



# **CAMPUS EURO-AFRICANO DE COOPERAÇÃO CULTURAL**

**22-26 de junho de 2009. Maputo, Moçambique**

**Workshop Report**

**Arts Networks**

**Coordinator: Mike van Graan, Arterial Network**

**Maputo, 24-25 June 2009**

**Rapporteur:** Mike van Graan

## **Aims of the Workshop**

1. To affirm the need for partnerships and collective action nationally, regionally and globally to advance the interests of the creative sector.
2. To highlight existing networks and generate interest in, and support for such networks.
3. To learn from the experiences, challenges and achievements of various networks.
4. To initiate/consolidate networking opportunities specific to the attendance and aims of the Euro-African campus.

## **Presentations**

### **1. The International Network for Cultural Diversity (INCD): P. Tade Adekunle**

The International Network for Cultural Diversity (INCD) is a worldwide network of artists, cultural NGOs and civil society institutions dedicated to monitoring and countering the adverse effects of globalisation on the arts and culture.

After an initial idea for an international network for cultural diversity was mooted at a UNESCO conference in Stockholm in 1998, the INCD held its founding meeting in Greece in 2000 during the 3<sup>rd</sup> meeting of International Network for Cultural Policies (INCP), which is a meeting of Ministers of culture of various countries. Thereafter there have been symbiotic relationships between INCP and INCD at the annual general meeting of the former wherever they are holding their meeting.

### **What is the history of the INCD in Africa?**

The INCP – the network of culture ministers – has always had representation from African countries such as Senegal, South Africa and Botswana. Similarly, the INCD has had African members from its inception. But when the INCD hosted its annual conference in Cape Town in October 2002, it was not only its biggest conference to date, but also had the most African representation at any of its events.

### **How INCD is structured?**

The INCD is an international network of individual artists, cultural institutions and NGOs from all continents. A Steering Committee elected by members coordinates the INCD and provides leadership. The Steering Committee is elected to ensure that it is representative of the different continent, with representatives from all regions. The Steering Committee has teleconferences and communicates via e-mail in making decisions, and from time to time, when funds are available, meets during the year.

The head office is located in Ottawa, and a full-time administrator used to run the office. A Coordinator – the equivalent of a General Secretary - works on a part-time basis for the INCD, and is also located in Canada.

The plan of the INCD is to establish regional offices in South America, Africa, Asia, Europe and North America to further and coordinate its work in these areas. Africa is the first to have an INCD regional office in Senegal.

You can join the INCD or at least sign up to be part of the mailing list on the continent. You could also provide us with the names and contact details of others in your country that you think would be interested in being part of the INCD. And finally, you could provide us with the names and contact details of politicians, government officials, public funding bodies and others who have influence with regard to the cultural industries and decisions regarding trade matters. They will be placed on a mailing list to ensure that they receive information that may help to inform their decisions

## **Activities of the network**

The INCD along with other cultural NGOs supported the promulgation of UNESCO Universal Declaration on Cultural Diversity in 2001, its adoption in 2005 and through advocacy worked for the ratification of the convention by different countries. Right now INCD is also working for the full implementation of the policy.

INCD is also lobbying for the promotion of the concept of a Global Fund to support cultural industries, particularly in the developing world. There would be little point in having an international convention to protect local cultural industries and cultural diversity, if countries did not have the means to create and distribute the cultural products that would give real local content to cultural diversity. The concept of such a Global Fund has been adopted by the INCP, and it is necessary for the global civil society movement to ensure that it takes effect.

Thirdly, INCD is also lobbying to launch a campaign for a percentage of all development funds to be allocated to the arts and the cultural industries in countries benefiting from such funds. INCD approach is to campaign for cultural development to be integrated into broader development practices.

The INCD has taken parts in various cultural conferences and have contributed to cultural discuss as facilitators, contributors as well participants.

The INCD circulates a newsletter – though not regular.

Research has been carried out on how creative industries can aid poverty alleviation in Africa. Tagged Roadmap for INCD, Burama K. Sagnia was commissioned and he presented the report to INCD on “*Strengthening Local Creative Industries and Developing Cultural Capacity for Poverty Alleviation*” in Senegal 2005

## **Network Survival**

A proper understanding and appreciation of cultural dynamisms will in the long run aid the survival of any network. That is, it must be flexible and in tune with current world trend, for instance the word ‘globalisation’ in this regard readily comes to mind. With this in mind, the ability to be able to change, expand and admit more groups or individuals without losing focus will in the long run establish the relevance of the network within the appropriate quarters.

If the aims of networks are basically to share ideas and create opportunity for associations, groups, countries and above all individuals to set target towards achieving a common goal. If network also provides enabling opportunity for the development of human resources through training, opens doors to local, regional, continental and intercontinental markets in terms of development in creative goods as well as distribution. It must be emphasised therefore networks must be structured in such a way to continue to give individual member or group the opportunity to express themselves and retain their identity.

Individuals, groups or institutions look forward to positive result that may bring short and long term benefits from the network. This in itself aids the network to recruit new members because even decision makers now know that investment in cultural activities can yield both short and long term returns which are beneficial to the people and measureable as contributing to the GDP of each country.

In a diversified and multicultural society like Africa, networks also become avenue to create opportunity for better appreciation of each others’ culture as well as opportunity to unite in whatever way you want to look at it.

## **2. Why Funders do or don’t like Networks: Bjorn Maes, Artistic Coordinator Southern Africa, Africalia**

Art and Culture contribute to creating awareness among people, their sustainable development and the establishment of stable societies.

When art and culture flourish, people are concerned with more than simply surviving. After all, these preoccupations involve standards and values, dialogue with other people, the past and future, the way people look at themselves and the world around them.

A carefully considered, proficient cultural action can have a lasting effect on the society, in other words, bring about sustainable human development.

The impacts of arts and culture include social cohesion, building tolerance, opening minds to the world, deepening democracy and creating respect for human rights.

“Call it a clan, call it a network, call it a tribe, call it a family: whatever you call it, whoever you are, you need one” – Jane Howard.

Existing networks include funding networks, artists’ networks and creative industries’ networks.

With globalisation, the world grows smaller (global village) but therefore arguably more intimidating. Humans are social animals. Donors are people. Networks are about people before they are about organisations.

Funders don’t like networks

- a. that are exclusive
- b. that don’t work
- c. that talk too much
- d. that are too formal, rigid and inflexible

Funders do like networks as they

- a. encourage complementarity between partners and their activities,
- b. share knowledge
- c. create a fusion of skills
- d. share responsibility
- e. create a common vision and agenda
- f. represent a broad cross-section of interests

“The world is bigger than my house. Together we can jump further”. This is a possible motto for networks.

With networks, funders perceive greater efficiencies in funding since

- a. there is less paperwork in the north (the network serves a range of interests)
- b. the focus is on the programme rather than on individual projects
- c. the emphasis is on results and outcomes not on partner organisations

Members of networks engage in mutual interests but need to learn to let go of personal agendas in order to see how the network can address their needs when the needs of others in the network are also addressed. Mutual benefits for members are the attraction that networks hold.

“A system is a network of interdependent components that work together to try to accomplish the aim of the system. A system must have an aim. With the aim, there is no system.” – W. Edwards Deming.

A network is a vehicle. It performs well when handled by good “drivers”.

Funding networks:

<http://www.justgiving.com>

<http://www.thefundingnetwork.org.uk>

<http://www.fundersonline.org>  
[www.developmentgateway.org](http://www.developmentgateway.org)

EUCULTURE: <http://ec.europa.eu/culture/eac/index>  
EUROPAID: <http://ec.europa.eu/europaid/index>  
EUDEV: <http://ec.europa.eu/development/index>

<http://www.europe-cares.org>  
<http://www.cerec-network.org>  
<http://www.cte.org.pl>

European artists networks/creative industries networks

Europe/Africa:  
Arterial Network: [www.arterialnetwork.org](http://www.arterialnetwork.org)

Europe:  
Africultures  
Sudplanete.net  
Womex  
UNCTAD  
IETM  
EFA  
Culture Action Europe  
Culturelink

"We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly." – Martin Luther King

### **3. African Networks: Mike van Graan, Head of Secretariat, Arterial Network**

I would like to talk about three networks:  
a. a network that came into being to lobby for post-apartheid South African cultural policies  
b. an artist network that emerged post-apartheid and  
c. an Africa-wide network

#### ***Transition from apartheid SA***

Like all aspects of society, the arts sector was divided along racial lines. It was also divided along ideological lines, geography and disciplines.

With the unbanning of the ANC, the release of Nelson Mandela and the start of negotiations, it was inevitable that arts and culture would be left off the "talks" agenda in the context of other major apartheid legacies.

So, to place arts on the agenda, progressive arts organisations launched the National Arts Coalition. 800 artists, arts administrators, etc gathered at the end of 1992 to launch a year-long process to research international policy and come up with recommendations and to launch a national, democratic organisation to represent civil society and that was not aligned to any political party.

These aims were achieved by the end of 1993 so that when the elections were held in April 1994, the NAC was the one organisation with comprehensive cultural policy proposals. The Ministry appointed the Arts and Culture Task Group (ACTAG) to solicit recommendations for a post-apartheid cultural policy, and inevitably, many of the NAC's leadership served in ACTAG and many of the NAC's proposals were incorporated into the ACTAG Report that formed the basis of the White Paper on Arts, Culture and Heritage adopted in 1996.

This White Paper was thus a significant victory for a civil society network of artists.

## ***Post-apartheid SA***

After 1994, a new Department of Arts and Culture was established, new structures like the National Arts Council were brought into being and nine new provinces were created each with their own support mechanisms for the arts. Having achieved its objectives for an artist-friendly cultural dispensation, the National Arts Coalition was dissolved – a major mistake in retrospect.

While there were new structures, new bureaucrats and great new policies, the policies were poorly implemented and managed so that there was a huge decline in the arts sector leading to the closure of theatres, orchestras, community arts centres, etc. There were no civil society organisations to monitor the management of the implementation of policy.

In this context, the Performing Arts Network of SA (PANSA) was established to represent civil society, at least those active in music, theatre and dance. It played roles on three fronts: challenging and exposing official structures that were corrupt or mismanaging policy and institutions, proposing policy shifts in the performing arts that took cognisance of the changing realities and undertaking a series of projects to serve its members e.g. training in fundraising, marketing, etc.

PANSA – because of its activism – was not popular with government as it challenged its policies and implementation.

The key lesson to learn is that civil society's participation in formulating policy is only the beginning; it is imperative that civil society networks remain vigilant to monitor and help manage the implementation of policies.

## ***Arterial Network***

### *Origins*

The Arterial Network was launched on Goiree Island in March 2007 at a conference funded mainly by European donors – HIVOS, DCCD, Stromme Foundation. The theme was *Vitalising African Cultural Assets* and the conference took place in the context of the growing world creative economy – and Africa's lack of participation in this – and the UNESCO Convention on cultural diversity that encouraged the growth of creative industries in the south.

Delegates from 14 African countries agreed that this would not simply be another talk shop on Africa's limitations, but that it would lead to action. A task team was elected to take forward the recommendations of the conference, with its secretariat based in South Africa.

### *Mission*

Arterial Network is an informal, dynamic network of individuals and institutions working to support the effectiveness and growth of the African arts and culture civil society and to enhance the sustainability of creative industries in Africa.

### *Projects*

The Task Team devised projects in response to needs identified at the Conference, raised funds, and put these projects out to tender for project managers to implement. These projects include

- a. in-service training for arts journalists
- b. a monthly newsletter to disseminate information around the continent
- c. a one-stop website that serves as a directory on the arts in all African countries
- d. collation of research done on African creative economy
- e. training researchers to undertake research into the creative economies of DRC and Nigeria
- f. an arts marketing workshop in Harare for delegates from 9 countries
- g. research on the viability of an African Fund for Arts and Culture

- h. a winter school for delegates from 17 countries on how to build lobbies, advocacy and networks on the continent

### *Structure*

Thus far, the informal structure is run by a Task Team with a secretariat overseeing the day to day activities. There is a biannual continental conference, the next one is planned for 20-21 September just prior to the World Summit.

Delegates at the Winter School strongly recommended formalisation of Arterial Network that would entail national Arterial Networks in each country with regional secretariats in each of the five regions.

### *Membership benefits*

Membership benefits (will) include

- a. access to the information via the monthly newsletter
- b. priority – and free/inexpensive – access to workshops/training
- c. first knowledge of tender opportunities/co-hosting of events

### *Sustainability and funding*

Committed donor partners: HIVOS, Africalia, Stichting Doen, Stromme Foundation, EU funding for 3 years.

### *Key challenges*

- a. varying conditions in countries
- b. identifying and building capacity in each country
- c. political challenges non-conducive to artistic freedoms, arts organisations
- d. sustainability
- e. travel on continent/artists' mobility

### *Conclusion*

There is huge potential for the Network as a civil society player that can achieve and help to shape much in the African creative sector.

### **Key challenges in Euro-African cooperation in networking**

- a. Different levels of expertise, experience and resource-levels between Europe and Africa creating potential tensions, unwarranted expectations.
- b. Difficulties and costs of travelling on the continent.
- c. EU bureaucracy/European donor red tape.
- d. Historical links of various African countries to former colonisers create barriers with countries.
- e. EU governments much more committed to cultural cooperation than African governments.

### **Good and bad practices**

Good practices include sharing of resources, joint projects, mutual respect between partners, leadership allowed within the relevant context even if in conflict with the experience of the other context.

Bad practices include those providing the resources determining the terms, content and nature of projects and partnerships, dependency, lack of accountability for resources provided.

### **Networking Workshop Key Recommendations**

1. Identify existing networks in Africa, in Europe and in the world that could advance the outcomes and strategies of the Euro-Africa campus, and locate them on an accessible website/database.
2. Facilitate communication, networking and partnerships among such networks and database/information agencies to improve synergies and to eliminate resource-consuming overlaps.
3. Invest in the sustainability and growth of existing networks on the African continent – like the Arterial Network – to ensure their effectiveness e.g. support the translation of the Arts in Africa website (currently available in English and French) into Portuguese, Arabic and Swahili.
4. Facilitate networking among festivals on the continent to share resources and artists to maximise benefits and reduce costs.
5. Develop exchanges and mentoring relationships on the continent itself with young leaders from one language group spending 3-12 months in another language area to learn skills, develop networks and improve their language proficiency in order to facilitate greater trans-regional networking.
6. Build national civil society networks (that feed into regional and continental networks) and improve their sustainability prospects by locating them within sympathetic institutions that provide infrastructural support.

### **Opportunities to pursue cooperation after the Campus**

1. Network of information providers and research agencies such as OCPA, sudplanete, Arterial Network, Culturelink.
2. World Summit on Arts and Culture in Johannesburg, September 09 – to advance links between north and south.
3. Arterial Network second biannual conference in September to consolidate networks on the continent.
4. Culturelink's conference in November for research agencies in the field of culture.
5. International Conference on Culture and Development in Ghana in November