a joint strategy of defense.

1.5 Within the framework of the WTO (World Trade Organization) initiate joint negotiations on the question of the *special treatment* of cultural goods and products.

1.6 Follow-up the cultural agreements which they have signed.

### **II. To the cultural operators**

2.1 Realize the importance of their mission in the preservation of cultural identities, examine the nature of these identities and undertake studies and research as a precondition to production.

- 2.2 Undergo training programmes and learn from the experience of others.
- 2.3 Ensure the training of their promoters and distributors.
- 2.4 Fix ambitious production objectives by focusing on quality and competitiveness and work with other professionals to create networks with the aim of creating a viable market.
- 2.5 Integrate global networks of production, distribution and broadcasting, notably via the African diaspora and ensure a significant African presence on the global market.
- 2.6 Show imagination and inventiveness, notably by creating and incorporating different promotional initiatives and electronic trade by accessing Internet.

### **III. To international and regional organizations and bodies**

- 3.1 Deal fairly with cultural products by creating a legal and regulatory framework which takes their specific nature into account.
- 3.2 Incorporate culture, in light of its fundamental role for development, in the United Nations' and regional economic communities' planning documents and articulate its introduction into practical strategies.
- 3.3 Create a World Fund for culture using the World Fund for the environment as a model.
- 3.4 Ensure that cultural industries figure on lists of priorities and develop mechanisms which favour coordination and harmonization in order to encourage the emergence of formative sub-regional projects.

### **IV UNESCO, in particular, is invited to:**

- 4.1 Undertake to complete an inventory of cultural operators and entrepreneurs in the different cultural fields in Africa;
- 4.2 Contribute to the publication of up-to-date documents on the current situation of different cultural industry sectors;
- 1.3 Prepare a report assessing the value of the cultural field and its impact on development in the world;
- 4.4 Create, in the short term, a training programme encompassing the creation and management of cultural enterprises and help with the establishment of specialized schools;
- 4.5 Facilitate the creation of an African record market;
- 4.6 Assume fully its mission as the world leader in the defense of the right to culture and to its special treatment during negotiations at the UNCTAD and WTO;

4.7 Help establish a permanent regional forum of cultural entrepreneurs and initiate within this framework the creation of an Internet site on cultural industries in Africa.

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**Annex 1****AGENDA**

1. Analysis and comments on the synthesis of national reports and studies carried out at regional levels on cultural industries.

2. Culture, trade and globalization: the free circulation of cultural goods and the promotion of cultural diversity, the challenges facing Africa:

- Challenges facing craft industries
- Challenges facing the Arts
- Challenges facing the music industry and performing arts
- Challenges facing the Book industry
- Challenges facing the film and audiovisual industry
- The challenge of new technologies
- Challenges facing cultural heritage

3. Protection and legislation: taxes, texts, role of public authorities

4. Problems of finance

- 1. public authorities
- 2. private sector

5. Research, studies and strategies

- 1. production
- 2. marketing
- 3. distribution

Conclusion: Permanent forum on cultural industries

**Annex 2****PROGRAMME****Tuesday 5<sup>th</sup>**

1- The Dakar Action Plan on cultural industries and its implementation

- a - Presentation of national and regional reports
- b- Evaluation

**Wednesday 6<sup>th</sup>**

**Action Plan: continued**

**Thursday 7<sup>th</sup>**

2- Culture, trade and globalization: the free circulation of cultural goods and the promotion of cultural diversity, the challenges facing Africa:

Introduction (L.Mbuyamba)

- a- Challenges facing Arts and craft industries (V.Kossou, S.Souindoula)
- b- Challenges facing the Book industry (R.Crabbe, I. JC. Arlindo)
- c- Challenges facing the music industry and performing arts (R.Sissoko, T.Manou-Yablais)
- d- Challenges facing film and audiovisual industries (I.Bakari)
- e- Challenge of new technologies (P.Dandjinou): UNDP workshop

**Friday 8<sup>th</sup>**

Visit to a project of the School of African Heritage: presentation of the challenges facing cultural heritage (Godonou)

3- Protection and legislation: taxes, texts, role of public authorities (S.W.D.Chavula)

4- Problems of finance (B.Lefèvre)

- a. public authorities
- b. the private sector

5- Research, studies and strategies (S.Souindoula, C.A.d'Almeida)

- a. production
- b. marketing
- c. distribution

Conclusion: Permanent forum cultural industries : regional and international challenges (L.Mbuyamba).

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Annexe 3 :

Liste des participants/List of the participants

NOM/NAME	TITLE	PAYS/COUNTRY ORGANIZATION
CRABBE RICHARD	PRESIDENT	GHANA/APNET
ISABEL J. C. ARLINDO	DIRECTEUR DU CABINET DU Vice-MINISTRE DE LA CULTURE DE L'ANGOLA EDITEUR	ANGOLA
SIMAO SOUINDOULA	CHEF DU DEPARTEMENT PRODUCTIONS	CICIBA (GABON)
SISSOKO REGIS	PRESIDENT DE TRANSAC (RESEAU PANAFRICAIN DES PROFESSIONNELS DES ARTS ET DE LA CULTURE, PRODUCTEUR DE MUSIQUE	TRANSAC ORGANISATION CENTRAFRIQUE
MVUEZOLO VOZO BIENVENU	SECRETAIRE EXECUTIF DU CEPROCOM	REPUBLIQUE DEMOCRATIQUE DU CONGO
GODONOU	DIRECTEUR DE L'ECOLE DU PATRIMOINE AFRICAIN	BENIN
MANOU-YABLAH THOMAS	DIRECTEUR GENERAL DU MASA	SIEGE DU MASA: COTE D'IVOIRE
CHAVULA, SERMAN WEDSON DAVID	COPYRIGHT ADMINISTRATOR AND EXECUTIVE DIRECTOR	COPYRIGHT SOCIETY OF MALAWI (COSOMA)
IMRUH, BAKARI	FESTIVAL DIRECTOR ZIFF	ZIFF FESTIVAL OF THE DOW COUNTRIES ZANZIBAR
BRUNO LEFEVRE	REPRESENTANT DE L'UNESCO AU GHANA	GHANA
VICTORINE KOSSOU	CIBAKO	BENIN
PIERRE DANDJINO	PNUD/SDNP	BENIN
COSME ADEBAYO D'ALMEIDA	ADMINISTRATEUR CENTRE REGIONAL D'ACTION CULTURELLE (CRAC)	TOGO
L.MBUYAMBA	UNESCO	REGIONAL CULTURAL ADVISER