

# **Cultural Diplomacy in Africa**

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# 1. Introduction

The growth of cultural diplomacy as a means of engaging in international discourse has become increasingly prevalent in developed countries in the Western World, but it is by no means restricted to these states. In recent years, there have been numerous examples of cultural diplomatic effort exercised by states, corporations and individuals across the African continent. In the last fifty years, this region has undergone numerous political and economic changes. The UNDP commends the region's progress in democratisation, stating that since the independence movements of the 1960s, Africa has the highest number of countries operating under democratic systems. Additionally, before the 2008 economic crisis, the region had substantial growth rates, which moved many countries closer to achieving the Millennium Development Goals set for 2015. By 2008, poverty rates in sub-Saharan Africa had dropped to 46%, which is an improvement considering that this region has one of the highest poverty rates in the world. The global financial crisis has had major impacts across Africa, slowing the rate of poverty decrease and by 2015, the World Bank and the IMF estimate that the poverty rate will be 38%, rather than the previously estimated 36%. This 2% difference translates to 20 million fewer people being lifted out of poverty. Environmental changes also have had a large impact across this region. If the trend in global climate change continues, and temperatures rise an additional two degrees Celsius in sub-Saharan Africa, the UNDP estimates that "an additional 600 million people in the region could face hunger, new epidemics of mosquito-borne diseases as well as additional agricultural losses of up to US\$26 billion by 2060."<sup>1</sup>

Besides these economic and environmental factors, the African continent is host to multiple conflicts. According to the Uppsala University Conflict Data Programme (UCDP), the only African countries not currently experiencing one or more conflicts are Egypt, Benin, Gabon, Zambia, Botswana, Namibia, and Malawi, out of a total of 58 countries.<sup>2</sup> Thus, the African continent is not without a significant number of challenges, but it also is not without numerous positive examples of peace-building programmes and diplomacy, and in particular, cultural diplomacy. Across the African continent governments are embracing the diversity within and across their borders and using it as a means to foster dialogue and various forms of exchanges. The following is an initial assessment of some of these varied cultural diplomacy programmes.

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<sup>1</sup> UNDP for Africa: <http://www.undp.org/africa/>

<sup>2</sup> This number is according to UN statistics and it includes some disputed territories. See <http://unstats.un.org/unsd/methods/m49/m49regin.htm#africa>

## 2. Research Method on Country List

Any actor, from a government official to a common citizen becomes a facilitator of cultural exchange when he/she comes into contact with a person from a different cultural background. The exchange does not have to be large to be profound, as mutual understanding often requires time to develop. It also does not need to be through a specific medium in a specific place, for cultural exchange can take place via a variety of vehicles including arts, sports, literature as well as formal academic discussions and educational exchange programmes.

The aim of this report is to present an overview of cultural diplomacy projects or programmes in ten African countries, representing the four regional blocs of the African continent:

- **North Africa:** Morocco and Egypt represent the CEN-SAD bloc (Community of Sahel-Saharan States)
- **West Africa:** Burkina Faso, Ghana and Nigeria represent the ECOWAS bloc (Economic Community of West African States)
- **East Africa:** Uganda, Tanzania and Kenya represent the EAC bloc (East African Community)
- **South Africa:** Zimbabwe and South Africa represent the SADC bloc (Southern African Development Community)

Countries were chosen for each bloc on their basis of contribution to the field of cultural diplomacy. To aid selection, a pilot study was conducted to gain an understanding of the scope of culturally diplomatic activity within each state. As the selection of countries illustrates, the size of a country's economy is not a precondition for its level of engagement in such activities. Some countries were left out of the selection process due to unstable political conditions and/or conflict. The report focuses primarily on government-initiated, government-funded or government-sponsored projects as it aims to evaluate the extent to which the chosen countries' governments appreciate and invest in aspects of cultural diplomacy. This research will continue to expand the list of cultural diplomacy initiatives as well as continue to review the programmes included below. Thus, the initial findings in this report will continue to be evaluated in subsequent reports.

There were three main limitations to assessing government-initiated or government-funded projects in these countries. First, cultural diplomacy projects that are solely organised and funded by the governments of the selected countries are rare. To accommodate this challenge, the research focus slightly expanded to include projects that were jointly run by the government and another sector. For example, some of the included projects have been organised by the private sector, but receive funding or support from a governmental body.

Second, official websites for ministries of culture as well as for specific projects are often lacking in information. Thus, the depth of information is shallow in some areas, particularly in the funding evaluation for some of the projects. There are certainly many projects that carry out cultural diplomacy activities which proved impossible to research because very little information could be found online.

Finally, the aims of these projects were largely drawn from government statements, not more independent, less politically-motivated sources. The scope of this research did not allow for an independent field assessment and as such, the research needed to rely on the official government positions on these projects as they provided the most consistently available sources of information.

For each country the following points are presented in the report: an overview of cultural policies as well as an outline of current policy challenges for each country; a list of government-initiated or sponsored cultural diplomacy projects or programmes which

ranges between five and ten projects depending on the engagement of each country in cultural activities; an analysis of the cultural diplomacy 'climate' of each country in which the projects and programmes of each country are summarized and evaluated; and finally, a comparative analysis of cultural diplomacy in the four African regions in which trends, similarities and differences will be assessed and discussed.

## 3. North Africa

### 3.1 Egypt: Introduction

From the ancient Pyramids to the Aswan High Dam, Egypt has long held a position as both a historically prominent civilization and a great influence in Middle Eastern and African affairs. Up to the present day, the country has maintained a politically significant presence in the region such as its role in the Arab Spring as well as its regionally powerful diplomatic position regarding Israel. Economically, over the past 30 years, Egypt has embarked on massive reforms following the highly centralized economy of President Nasser, which initially had a very positive effect on the stock market. The plan required heavy subsidization of key industries however, which has creating a heavy budget deficit for the nation, placing greater strain on its already unstable economy. With a stagnant domestic economy and current political upheaval, it is difficult for the state to raise living standards for the average citizen.

In January 2007, the Ministry of Foreign Affairs established the Department of Public Diplomacy. The aim was to create an interactive bond between the Ministry and the public on three levels: local, regional and international. The department concerns itself not only with the activities of the Ministry in political, economic and cultural aspects, but also in the public service field.

Egyptian Public Diplomacy emphasizes the evolving role of the Ministry of Foreign Affairs in the field of public service. It performs this task through three tools: direct meetings with the public, communications through the media, and the internet. Indeed, Egypt has long placed importance on developing an educated diplomatic corps. The Institute for Diplomatic Studies, created by the Ministry of Foreign Affairs in 1966, cultivates young Egyptian diplomats in all areas of the political world, including cultural diplomacy issues.

A major participant of the Middle East region, Egypt also recognizes its deep affiliation with the entire African continent, and sponsors several major cooperative initiatives to maintain these connections. Established in 1981, the Egyptian Fund for Technical Cooperation in Africa aims to contribute to the socio-economic development of other African countries through the transfer and exchange of knowledge, skills and expertise as well as supporting the capacity building efforts of technical and human resources. The Fund offers professional training and exchanges for development experts, and coordinates relief programs throughout the region. The Ministry of Foreign Affairs also recognizes the organisation as pivotal in the implementation of Egyptian foreign policy.

## 3.2 Egypt: Culture Diplomacy Projects

### CULTURAL CENTRE OF EGYPT IN PARIS

#### Project Details

Country: France  
Telephone: +33146337567  
E-mail: [mahmoud.ismail@bureaucultureleg.fr](mailto:mahmoud.ismail@bureaucultureleg.fr)  
Website: [http://www.bureaucultureleg.fr/fr/center\\_history.php](http://www.bureaucultureleg.fr/fr/center_history.php)  
Sponsored by: Egyptian Embassy in Paris

#### Organisation Description

The Cultural Center of Egypt is a branch of the Cultural Bureau of the Egyptian Embassy in Paris. It was founded in 1965. Its first aim was to welcome the Egyptian students in Paris, in a familiar atmosphere by proposing discussions about Egyptian culture around Egyptian dishes and drinks.

Since the 1970's the place was transformed into a real cultural center as we know it today. The cultural center proposes Arab language classes (Egyptian dialect and Official Arab), expositions, concerts, art, cinema, lectures and conferences.

#### Project Description

The Egyptian Cultural Center in Paris proposes information about Egyptian culture and literature to people who want to obtain knowledge about Egypt.

The center possesses a Library in which there are many books in Arabic and French about History, Art, Policy and Religion. Many Egyptian civilizations are represented, such as Egypt of Pharaoh, Copt Egypt, Muslim Egypt and Contemporary Egypt. There is also a very prestigious collection of books from well-known authors such as *Taha Hussein*, *Naguib Mahfouz*, *Alaa Al Aswani* and many others.

It proposes Concerts of well-known and talented young Egyptian musicians, talented artists and Egyptian intellectuals. The Center organises also Arabic Language classes for all levels starting from beginner.

#### Aims of the Project

To promote the Egyptian culture to the French public. The project also aims to promote Egyptian culture to professionals, Arab students and people interested in Pharaoh Studies. The overall aim is to make the Center a mirror of the Egyptian culture in Paris.

#### Relevance as Cultural Diplomacy

This Cultural Center is a very important tool of the Egyptian Cultural Diplomacy on an international level.

There are many other Egyptian cultural centers all around the world. Indeed the Arab Diaspora is really present in France, and as Egypt is a very important country in the Arab scene, so they contribute to spread the Arab culture in France or other western countries.

This initiative is very relevant, as French people are really fond of Egyptian culture. Indeed, Egypt is ranked in the top 3 of the most well-known Arab nations in terms of culture in France. This is evidence that a Cultural Center such this one is a very good tool by which cultural diplomacy can be spread. Furthermore, the new Egyptian Revolution era won't find any difficulty in being represented in such a structure.

## CAIRO OPERA HOUSE: THE NATIONAL CULTURAL CENTRE

### Project Details

Country: Cairo (Egypt)  
Telephone: +202 737 060 3  
E-mail: [info@cairoopera.org](mailto:info@cairoopera.org)  
Website: [http://www.cairoopera.org/arab\\_music.aspx](http://www.cairoopera.org/arab_music.aspx)  
Sponsored by: The Egyptian Ministry of Culture

### Organisation Description

The National Cultural Center is part of the Ministry of Culture of Egypt and serves as an umbrella organization for all the music or dance companies, galleries, museums and the educational programs of the Cairo Opera House. It was established in 1988 with the inauguration of Cairo Opera House. Its Chairman since 1998 is Dr. Abdel-Moneim Kamal, an internationally-renowned ballet dancer. He received the 'Chevalier de l'Ordre des Arts et des Lettres' from the French Minister of Culture and Communication in 2007.

### Project Description

The Cairo Opera House is a cultural landmark renowned for leadership, excellence and imagination. It has carved itself a significant place in the cultural landscape of Egypt and the Middle East. Its mission is to:

- Provide first-class productions of ballet, operatic and symphonic works.
- Encourage cooperation with other opera companies and orchestras.
- Discover and develop the most talented artists in Egypt
- Support learning, innovation and creativity.
- Provide excellent venues, facilities and services to both artists and the audience

### Aims of the Project

Its goal is to promote arts of music and dance and to preserve and renew traditional Arab music. In order to be more than just a place where music and art are performed the National Cultural Centre wants to give space to learning and inspiration, to the exchange of ideas, the respect of a common cultural heritage, and a shared passion for the arts. It encourages interest for music and art in the younger generation by offering ballet, voice or instrumental classes for talented children or youths.

### Relevance as Cultural Diplomacy

This is an effective initiative for the promotion of Arab Art for regional diplomacy. One clear problem however is that the middle class in Egypt is not very well off, and therefore only the elite would be able to access such a Center on a regular basis. However, the Arab spring (and in particular the Egyptian Revolution) has given hope that such a way to spread cultural diplomacy would be available to others outside the Elite class.



## CULTNAT: ETERNAL EGYPT

### Project Details

Country: Egypt  
Telephone: +20 235 343 111 / +20 235 392 929  
Email: None listed  
Website: [www.cultnat.org](http://www.cultnat.org), [www.eternalegypt.org](http://www.eternalegypt.org)  
Sponsored by: Egyptian Ministry of Communications and Information Technology

### Organisation Description

The Egyptian Center for Documentation of Cultural & Natural Heritage (CULTNAT) is affiliated with Bibliotheca Alexandrina, and supported by the Ministry of Communications and Information Technology. The center's aim is to document the tangible and intangible aspects of Egypt's heritage, as well as to increase public awareness of the country's cultural and natural heritage. This is achieved through the extensive use of media and up-to-date information technology, with the involvement of conservation and documentation professionals.

### Project Description

Eternal Egypt is a collaboration project developed by CULTNAT, working in partnership with The Supreme Council of Antiquities and IBM. The idea of the project is to use innovative technologies to create an interactive, multimedia presentation of Egyptian culture and history, and make this experience available to a global audience. Eternal Egypt is basically a website where the descriptions of more than 2000 historical artifacts can be accessed, where virtual tours of famous sites and museums are made available, and where products documenting Egypt's cultural and natural heritage can be purchased. Both written information and audio narrations are made available in Arabic, English and French.

### Aims of the Project

The aim of the project is that anyone with access to the internet will be able to experience high-resolution reconstructions of Egyptian monuments and artefacts in an unprecedented way.

### Relevance as Cultural Diplomacy

Making Egypt's rich and unique heritage available and accessible to everyone on the internet is a form of cultural diplomacy, since the aim of the Eternal Egypt project is to promote national interests as well as provide information about the country and its people's history and culture. Eternal Egypt enables the country to export its culture in a modern, interactive way, as well as attract 'cyber tourism.' The cooperation between the Egyptian government and IBM is also another form of cultural diplomacy, as it requires their successful cooperation in order for the initiative to be successful. With IBM's advanced technology and Egypt's heritage, the combination demonstrates a type of teamwork where all partners agree that the propagation and information availability of Egypt's beautiful culture is the primary focus.

## MISR PUBLIC LIBRARY

### Project Details

Country: Egypt

Telephone: +20 274 9628

Email: info@kibacg

Website: <http://www.mpl.org.eg>

Sponsored by: Egyptian Ministry of Culture in partnership with the Integrated Care Society and Bertelsmann Foundation

### Organisation

#### Description

The MISR Public Library (MPL) in Cairo was founded by the Egyptian Ministry of Culture in partnership with the Integrated Care Society and Bertelsmann Foundation, and inaugurated in 1995 by former Egyptian First Lady Suzanne Mubarak. The MPL was intended to become one of the most important arenas of the nation's cultural scene, and began as an intercultural project between Germany (through the Bertelsmann Foundation) and Egypt.

### Project

#### Description

The MPL is designed to work as both a center for public learning and an arena for inter-Egyptian cultural exchange. The MPL also aims at being one of the leading institutions in Egypt applying and storing information using modern technologies. On the basis of the MPL 'model,' further regional libraries in all Egypt's governorates have now been proposed. MPL is based on the idea that the library is a living organism that interacts with the public, and that it forms part of the foundation of the cultural structure of society.

### Aims of Project

- To encourage representatives of all faiths, ethnicities and social backgrounds to encourage them to develop their reading habits;
- To encourage use of the library as a place for cultural learning and exchange;
- To provide the means for life-long self-education.

### Relevance as Cultural Diplomacy

The MPL is an institution which aims at inviting all groups of Egyptian society to come together and deepen their understanding of their own cultural diversity. It can therefore be understood as an arena for cultural diplomacy.

## PETRIE MUSEUM OF EGYPTIAN ARCHEOLOGY

### Project Details

Country: Egypt  
Telephone: +44 207 679 2884  
Email: [petrie.museum@ucl.ac.uk](mailto:petrie.museum@ucl.ac.uk)  
Website: <http://www.ucl.ac.uk>  
Sponsored by: The Government of Egypt and the University College London

### Organisation

#### Description

The Petrie Museum is attached to the Institute of Archaeology, University College London (UCL), and was organised in collaboration with the Government of Egypt. The Institute offers a wide range of undergraduate and postgraduate courses, including courses on the archaeology of Egypt and Sudan, museum and artefact studies, and conservation. Students use the Petrie Museum and UCL's other collections as part of their coursework, and for research projects. UCL is world-class university keen to encourage applications from all parts of the community in the UK and overseas.

#### Project Description

The Petrie Museum houses an estimated 80,000 objects, making it one of the greatest collections of Egyptian and Sudanese archaeology in the world. It illustrates life in the Nile Valley from prehistory through the time of the pharaohs, the Ptolemaic, Roman and Coptic periods to the Islamic period. It ranks behind only the collections of the Cairo Museum, The British Museum and the Ägyptisches Museum, Berlin in terms of its number of items.

#### Aims of the Project

The overall objective of the Petrie Museum is to maintain the rich cultural heritage of the region and to share the knowledge encapsulated in this heritage with the rest of the world.

#### Relevance as Cultural Diplomacy

The Petrie Museum of Egyptian Archaeology has launched a collections partnership with the Egyptian Educational Centre and Cultural Bureau (EECCB), a part of the Egyptian Embassy in London. Relations between the museum and source communities in Egypt have previously been hampered due to tensions over repatriation, but the museum hopes the partnership will foster cultural diplomacy whilst challenging western interpretations of the collection. Curators at the museum also intend to develop displays in partnership with Fayoum University, which is situated close to where Sir William Petrie carried out much of his excavation work. A 3D imaging tool will allow Fayoum experts to carry out design and interpretation remotely over the internet.

## THE MUBARAK INITIATIVE OF QUALITY EDUCATION FOR AFRICAN FUTURE LEADERS

### Project Details

Country: Egypt  
Telephone: Not listed  
Email: Not listed  
Website: <http://www.mfa.gov.eg>  
Sponsored by: The Government of Egypt

### Organisation

#### Description

The Mubarak Initiative of Quality Education for African Future Leaders is a public diplomacy outreach programme organised by the Egyptian presidency, which provides educational opportunities to students throughout Africa and beyond. Scholarships provide funding for complete college education at many of Egypt's renowned national universities. It is uncertain, however, whether the programme will continue to exist given the current political turmoil of the Arab world, particularly with the resignation of president Hosni Mubarak on the 11<sup>th</sup> of February.

#### Project Description

The initiative is a scholarship programme, which is offered to non-Egyptians who wish to study in Egypt. It targets students with a Senior Certificate with university exemption, obtained less than four years ago at the time of application. The Mubarak Initiative of Quality Education for African Future Leaders is but one example of the many programmes that Egypt offers for aiding and coordinating with African Countries.

#### Aims of Project

- To cultivate young African diplomats in all areas of the political world, including cultural diplomacy issues;
- To facilitate intercultural exchange;
- To provide educational opportunities to students from Africa;
- To train future African young leaders.

#### Relevance as Cultural Diplomacy

Egypt recognizes its deep affiliation with the entire African continent, and sponsors several major cooperative initiatives to maintain these connections. The initiative aims to contribute to the socio-economic development of other African countries, through the transfer and exchange of knowledge, skills and expertise. It also supports the capacity building efforts of technical and human resources. Educational exchange is one of the fundamental ways of facilitating the transfer of knowledge. Furthermore, it prepares young African students for future leadership positions, after being exposed to a relevant education specifically geared towards African solutions to African problems.

## EGYPT CULTURAL WEEK

### Project Details

Country: Egypt  
Telephone: None listed  
Email: None listed  
Website: See websites of respective embassies  
Sponsored by: The Government of Egypt via its various embassies and consulates around the world

### Organisation

#### Description

The Egypt Cultural Week is organised by the Egyptian Government through its embassies and consulates in collaboration with local partners. It is held every year in those countries where Egypt has diplomatic relations. It is an initiative aimed at strengthening relations between Egypt and other countries, and is normally held on the sidelines of, or to coincide with, major local events. The Egyptian cultural week brings with it Egyptian music, poetry and theatre.

### Project

#### Description

Examples of the project contents are as follows: In 2011, Algeria's Egyptian Cultural Week opened on the 4<sup>th</sup> of June with performances by Masar Egbary and poet Zein El-Abedeen. The festival, held at the Islamic Algerian capital Talisman, was aimed at strengthening relations between Egypt and Algeria. In 2008, the activities of an Egyptian Cultural Week were held during the period from the 14<sup>th</sup> to the 18<sup>th</sup> of October in Almaty in Kazakhstan. The Egyptian folkloric dance group "Hourya" performed at the event, in which a number of Egyptian films were also shown. In 2002, an Egyptian cultural week entitled "Waves of the Nile" was held in the Egyptian section of the World Park in Beijing. During the event, visitors were introduced to Egyptian history and culture through words and pictures; the history of China-Egypt cultural exchanges featured heavily.

### Aims of the Project

- To facilitate intercultural exchange;
- To strengthen diplomatic ties;
- To promote tourism.

### Relevance as Cultural Diplomacy

The central aim of the celebrations is to provide opportunities for people to discover their talents and realise the potentials that already exist between the two countries. The Egyptian cultural week was warmly met by the Mauriticians in 2007, particularly as it coincided with the start of the holy month of Ramadan. Within the Arab region, the Egypt Cultural Week has been a source of building Arab solidarity; it also provides an opportunity for symposiums, lectures and panel discussions on topical issues of the day.

### 3.3 Egypt: Analysis

Egypt is known as the land of Pharaohs, and the birthplace of one of the world's first great civilizations. The pyramids, minarets and the River Nile are representative of a country that holds significant tourist appeal. Besides its historical sites, Egypt contains several cosmopolitan cities, and it also plays host to a number of festivals and events throughout the calendar year. Current Egyptian events offer a fascinating combination of cultural and religious celebrations, appealing to both young and old. Egypt is a cultural hub of the Arab world. Egyptian cinema's influence on Arab culture can be equated to the impact of American cinema on the rest of the world, which is why Cairo is often referred to as the "Hollywood" of the Middle East.

Egypt is an integral part of the Arab Spring that has swept across much of North Africa and the Middle East. Hosni Mubarak, Egypt's long serving president was forced out of power through public protests. It remains to be seen how cultural diplomacy will shift in Egypt under a new governance. Egyptian cultural diplomacy has a long and diverse history both within the country and abroad. For instance, the Petrie Museum, attached to UCL's Institute of Archaeology, demonstrates the extent to which Egyptian artefacts continue to inspire present-day museology. Additionally, the annual Egyptian Culture Week is an event organized by Egyptian embassies abroad in collaboration with host governments.

### 3.4 Morocco: Introduction

Morocco is one of the most culturally active countries in the North African region, demonstrated by its broad ethnic and social diversity as well as its significant position between the west and the east. Moroccans descend primarily from Arab-Berber ancestry, but a smaller Jewish community still resides in the country. The rich cultural life of Morocco is primarily manifested in architecture, clothing, handicrafts, traditional music, folklore and gastronomy. These various expressions of culture are commonly celebrated through festivals and various cultural events, under the patronage of the King or in partnership with the Moroccan Ministry of Culture.

The Moroccan government, with ultimate authority in the hands of the King, established the Ministry of Culture in 2006, replacing the earlier Ministry of Cultural Affairs established in 1994. The Ministry of Culture has the mandate and mission to protect Moroccan national cultural heritage, to promote Moroccan culture and to establish relations with cultural institutions in Morocco and abroad. Cultural tourism has become an increasingly important part of the Moroccan economy and aimed to attract 10 million tourists in 2010, a mission reflected in the recently presented vision of the Moroccan Ministry of Tourism and Handicraft 'Vision 2010.' The objectives of this vision include the preservation and enhancement of Moroccan cultural heritage, to utilize the rich cultural diversity in the Moroccan society, as to promote the sustainability of Moroccan cultural tourism for generations to come.

Even though cultural tourism is a growing source of income for the Moroccan economy, cultural and inter-cultural activities promoted by the Moroccan government are challenged by a lack of funding for the Ministry of Culture, whose budget constitutes just 0.28% of the total national budget. The general lack of official information sources about Moroccan culture and cultural activities is another challenge facing the success of cultural diplomacy activities in Morocco. Furthermore, even though Moroccan society has become increasingly open and tolerant towards various minority groups, cultural activists increasingly draw attention to the apparent invisibility of Berber and Jewish culture within Morocco.

The Moroccan examples of cultural diplomacy projects presented in this report focus mainly on government-sponsored activities that were initiated or organised in recent years. Furthermore, it is important to note that the protests of the Arab Spring of 2011 affected Moroccan society, something that may impinge on recent cultural diplomacy activities undertaken by the Moroccan government.

## 3.5 Morocco: Culture Diplomacy Projects

### FOLKLORE MUSIC FESTIVAL

#### Project Details

Country: Morocco  
Telephone: +212 524 313572  
Email: [agamarrakech@yahoo.fr](mailto:agamarrakech@yahoo.fr)  
Website: <http://www.associationlegrandatlas.com/Index.php>  
Sponsored by: The Kingdom of Morocco Office of Tourism as well as other institutions and Organisations (see below)

#### Organisation Description

The festival is organised in cooperation with many institutions from both the public and the private sector; such as the 'Foundation of Banque populaire'. The Office of Tourism has also been heavily involved in the organisation, and since 1999 an associations such as 'Le Grand Atlas', the CRT (Centre régional du tourisme), and the ONMT(Office nationale marocain de tourisme) have all been closely involved in organisation.

The association of "Le Grand Atlas" is now the main organiser of the festival. It is the first and largest regional not-for-profit association, created by decree number 2.88.286 on the 13th of April 1985 in the city of Marrakesh. The members of this association come from different sectors; such as scientific, technical, administrative, legal, and entrepreneurial.

The Association has set itself a number of goals to achieve. Among them is the realisation and implementation of numerous cultural, social, and economic plans. On the one hand the association aims to maintain contacts with everyone who is interested in the development of the city of Marrakech and the region of Marrakesh Tansift El Haouz so as to consolidate and encourage their efforts. On the other hand it facilitates the creation of new partnerships with associations in both national and international spheres which have the same goals. Since its creation, the association has greatly influenced the economic, social and cultural development of the region of Marrakesh in particular and that of Morocco in general.

#### Project Description

The festival of popular arts was created in 1956 by the King Mohamed V, and celebrated its 46th anniversary on the 29th June 2011. The festival brings together many groups from different regions in Morocco and outside the country. During seven days, each group performs its piece of art in different places in the city of Marrakech, which provides a number of both historical and contemporary settings. The project includes a performance of the traditional music of Morocco in different places of the City of Marrakesh, and the Performance of traditional music of other foreign countries

#### Aims of the Project

The aim of the festival is primarily to highlight the Moroccan cultural heritage, and also to ensure its promotion worldwide.

#### Relevance as Cultural Diplomacy

This project is a good example of cultural diplomacy in Morocco as it helps to promote the Moroccan culture and traditions abroad. Moreover the festival opens dialogue between cultures, civilisations and religions by inviting other musical groups from different countries around the world. It also attracts foreign visitors from many countries.



## INTERNATIONAL FILM FESTIVAL OF MARRAKECH (FIFM)

### Project Details

Country: Morocco

Telephone: + 212 52443 24 93/94

Email: [ffifm@lafondation.ma](mailto:ffifm@lafondation.ma)

Website: [www.lafondation.info](http://www.lafondation.info)

Sponsored by: The Government of the Kingdom of Morocco and private donors

### Organisation Description

The International Film Festival Foundation in cooperation with other ministries and companies from different fields (telecommunications, automobile industry and media corporations). The foundation of the International Film Festival of Marrakech was brought about by the King Mohammed VI and established under the presidency of his brother Prince Moulay Rachid. The main functions of this foundation are the organisation of the festival and help in the development of the cinematographic art and industry in Morocco. This support is provided by giving the Moroccan actors and producers the opportunity to get in touch with many leading figures of the international cinema industry.

### Project Description

The International Film Festival of Marrakech is the biggest event specifically devoted to the Moroccan cinema. It was created in 2000 under the patronage of the Prince Moulay Rachid. The festival runs a jury, which is composed of writers, actors and other national and international personalities, who judge and reward the best Moroccan and foreign short films and actors.

The projection of some films in public places in the city of Marrakech. Some social activities in cooperation with other ministries such as a cooperation with the Ministry of Health.

### Aims of the Project

The international film festival of Marrakech aims to bring people from all around the world together to share their experiments and present their work. It is also considered as a major annual event highlighting the values of openness and tolerance and a space of encounters and dialogue among various artistic and cultural trends.

### Relevance as Cultural Diplomacy

Film is a key vehicle for dialogue and the sharing of information. This is enhanced when the films are screened in public spaces and therefore the films have a potential to reach a greater variety of people.

## LE RAID DES MAROCAINS DU MONDE

### Project Details

Country: Morocco

Telephone: +212 537 737 573

Email: [info@mcmre.gov.ma](mailto:info@mcmre.gov.ma)

Website: <http://www.marocainsdumonde.gov.ma/>

Sponsored by: The Ministry in Charge of the Moroccan Community Residing Abroad

### Organisation Description

Le Raid des Marocains du Monde is organised by the the Ministry in Charge of the Moroccan Community Residing Abroad. This governmental department organises various social and cultural events, and assists Moroccans in administrative matters relating to trade and investment.

### Project Description

The 'Raid' is an annual event comprising a 2000km journey through various cultural attractions, finishing in a different Moroccan city each year. 2011 marked the 6<sup>th</sup> anniversary of the project, and took place from the 4<sup>th</sup> to the 9<sup>th</sup> of August. The 'Raid' journeyed through 11 cities, from the north to the south of the country, during which time the participants were re-introduced to the country's ancient cultural diversity, as well as any new projects introduced by the King Mohammed VI. The journey also served to highlight potential investment opportunities to the participants.

Additional activities of the 'Raid' included conferences and discussion meetings with members of public and private sector companies, the distribution of educational resources and financial aid, and the provision of medical help by foreign doctors and dentists to local people.

### Aims of the Project

The central aim of the project is to reinforce relations between Moroccan citizens and the diaspora, as well as promoting Morocco's rich cultural and geographic diversity. In addition, the project serves to highlight investment opportunities for Moroccan diaspora, develop trade links, and ultimately improve Morocco's international position.

### Relevance as Cultural Diplomacy

This project paves the way for dialogue and exchange between the diaspora and Moroccans living at home, forging ties of friendship, commerce and culture.

## FESTIVAL MAWAZIN: RHYTHMS OF THE WORLD

### Project Details

Country: Morocco

Telephone: +212 537 776 063

Email: via website: <http://www.festivalmawazine.ma/en/contact.html>

Website: <http://www.festivalmawazine.ma/en/>

Sponsored by: The government of the Kingdom of Morocco and numerous private sponsors

### Organisation Description

The association "Maroc Cultures" is a non-governmental organization created in Rabat in October 2001. The aim of the association is to organise and provide the population of the region of Rabat-Sale-Zemmor-Zaer with highly professional cultural events, the most important of which is the Festival of Mawazin.

### Project Description

The Festival of Mawazin takes place every year in May, and transforms Rabat to a large-scale music venue. Artists from five continents gather to celebrate the diversity of Moroccan culture, playing a selection of Arab and world music. The festival constitutes a number of different activities, such as concerts, street shows, workshops and exhibitions.

### Aims of the Project

The project aims to gather people from all over the world to engage in cultural exchange via music. It also provides an opportunity for the creation of new kinds of music, performed by groups from different cultures and musical backgrounds. These activities are designed ultimately to promote Rabat as a city of culture, and Morocco as a country of tolerance.

### Relevance as Cultural Diplomacy

This festival is a strong example of cultural diplomacy because it opens a dialogue between cultures. Artists coming from different backgrounds, with different sensibilities collaborate to produce innovative artistic creations and positive memories for all those involved. Such cooperation serves to demonstrate tolerance, understanding and openness.

# TANGIER INTERNATIONAL MUSIC FESTIVAL

## Project Details

Country: Morocco  
Telephone: +212 539 939 146  
Email: [tangeregion05@yahoo.fr](mailto:tangeregion05@yahoo.fr)  
Website: [www.atrac.ma](http://www.atrac.ma)  
Sponsored by: Association Tangier Region Action Culturelle

## Organisation Description

The Tangier International Music Festival is organised by ATRAC – Association Tangier Region Action Culturelle. ATRAC was founded in 2003 in partnership with the Moroccan Government, with the aim of enhancing the socio-economic and cultural life of the city of Tangier. The organisation also aims at create links between various cultures both within Morocco and abroad.

## Project Description

The 10<sup>th</sup> Tangier International Music Festival was arranged in partnership with ATRAC and the Moroccan Ministry of Culture between June 10<sup>th</sup> and July 4<sup>th</sup> 2010. The festival was conducted under the theme "the Night of the Mediterranean," and was aimed at bringing together musicians from all over the region. Over a period of five nights, musicians from Morocco, France, Iran and India offered the audience a 'musical odyssey,' taking it ,from Maghreb to Iran, Lebanon, Mali, and through Andalusia.'

A variety of additional events were conducted to enhance the intercultural exchange between artists and audience, within the framework of the festival. These took the form of photo exhibitions, a space dedicated to the young regional music scene, and musical film screenings in partnership with the Cinémathèque de Tangier.

## Aims of the Project

The main objective of the Tangier International Music Festival is to bring together audience and musicians under the banner of the meeting, exchange and interaction of people and cultures.

## Relevance as Cultural Diplomacy

The 10<sup>th</sup> edition of the Tangier International Music Festival shows how a particular city can employ the medium of music to enhance its intercultural ties with other communities and cultures. Thus, the festival offers a meeting ground for people as well as cultures, and in doing so makes an important contribution to the culturally diplomatic activities of Morocco.

# THE MOROCCAN-AMERICAN COMMISSION FOR EDUCATIONAL AND CULTURAL EXCHANGE (MACECE)

## Project Details

Country: Morocco/United States

Telephone: +212 537 764 109

Email: [info@macece.ma](mailto:info@macece.ma)

Website: <http://www.macece.org/>

Sponsored by: Moroccan-American Commission for Educational and Cultural Exchange as well as the governments of the Kingdom of Morocco and the U.S.

## Organisation Description

Since 1982 the Moroccan-American Commission for Educational and Cultural Exchange (MACECE) has been facilitating academic and cultural exchanges through awarding study grants to Moroccan and American citizens. The MACECE is a result of a bilateral agreement between the Kingdom of Morocco and the United States of America, leading to the formation of the commission. The organisation is managed by a bi-national board of commissioners, appointed by the Moroccan Minister of Foreign Affairs and the American Ambassador to Morocco. The MACECE is primarily funded by the governments of the two countries. Since 1992 the Moroccan government has contributed \$1m annually, which makes up about 70% of the Commission's annual budget. The Commission also receives funding from private companies, adding up to around \$1m over the years. The MACECE works in collaboration with the J. William Fulbright Foreign Scholarship Board, the Bureau of Educational and Cultural Affairs (U.S. Department of State), the Council for the International Exchange of Scholars (CIES), the Institute of International Education (IIE) and AMIDEAST.

## Project Description

MACECE awards study grants for Moroccan and American citizens. Moroccan citizens can apply for four different grants depending on their degree of education: the Fulbright Study Grant, for Moroccan citizens enrolled in the first year of a Masters program; the Fulbright Joint Supervision Grant, for Moroccan citizens enrolled in a doctoral program at a Moroccan university; the Post-Doctoral Research Grant, for Moroccan citizens that hold a Ph.D., and; the FLTA Programs, that give Moroccan teachers the opportunity to teach Arabic in a U.S university. Citizens of the United States can apply for two grants; the Fulbright Study Grant, for students who are recent graduates or enrolled in a graduate program and; Senior Scholars for American researchers or lecturers.

## Aims of the Project

- To promote 'the spirit of traditional friendship' between the peoples of Morocco and the U.S. through the facilitation of educational and cultural exchange.
- To deepen and withhold the old bilateral relations between the Kingdom of Morocco and the United States of America.
- To foster enhanced mutual understanding between the people of Morocco and the U.S.

## Relevance as Cultural Diplomacy

The aim of the MACECE to promote friendly relations between people and cultures of two nations through educational and cultural exchange is a representative example of how cultural diplomacy can be facilitated through the academic sector.

## THE 12<sup>TH</sup> FESTIVAL OF MEKNÉS VOLUBILIS

### Project Details

Country: Morocco  
Telephone: (+212) 537 209 494  
Email: None listed  
Website: <http://www.minculture.gov.ma>  
Sponsored by: The Moroccan Ministry of Culture

### Organisation Description

The Festival of Meknés Volubilis is organised annually by the Moroccan Ministry of Culture in partnership with the Meknés region in the northern part of Morocco. The 12<sup>th</sup> festival to date was held between the 15<sup>th</sup> and 20<sup>th</sup> of July 2011. In recent years the festival has become increasingly international in scope, inviting over a hundred Moroccan and foreign musicians and artists. Countries represented in 2011 were, amongst others: France, Spain, Chile, Poland, Senegal, Cote d'Ivoire, Jordan, India, Georgia, Korea, Egypt, England and Algeria.

### Project Description

Throughout the week, participating artists treat a large and diverse audience to both modern and traditional musical genres from all over the world. Alongside these performances, a varied cultural program is offered including various film screenings and dance performances. Workshops are also held focusing on musical fusion, and specifically on enabling local youth groups to take ownership of urban public spaces in the outskirts of Meknés. The festival of 2011 also focused on strengthening Moroccan-Spanish relations through the promotion of mutual understanding of their common historical and cultural heritage.

### Aims of the Project

- To work as an invitation for travel and discovery, targeting a local as well as an international audience;
- To serve as a vehicle for the preservation and enhancement of cultural heritage;
- To strengthen intercultural ties, tolerance and friendship between cultures and people.

### Relevance as Cultural Diplomacy

The Festival of Meknés Volubilis is an excellent example of cultural diplomacy as it facilitates the spread of traditional and contemporary Moroccan culture as well bringing the international music scene to Morocco. Thus, the festival creates a meeting point for not only musicians, but also for different cultures and in so doing paves the way for enhanced mutual understanding between people from all over the world through the medium of music.

## CASABLANCA INTERNATIONAL ART FAIR

### Project Details

Country: Morocco

Telephone: (+212) 661 730 662

Email: moncef.everycome@gmail.com

Website: www.casafiart.com

Sponsored by: EveryCom, Moroccan Ministry of Culture, Office des Foires et Expositions de Casablanca (OFEC), the Attijarlwafa Bank, Public Events and I HB Art Media

### Organisation

#### Description

The International Art Fair in Casablanca was first held in 2010, and serves as an intercultural art forum to allow art galleries, artists, art scholars, art students, collectors etc. from all over the world to meet and connect, with the aim of making creative and artistic work available to everyone. The event is organised by EveryCom, a Moroccan event marketing agency that specializes in artistic and cultural mediation, in collaboration with the Moroccan Ministry of Culture, Office des Foires et Expositions de Casablanca (OFEC), the Attijarlwafa Bank, Public Events and I HB Art Media. The art fair was developed from the idea that art can be used as a tool for overcoming cultural tensions, and that art both has an inherent creative, as well as socio-cultural dimension. The art fair embraces the notion of cultural diversity and dialogue, and regards itself as a bridge-builder and venue for inter-cultural discussion and debate.

### Project

#### Description

The upcoming fair will take place between the 3<sup>rd</sup> and 10<sup>th</sup> of December 2011, at the Forum for Future in Casablanca. This particular fair is arranged under the theme "Art for Dialogue" and will bring together over 150 exhibitors from Morocco and abroad. Alongside the art exhibitions, children's workshops, art projections, videoconferences, exhibitions of art

publications and guided tours will be arranged. The fair is set to target over 20,000 Moroccan and foreign visitors, in particular art enthusiasts, artists, art critics, journalists, collectors and students. According to its commissioner, Moncef Andaloussi, the Casablanca International Art Fair has been successful in its mission to promote the development of visual art in a spirit of openness, reunion and exchange, viewing contemporary art as a window to other cultures and civilizations.

### Aims of the Project

- To bring together Moroccan and foreign art actors, allowing both professionals and amateurs to make contact with each other.
- To encourage the promotion of domestic and foreign art works and support the development for artistic activity.
- To participate in the enhancement of artistic heritage.
- To strengthen the interactive links between artists and the public, and to further develop networks of artistic and cultural mediation.
- To strive towards the creation of an intercultural crossroads.

### Relevance as Cultural Diplomacy

In its use of an art exhibition as a vehicle for creating inter-cultural mediation, the Casablanca Art Fair works as a melting pot for the exchange of ideas, cultural heritage and various artistic expressions. The fair targets a large audience from many cultural as well as professional

backgrounds, widening its scope as a vehicle for cultural diplomacy.



## FOUNDATION ESPIRIT DE FES (THE SPIRIT OF FEZ FOUNDATION)

### Project Details

Country: Morocco

Telephone: +212 535 740 535

Email: [contact@fesfestival.com](mailto:contact@fesfestival.com)

Website: [www.espritdefes.com](http://www.espritdefes.com)

Sponsored by: The Spirit of Fez Foundation, The Moroccan Ministry for Tourism, Ambassade de France au Maroc, Attijariwafa Bank and BMCE Bank, the Caisse de Depot et de Geston, Embajada de España Rabat, Accor, Instituto Italiano de Cultura Marocco, SagatOur, PosteMaroc and Toyota

### Organisation

#### Description

The Spirit of Fez Foundation is a non-profit organisation founded in September of 2005, with the aim of contributing to the initiation and support of any activity, programme or event that will promote the city of Fez as a centre for inter-cultural dialogue between civilizations. The foundation works in partnership with: The Moroccan Ministry for Tourism, Ambassade de France au Maroc, Attijariwafa Bank and BMCE Bank. Additionally the foundation is sponsored by the Caisse de Depot et de Geston, Embajada de España Rabat, Accor, Instituto Italiano de Cultura Marocco, SagatOur, PosteMaroc and Toyota. The foundation is built on the viewpoint that the city of Fez has the opportunity to use cultural exchange and cultural tourism as an engine of sustainable development and dialogue. Another objective of the foundation is to contribute to teaching or training in cultural- and project management, diplomacy and intercultural governance, either directly or in partnership with schools or other training institutions.

#### Project Description

The Spirit of Fez Foundation organizes several music festivals annually, most notably the Fez Festival of World Sacred Music and the Fez Jazz in Riad Festival. These festivals gather both musicians and audiences from various cultural and religious backgrounds, in a bid to encourage Muslims, Christians and Jews to act together for brotherhood and peace.

In addition to music festivals, the Spirit of Fez Foundation supports other artistic and scientific projects, such as the Festival of Amazigh Culture and the Festival of Culinary Arts. As an example, the Foundation states that the Festival of Culinary Arts is a great example of how Moroccan cuisine can enable the audience to build bridges through the tool of ,traditional stoves in Fez.'

The Spirit of Fez Foundation organizes various annual forums and conferences, for example The Forum of Fez on the Alliance of Civilization and Cultural Diversity and the Forum of Fez on the Mediterranean Union. In the execution of these programmes, the Foundation invites both local and international academics and researchers with the aim of enlightening the public on the issues of plurality and identity in Morocco, as well as issues of cultural heritage. As a result of these forums and conferences, relevant publications are distributed in Arabic, English and French

#### Aims of the Project

To promote inter-cultural dialogue through a variety of vehicles such as the culinary arts and music.

Relevance as Cultural  
Diplomacy

In its mission to promote the city of Fez as a center for peace, dialogue and intercultural understanding, the Spirit of Fez Foundation exemplifies how a region can contribute to Cultural Diplomacy on a local level. Furthermore, since the Foundation attempts to enable intra-cultural dialogue, it works as a Moroccan contribution to the peaceful understanding of diversity and pluralism.

### 3.6 Morocco: Analysis

There are various general trends in cultural diplomacy projects and activities initiated by, or in partnership with, the Moroccan government. For example, as a moderate Arab state, Morocco maintains close relations with both Europe and the United States, and remains one of America's oldest and closest allies. As the MACECE project demonstrates, this is mirrored in Moroccan initiatives for inter-cultural exchange, focused on strengthening the diplomatic and economic ties between Morocco and the United States, or between Morocco and countries of the European Union. These kinds of projects and programmes contribute to the field of cultural diplomacy in, for example the deepening of mutual understanding between Arab and American people and societies, as well as building bridges between Islam and Christianity. It would perhaps be of equal or greater benefit, however, if similar inter-cultural exchange programmes between Morocco and its African neighbors were to take place.

Although it focuses solely on Moroccan-American exchange, the MACECE is one of the more successful cultural diplomacy projects initiated by the Moroccan government. Focusing on the academic sector, the programme has been offering cultural exchange opportunities for scholars for nearly 30 years. The MACECE programme also is a true Moroccan initiative as a greater portion of the funding comes from Morocco and not the United States.

The undertaking of various festivals and cultural events is another cultural diplomacy trend evident in the Moroccan case. These events can be said to contribute to cultural diplomacy, since they gather together artists as well as audiences from all over the world, thus creating a forum for intercultural dialogue. These festivals and events should not solely be regarded as mechanisms for cultural diplomacy, however, as they also play a crucial part in the attraction of tourism to the country and thus act as a mechanism for national income. As cultural tourism has become an increasingly important contributor to the Moroccan economy, it is not surprising to note that these projects are financed by, or in partnership with the Moroccan government. In combining cultural tourism with other aims, the Spirit of Fez Foundation can be regarded as a successful example of the intertwining of these two aspects.

For government-sponsored cultural diplomacy projects to achieve a higher degree of success in Morocco, increased national funding is necessary. Currently, not one of the projects presented in this report is solely funded by the Moroccan government. Projects are more commonly sponsored by foreign countries and/or by private companies. Thus, a crucial aspect for cultural diplomacy in Morocco for coming years is an increase in spending on the Moroccan Ministry of Culture, as well as further developing cultural policy dealing with these matters.

## 4. West Africa

### 4.1 Burkina Faso: Introduction

Burkina Faso is a former French colony which became independent in 1960. The country has a rich cultural tradition, as demonstrated through the medium of storytelling, music, dance, art and religious ceremonies within the country's society. Such cultural activities serve to express the common history of the population, and encourage social cohesion amongst its sixty ethnic groups. A number of different festivals are organised on an annual basis, the highlight of which is the biennial Pan African Film Festival (FESPACO), which has been held in the capital, Ouagadougou since 1965. Burkina Faso is among the few countries of the African continent that have drawn a great deal of attention on account of their cultural diplomatic initiatives. Cultural affairs are managed by the Ministry of Culture, Arts and Tourism, which promotes activities such as music, film, sport and crafts. The Ministry comprises ten central departments and thirteen local departments alongside attached services such as state companies and state public administrative institutions. Burkina Faso has operated successive cultural policies; however these have largely depended on foreign funding, principally through France but also through the European Commission. On the whole, the Burkina Faso state is more involved in logistical development and handling infrastructure issues rather than direct funding.

The large amount of foreign investment has been the subject of some debate. In a paper examining the education system in Burkina Faso, Dr. Touorouzou equates the influx of international funding in Burkina Faso to "new wine in old bottles."<sup>3</sup> The continued use of French (rather than the regional languages of Mōoré or Dioula) as a medium of instruction has raised questions of whether the current system is fostering education that is somewhat removed from indigenous knowledge and whether or not this is desirable.

Cultural diplomacy in Burkina Faso manifests in various ways, but these various initiatives can be summarized as having three main objectives: First, cultural diplomacy promotes the interaction of all Burkinabe ethnic groups, and the undertaking of cultural and artistic activities; second, it develops an opportunity for social integration of foreigners living in the country by creating a common forum; and third, it

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<sup>3</sup> Dr. Touorouzou's paper "When private forces go poaching in the public orchard: Whither the 'public' in Education in Burkina-Faso and the USA?" can be accessed through the Journal for Critical Education Policy Studies (October 2005): <http://www.jceps.com/index.php?pageID=article&articleID=53>

reinforces inter-African, as well as international, cooperation. Generally, activities involve music and dance, and take place during or after pastoral activities or religious ceremonies such as births, deaths and initiations of tribal chiefs. In cities, cultural activities can be smaller events such as dances, stage performances, cinematographic concerts and projections, or larger events of a national or international scale. These activities often are organised annually or every two years, by both the state and the private sector.

The below will analyse six individual culturally diplomatic activities driven by the public sector either on its own or in partnership with other private sector activities, both inside and outside Burkina Faso.

## 4.2 Burkina Faso: Cultural Diplomacy Projects

### JAZZ IN OUAGA

#### Project Details

Country: Burkina Faso  
Telephone: +226 356 005 / +226 644 674 / +226 340 707  
Email: jazz\_ouaga@yahoo.fr  
Website: <http://jazz.zcp.bf>  
Sponsored by: The Burkinabe Ministry of Culture, Tourism and Communication

#### Organisation

##### Description

The Jazz in Ouaga Association was founded in 1992 by a group of jazz enthusiasts, and its events are organised in partnership with, among others, the Burkinabe Ministry of Culture, Tourism and Communication. The association aims to promote jazz culture, a musical genre with strong African origins. To this end, the Jazz in Ouaga Association holds of a yearly festival in Burkina Faso's capital, Ouagadougou (from where it derives part of its name,) as well as touring the region.

#### Project

##### Description

The Jazz in Ouaga festival is a culturally diplomatic event, which aims to bring the people of Burkina Faso together through music. In 2005 the festival strove to highlight the topic of unity through its theme, "Jazz and World Music: Ways of Integrating People." The project is currently becoming more regional in nature, but has been centred in Ougadougou on account of the city's musical resources and its wealth of expertise. Once decentralized, Jazz Ouaga will provide a 'framework of expression' for artists to perform at a local level, whilst assisting local authorities in their development of cultural policies.

#### Aims of the Project

- To hold an annual jazz festival to promote jazz and world music;
- To increase the culture of jazz among the Burkinabe public through the undertaking of conferences, exhibitions and video sessions;
- To contribute to the training of musicians in Burkina Faso through the promotion of musical diversity.

#### Relevance as Cultural Diplomacy

Jazz in Ouaga encourages central and local authorities to develop cultural policy by providing them with a vehicle for musical expression. The success of the initiative has resulted in its spreading to other cities such as Bobo-Dioulasso, Ouahigouya Koudougou, Dano and Gaoua.

## PAN-AFRICAN FILM AND TELEVISION FESTIVAL OF OUAGADOUGOU

### Project Details

Country: Burkina Faso  
Telephone: +226 508 370 / +226 503 083 71  
Email: sg@fespaco.bf  
Website: www.fespaco.bf  
Sponsored by: The Government of Burkina Faso

### Organisation

#### Description

Founded in 1969 by among others, former cultural minister of Burkina Faso, Alimata Salambere, the Pan-African Film and Television Festival of Ouagadougou (FESPACO) has evolved into an internationally recognized and respected event, not only on the African continent but also the world at large. FESPACO became an institution by governmental decree on January 7th, 1972 and is now a public competition held under the patronage of Burkina Faso's Minister of Culture, Tourism and Communication, Filippe Savadogo. Its main award is the "Étalon de Yennenga"

(Stallion of Yennenga), named with reference to the legendary founder of the Mossi empire, the largest ethnic group in Burkina Faso. Up to this date, Burkina Faso has contributed to the event through a 500,000 FCFA investment, complete with security, location, logistics, ceremony and staff management. Overall, the Burkina Faso government provides 65-70% of the festival organisation.

### Project

#### Description

The festival is the biggest regular cultural event on the African continent, and starts two weeks after the last Saturday of February with the opening night in the national stadium, Stade du 4-Août. The festival is for African film industry professionals, offering them the chance to establish working relationships, exchange ideas and to promote their work. Since FESPACO's founding, the festival has attracted visitors from across the continent and beyond with the aim to contribute to the expansion and development of African cinema as means of expression, education and awareness-raising.

### Aims of the Project

- To enable contacts and exchange between film and audiovisual professionals of Africa;
- To contribute to the expansion and development of African cinema as a means of expression, education and awareness-raising;
- To promote non-profit screenings in rural areas, in collaboration with non-governmental organisations or associations in schools and other public or private institutions.

### Relevance as Cultural Diplomacy

FESPACO has partnered with several institutions, such as UNICEF to create a framework for child-related issues. In its objective to work closely with African film heritage, the partners are also considering a stronger partnership with the first film industry umbrella organisation in Africa, Nollywood. Such an association has significant potential to bridge cultures and promote pan-Africanism.

## SALON INTERNATIONAL DE L'ARTISANAT DE OUAGADOUGOU (SIAO)

### Project Details

Country: Burkina Faso

Telephone: +226 503 732 56

Email: sgp@siao.bf

Website: www.siao.bf

Sponsored by: The National Board of Foreign Trade (ONAC) and the Chamber of Commerce of

Burkina Faso

### Organisation

#### Description

The International Arts and Crafts Show of Ouagadougou is organised by the National Board of Foreign Trade (ONAC) and the Chamber of Commerce of Burkina Faso to help increase the activities of craftsmen and enable them to establish business contacts. Since 1989, Burkina Faso has been striving to offer Africa a channel to improve the knowledge and artistry of its craftsmen. SIAO can act as a springboard for artisans who distribute their products on both the local and international market.

### Project

#### Description

Over the years SIAO has established itself as a veritable showcase of African crafts. Since its inception the trade show has improved its services for professional visitors; conferences, workshops, and specialized exhibitions are set up in order to allow for easy interaction between craftsmen and buyers. Among the major products displayed during each SIAO are the Calabash art products, jewelry products, bronze and iron products, textiles and apparel, musical instruments, toys, leather products, furniture, painting and batiks, pottery and ceramics, recycled crafts, as well as stone and wood sculpture.

### Aims of the Project

- To provide a forum for the sale of African handicrafts;
- To create and expand craftsmen's own reference framework through training and education;
- To promote cultural heritage value;
- To contribute to the economic, social and cultural balance of Burkina Faso through the promotion of handicrafts.

### Relevance as Cultural

#### Diplomacy

The SIAO notes how the International Art and Craft Fair of Ouagadougou an easy way to disseminate and expand African handicraft as a means of expression and culture.

Furthermore, working as a vehicle for artisans to promote their products on a local as well as an international market, the SIAO contributes to cultural exchange within Burkina Faso and beyond.



## NATIONAL CULTURE WEEK OF BURKINA FASO

### Project Details

Country: Burkina Faso

Telephone: +226 209 727 79

Email: Not listed

Website: <http://www.snc.gov.bf/index.htm>

Sponsored by: The Burkina Faso Ministry of Culture, Tourism and Communication

### Organisation

#### Description

The National Cultural Week is organised by the Ministry of Culture, Tourism and Communication. The event brings together artists and performers representing many different areas of art and expertise from around the country. The National Week of Culture was founded in 1983. It was originally intended to take place annually, but due to financial constraints, it now takes place every two years.

### Project

#### Description

The National Culture Week of Burkina Faso, or *La Semaine Nationale de la Culture (SNC)*, is a huge cultural event in Burkina Faso. Every two years it takes place in Bobo Dioulasso, the second-largest city in the country. The event promotes Burkinabé culture and activities include musical and dance performances as well as literary, culinary and sporting competitions.

### Aims of the Project

- To allow for the meeting of all Burkinabe ethnic groups;
- To promote Burkinabe cultural and artistic activities;
- To foster social integration for other nationalities living in the country, by creating a common forum;
- To reinforce inter-African and international cooperation;
- Placing culture at the heart of development issues.

### Relevance as Cultural Diplomacy

Burkina Faso has sixty different cultural communities. Thus, facilitating exchanges and dialogue between these communities is necessary for maintaining peaceful unity in such a diverse nation. The SNC provides a framework through which these communities can unite in one place and have immediate contact with people and other cultural traditions that otherwise would not be so accessible.

## TOUR DU FASO

### Project Details

Country: Burkina Faso

Telephone: None listed

Email: None listed

Website: [www.tourdufaso.bf](http://www.tourdufaso.bf)

Sponsored by: The Amaury Sports Organisation, the Burkina Ministry for Sports, and the Burkina

Cycling Federation

### Organisation

#### Description

Since its launch in October 1987, the Tour du Faso has become the most important cycling race on the African continent. The race is organised by the Amaury Sports Organisation (ASO, also responsible for organizing the Tour de France), the Burkina Ministry for Sports and the Burkina Cycling Federation. Since 2001, ASO has been committed to the Tour du Faso, by providing know-how, equipment and personnel for the implementation of this major event.

### Project

#### Description

Since its inception, the race has expanded to a point where it is now state-wide, leading the riders on a 1300km, ten stage route through Burkina Faso. Competitors comprise nine teams from Africa and five from Europe, with the race being based on the Tour du France model. However, due to its special conditions, the Tour du Faso is far more than just a copy of the original European; from 1987 to 1998 it was reserved purely for amateurs, and since 2005, it has been organised as an event on the UCI Africa Tour.

### Aims of the Project

- To bring together African and European cyclists in competition;
- To share knowledge between the A.S.O. and the Burkinabe organizers;
- To promote high-quality competition, that honours the values embedded in sports ethics, which will stand the test of time.

### Relevance as Cultural

#### Diplomacy

It is certain that the organisation of the Tour du Faso plays a part in the promotion of cycling (and development in general) as a sport in both Burkina Faso and the whole African continent. The event draws worldwide attention, creating a positive atmosphere in Burkina Faso, as well as bringing foreign aid and increasing investment. It also attracts national and international companies that wish to associate themselves with the competition.

### 4.3 Burkina Faso: Analysis

Burkina Faso is a leading cultural icon in Africa. The cross-section of cultural activities described above represents only a few among many. From music, dance, sport, art, craft and tourism, Burkina Faso stands out as a major cultural centre.

Year round the country is host to a number of international firms, artists, local commercial figures and cultural ambassadors. The capital, Ouagadougou, is a major hub of activity for those involved in African cinema, hosting a Pan- African film festival every year called FESPACO, the Pan-African film and television Festival of Ouagadougou.

As is demonstrated by the above examples, a majority of cultural diplomacy initiatives are concentrated inside, rather than outside the country, particularly focused on celebrating the diversity within its borders and maintaining cohesion through mutual understanding.

## 4.4 Ghana: Introduction

The Republic of Ghana (formerly known as the Gold Coast) is located in West Africa and attained its independence from the British Empire on the 6<sup>th</sup> of March, 1957. It is bordered by Burkina-Faso to the North, Togo to the East, Cote d'Ivoire to the West and Guinea-Bissau to the South. The country's political and economic heritage is intricately tied to its culture and traditions. In pre-colonial times the country was ruled by Kings and Chiefs across the length and breadth of the country. Leadership in these times was underpinned by strong traditions, customs and values modeled around time-honoured forms of justice. Culture and identity were inseparable, and activities in trade and politics were conducted based on mutual respect, creating a harmony of well-diversified groups.

Since gaining independence, the country has seen relative distortions in its traditional constitutional set up. This follows the reconfiguration of political and geographical territories by colonial authorities and the subsequent shift in political hierarchy from the chieftaincy institution to modern day democratic governance. However, the emergence of a unitary state and political structure did not sideline traditional norms and customs in national development. On the contrary, it served to integrate the separate cultures and groups, making the country one of the most harmonious culturally diversified states on the continent. To signify this commitment, a national cultural policy document was developed in 1957, soon after the nation gained its independence. Since its formulation however, subsequent administrations have made progressive reforms to the document<sup>2</sup>, and in 2004, a cultural policy for the nation was promulgated and put into full operation. The country currently has a Ministry of Chieftaincy and Culture, as well as a National Commission on Culture with well decentralized agencies and institutions at regional and district levels, facilitating the promotion of culture locally.

Ghana is also a hub of various international cultural events and exchanges, with an increasing level of cooperation between both state and non-state agencies in the areas of culture and development through cultural exchange. The country has also invested in the development and training of human resources within the area of arts and culture. This is evident particularly in education – universities where degrees are offered in the areas of fine arts, music, dance, cultural studies and drama. Courses are also taught at elementary and high school levels, where students can major in vocational courses, as well as learn more about their local traditions and cultural heritages. Through the introduction of these public sector programmes, the country has succeeded in retaining its multi-ethnic society and sustaining cultural harmony, resulting in a stable and peaceful climate. The country also boasts a well-developed multi-party democracy, an effective governance system and a peaceful co-existence of heterogeneous groups.

In order to boost her image internationally, the country has developed its tourism potentials by increasing government spending on scenic areas, as well as its tourism budget. There are also several events and activities for Ghanan diaspora, which have served to uplift the country's population of diaspora dwellers. This interaction dates back to 1992, when the Pan-African Festival (PANAFEST) was inaugurated. Since then, the biennial conference has been a source of diasporan integration through cultural exchange and development initiatives. In the future, opportunities for state-initiated cultural development may increase, as the country appears to be well placed at a governmental level to promote cultural diplomacy in all its forms.

## 4.5 Ghana: Cultural Diplomacy Projects

### MINISTRY OF CHIEFTAINCY AND CULTURE

#### Project Details

Country: Ghana  
Telephone: +233 302 685 012 / +233 302 685 023  
Email: [chieftancyculture@yahoo.com](mailto:chieftancyculture@yahoo.com)  
Website: <http://www.ghana.gov.gh>  
Sponsored by: The Government of Ghana

#### Organisation

##### Description

Ghana's Ministry of Chieftaincy and Culture was established under the country's Civil Service Law (PNDC Law 327) in 1993. This was in response to strong public opinion, and was facilitated by recommendations from the African Peer Review Mechanism (APRM). Since its creation, the Ministry has assumed ultimate authority over the National Commission on Culture, with regards to cultural policy formulation and other executive functions in the country.

#### Project

##### Description

The function of the ministry is primarily to initiate, formulate and ensure the efficient and effective implementation of policies, plans, projects and programmes of the sector. Furthermore it works to preserve, conserve, develop and promote present Ghanaian heritage institutions as well as arts, architecture, cultural sites and values. The aim is to project the unique Ghanaian identity as well as national pride. The ministry also organizes periodic sectorial reviews conferences for all stakeholders in the ministry, to re-examine its direction and focus in line with prevailing government policies to help update sector policies, plans, programmes and projects.

#### Aims of the Project

- To preserve, sustain and integrate the legal, traditional and cultural values and practices to accelerate wealth creation and harmony for total national development;
- To educate chiefs on government policies for good governance, conflict resolutions among the various cultural groupings;
- To support the various chieftancies and cultural institutions administratively and financially, as well as to ensure the various chieftancies are conforming to international best practices in terms of their cultural legal framework;
- To provide institutional capacity to the departments and agencies under the Ministry for efficient, effective and sustainable service delivery;
- To formulate and supervise the implementation of national and sectorial policies and programmes, as well as to promote political tolerance and national stability through the mediums of the arts and diplomacy;
- To promote public and internal relationship within the sectors of chieftaincy and culture and to monitor and evaluate activities of the Chieftaincy and culture sectors.

#### Relevance as Cultural Diplomacy

This ministry is the most central institution as far as cultural affairs in the country are concerned.

The central government therefore uses it as its main vehicle to advancing the country's cultural heritage global promotion.

# KUMASI INTERNATIONAL BLACKS ART AND CULTURAL FESTIVAL

## Project Details

Country: Ghana  
Telephone: +233 243 819 466  
Email: info@kibacgh.com  
Website: <http://www.kibacgh.com>  
Sponsored by: The Government of Ghana

## Organisation

### Description

The Kumasi International Blacks Art and Cultural Festival (KIBAC) is a comprehensive cultural festival that includes African music, film, theatre and cuisine as well as workshops on cultural heritage. The festival is supported by the Ghanaian Government through the regional ministry of Ashanti, and takes place in the town of Kumasi. It is organised in cooperation with the town of Kumasi, local cultural leaders (Chiefs) and international actors such as the Ghanaian High Commissioner to the U.K., Kwaku Danso-Boafo.

## Project

### Description

The KIBAC can be considered a homecoming, where Ghanaian diaspora from continental African countries, the Caribbean, North America, Europe and Brazil can convene and reconnect to the people and culture of Ghana. As the slogan of the festival proclaims "come home to Kumasi" no matter where you find yourself, to re-connect and feel at home.' The festival seeks to bring together different experiences of diasporic life in order to ignite a dialogue about how the cultural heritage of Ghana can be preserved.

## Aims of the Project

- To promote and share the cultural heritage of peoples of African Descent throughout the global community;
- To provide a forum where diaspora and local communities can meet and exchange views on the development of their common cultural heritage.

## Relevance as Cultural Diplomacy

The KIBAC festival is a good example of how cultural diplomacy, through forms of cultural expression such as theater, music and film, can be used to foster intra-cultural dialogue and preserve cultural heritage. KIBAC can be said to transcend borders as it reaches out in cultural dialogue with diaspora communities all over the world.

## CULTURE AND DEVELOPMENT INTERNATIONAL (CDI)

### Project

#### Details

Country: Ghana  
Telephone: +233 244 640 958  
                  +233 245 891 134  
Email: [info@icacdafrica.org](mailto:info@icacdafrica.org)  
Website: <http://www.icacdafrica.org/>  
Sponsored by: Culture and Development International, Government of Ghana, and local community groups and NGOs

### Organisation

#### Description

Culture and Development International works in partnership with the Government of Ghana, local NGOs and community groups to promote expressive art in and across all social, economic and environmental development processes. The CDI organize the International Conference on Africa's Development, in order to acknowledge distinguished cultural and developmental achievements across Africa. Furthermore, the CDI works with other government agencies, cultural institutions, the press and civil society organisations in implementing its cultural activities and programmes.

### Project

#### Description

Culture and Development International (CDI) was founded in 2006 as a not-for-profit, non-governmental organisation (NGO) by a group of culturally sensitive and socially diverse people in Kumasi, the second largest city in Ghana. The prime motivation for the establishment of the organisation was the integration of the culture of respective societies and communities both in the country and on the continent. Culture was also identified as an important contributor towards Africa's industrialization, since the creative arts have the potential to boost employment levels when properly funded and developed. The CDI collaborates with the National Commission for Arts and Culture (NCAC) under the Government of Ghana, and functions as one of the government's main partners in the promotion of arts and culture throughout the country. Since 2008, the International Conference on Africa's Development has attracted myriad artists and cultural enthusiasts from across the continent and other parts of the world.

### Aims of the Project

- To reach African people and communities, enriching their lives and enhancing their livelihoods through cultural practice;
- To advocate, educate and coordinate the application of culture, as a fundamental element to all sustainable human development processes;
- To hold the International Conference on African Culture and Development on an annual basis;
- To strengthen the capacity of African people and communities, in regard to the production and promotion of their cultural processes and products, through strategic initiatives on a local, national and international basis.

### Relevance as Cultural Diplomacy

The International Conference on African Culture and Development is a significant method of engaging the multitude of artists on the African continent. Through its award schemes, an incentivized environment is created to promote cultural interaction and understanding.





## NATIONAL COMMISSION ON CULTURE (NCC)

### Project Details

Country: Ghana  
Telephone: +233 216 610 30  
Email: [info@ghanaculture.gov.gh](mailto:info@ghanaculture.gov.gh)  
Website: <http://www.ghanaculture.gov.gh>  
Sponsored by: The Government of Ghana

### Organisation

#### Description

The National Commission on Culture was established in 1990 under Provincial National Defence Council Law 238, with the mandate of administering the country's cultural policy. The commission seeks to promote the evolution of an integrated national culture; to supervise the implementation of programmes for the preservation, promotion and representation of Ghana's tradition and values; and to perform such other functions as may be prescribed by government.

### Project

#### Description

The NCC works in partnership with the following organizations: Centers of National Culture (Regional & District Branches); the Ghana Museums and Monuments Board; the National Theatre of Ghana; the Dance Company of Ghana (Ghana Dance Ensemble); the National Theatre Company (Abibigromma); the National Symphony Orchestra; the Ghana Museums and Monuments Board; the Copyright Office; the National Folklore Board; the W.E.B. Du Bois Memorial Centre for Pan African Culture; and Kwame Nkrumah Memorial Park.

### Aims of the Project

- To ensure the preservation of Ghana's cultural heritage;
- To use this heritage to develop a united, vibrant and prosperous national community, with a distinctive African identity;
- To contribute to the overall economic development of the nation;
- To empower existing cultural institutions within the country, with logistical and technical support;
- To deepen Ghana's cultural ethos, as a means to reduce western-influenced cultural erosion.

### Relevance as Cultural

#### Diplomacy

The commission remains the main institution responsible for the development and promotion of culture in Ghana. Due to its status as a non-political public institution as well as its contribution to Ghanaian cultural diplomacy, its preservation is arguably a matter of national priority.

## GHANAIAN CULTURE FUND (GCF)

### Project

#### Details

Country: Ghana/Denmark

Telephone: +233 024 431 381 3

E mail : [korkoramarteifio@yahoo.com](mailto:korkoramarteifio@yahoo.com), [worldrhythms2@yahoo.co.uk](mailto:worldrhythms2@yahoo.co.uk)

Website: [www.ghanaculturalfund.org](http://www.ghanaculturalfund.org)

Sponsored by: The Governments of Denmark and Ghana

### Organisation

#### Description

The Ghanaian Culture Fund (GCF) provides direct support to contemporary artists and performances in Ghana as well as a medium of cultural exchange between the governments of Denmark and Ghana. The aim of the cultural exchange is to introduce the two cultures to each other, and to contribute towards joint inspiration and understanding between artists and the people of the two countries. Through feature performances, Danish artists performing in Ghana involve Ghanaian artists in their performances and vice versa. Such collaborations include repeats of live performances for specific concerts to audiences of both countries.

### Project

#### Description

Cultural development projects implemented by Danish and Ghanaian agencies, which take place in either Denmark or Ghana are eligible for support. The maximum project budget is €10,000 for projects in Ghana, and €13,000 for projects in Denmark. The following activities are supported: Training, working and study visits to art institutions in Denmark by Ghanaian artists and students; cultural exchange visits for Ghanaian artists to Denmark with an element of exhibition; artistic co-production and/or joint performances; research, working and training visits to art institutions in Ghana for Danish artists and cultural managers.

### Aims of the Project

- To enhance and inspire Ghanaian arts and culture through the development of partnerships between Danish and Ghanaian artists;
- To stimulate mutual inspiration and exchange of experiences between artists from both countries;
- To introduce Ghanaian culture to the Danish public for the purposes of inspiration, social enrichment and understanding;
- To enhance dialogue and tolerance through performance by Ghanaian artists in Denmark, either alone or with Danish participation;
- To promote pluralism, cultural diversity and the development of arts, either alone or with Danish participation.

### Relevance as Cultural Diplomacy

The fund is a major boost to the promotion of cultural diplomacy between the Ghanaian and Danish governments, through its enablement of mutual cultural recognition.

## PAN AFRICAN FESTIVAL (PANAFEST)

### Project Details

Country: Ghana  
Telephone: +215 471 855 5  
Email: [info@panafest.us](mailto:info@panafest.us)  
Website: <http://www.panafest.us/>  
Sponsored by: Primarily and public sponsorship

### Organisation

#### Description

Panafest is a biennial festival promoting Pan-Africanism through arts and culture in Ghana. The festival aims to enhance the ideals of Pan-Africanism, as well as the development of the African continent. It is organised for people of African descent both on the continent and diaspora, as well as all persons committed to the well-being of Africans.

### Project

#### Description

The central aim of Panafest is to enhance African development, through the provision of a forum where unity between Africans on the continent and diaspora can be fostered. The event affirms the common heritage of African peoples the world over by defining and promoting Africa's contribution to world civilization. Panafest attracts a diverse assembly of people, ranging from political leaders, eminent personalities and intellectuals to business figures, investors and tourists. Central to the celebration are various international performance and visual artists from across Africa and the diaspora.

### Aims of the Project

- To instill knowledge of the history of Africa and its people through the vehicle of African arts and culture.
- To provide a forum to promote unity between Africans on the continent and the diaspora.
- To affirm the common heritage of African peoples the world over, and highlight Africa's contribution to world civilization.
- To encourage regular review of Africa's development objectives, strategies and policies.
- To mobilize the formulation and implementation of potential alternative options for development.

### Relevance as Cultural Diplomacy

The festival is one of the biggest cultural events in the country and attracts people, groups and governments from all over the world. It remains a major source of revenue generation for the tourism industry and attracts a great deal of central government participation.

## 4.6 Ghana: Analysis

In evaluating the potentials of Ghana as a leading nation for cultural diplomacy in Africa, it can be said that the country's recent progress is commendable. Apart from having achieved a stable and effective level of democracy, Ghana now has a strong culture of dialogue and global exchange. Governments have played a leading role in exporting the country's cultural heritage, and judging from the projects and partnerships listed above, it can be said that the country has achieved a high level of worldwide cultural branding.

Given its long-standing tradition of festivals such as PANAFEST, Ghana seems well placed to compete culturally on the continent. It is worth noting however, that the country's progress must be regarded within a continental context. Rather than competing with other nations, the goal of cultural diplomacy is to foster integration, mutual trust and global interdependence. As one of 54 nations on the African continent, it can be argued that the republic of Ghana's cultural successes will remain insignificant without an equally well developed cultural environment.

In the future, Ghana will have the opportunity to move from consolidating its own cultural growth to stimulating inter-cultural growth in the West African sub-region, as well as the continent as a whole. This would invite new challenges through interaction with more diversified groups and different cultural mixes. The role of the state in preserving its own cultural heritage without necessarily compromising on cultural integration with other nations will be a major obstacle to be overcome in the future. However, considering the achievements in years past, as well as the increased enthusiasm amongst other countries to engage with Ghana, it can be predicated that the country's culturally diplomatic ties will only improve.

## 4.7 Nigeria: Introduction

Nigeria is one of the largest countries in Africa in terms of geography and population, being divided into thirty six federal states with a total population of approximately 155 million. Nigeria is known for its cultural diversity, owing to the fact that it has identified over 250 different ethnic groups. Nigeria gained Independence from the British Empire in 1960, and there have been numerous subsequent drives to ensure that the people of Nigeria work to develop their culture, with the support of both civilian and military governments. Nigeria's national cultural policy can be seen as an instrument of promoting national identity, as well as communication and cooperation among the different Nigerian and African cultures in general. Indeed, the Nigerian Constitution highlights the fact that consideration is given to the country's cultural diversity. However, federal cultural policies represent both an affirmation and development of a particular ethnic culture.

Nigeria's national cultural policy is clear and strategically directed towards the analysis and understanding of Nigerian cultural life, cultural values and cultural needs, as well as the expectations of its people. Policy also it aims at developing cultural infrastructure, and introducing new cultural technologies into activities. The cultural policy supports the establishment of links between culture and education; especially between education and different cultural industries such as mass media. Most important, the policy is geared towards the building up of a national cultural identity, and parallel affirmation of the cultural identities of different ethnic groups. In fact it has been reiterated on numerous occasions by officials that the policy is one of the most important areas of the Ministry of Tourism, Culture and National Orientation.

Nigeria's culture (in particular, film and music) plays a crucial role in international relations, now more than ever. Cultural exchange has fostered a greater understanding of this nation state, and has caused global interest in its culture to increase dramatically.

## 4.8 Nigeria: Cultural Diplomacy Projects

### NATIONAL FESTIVAL FOR ARTS AND CULTURE (NAFEST)

#### Project Details

Country: Nigeria  
Telephone: +234 923 423 60  
Email: [info@fmct-nigeria.net](mailto:info@fmct-nigeria.net)  
Website: <http://www.ncac.gov.ng/nafest>  
Sponsored by: The National Council for Arts and Culture (NCAC) in collaboration with the Federal Ministry of Tourism, Culture and National Orientation

#### Organisation

##### Description

NAFEST was initiated in the 1970's, and is organised annually by the National Council for Arts and Culture (NCAC) in collaboration with the Federal Ministry of Tourism, Culture and National Orientation. The event is also called Unity Fest on a local level, and was developed as a post-colonial strategy to promote national unity using a cultural festival. NAFEST is hosted by a different state each year, and spans over the course of a week featuring competitive and non-competitive events. Examples include musical concerts, dance, traditional wrestling, children's moonlit games, colloquium, dramatic performances, an arts and crafts exhibition, a herbal fair, a book fair, a food fair, an indigenous circus and choral music performances, all carried out under a topical theme.

#### Project

##### Description

The participants are drawn from the 36 Nigerian states, and include people from cultural NGOs, government agencies, academia and relevant stakeholders. The underlying aim of NAFEST is to provide a means to showcase Nigeria's rich cultural heritage and thereby build cultural bridges amongst the country's diverse communities.

#### Aims of the Project

- To promote young talent;
- To promote creativity, and highlight the best of the nation's collective heritage;
- To create an interest in Nigerian art forms, and introduce Nigerian traditions to the world;
- To stimulate and maintain the interest of young Nigerians, and by extension, neighbouring Africans in traditional dances and songs;
- To attract tourists, and foster mutual cultural understanding with the aim of forging long-term relations in other areas, such as trade and creative collaborations.

#### Relevance as Cultural Diplomacy

NAFEST illustrates Nigerian national unity and cultural diversity, in its assembly of different ethnic groups with the aim of fostering cultural appreciation and understanding. The festival also provides a platform for national minorities to showcase their talent, and to demonstrate their culture through different forms of art. The festival draws a large international audience each year, serving as a tool of global education.

## NATIONAL COUNCIL FOR ARTS AND CULTURE (NCAC)

### Project Details

Country: Nigeria  
Telephone: +234 923 423 60  
Email: <http://www.ncac.gov.ng/>  
Website: [info@ncac.gov.ng](mailto:info@ncac.gov.ng)  
Sponsored by: The Government of Nigeria

### Organisation

#### Description

The National Council for Arts and Culture (NCAC) was established by Nigerian Decree No. 3 of 1975 and amended by Decree No. 5 of 1987 (now Cap 248 Laws of the Federation 1990). It is a Federal Governmental organization, charged with the responsibility of national and international coordination, development and promotion of the 'Living Arts and Culture of Nigeria.' The organisation envisions the use of culture as a cornerstone to build a solid nation where the citizens see its cultural diversity as a source of strength, using it as a resource for national integration and unity. It is hoped by the organization that such awareness will also serve as a catalyst for the sustainable growth and development of the nation.

### Project

#### Description

The goal of the NCAC is to refocus its programmes and projects towards positively improving the perception of Nigerian culture and cultural activities, as serious business opportunities for job creation, poverty alleviation and economic empowerment. The council has a decentralized structure known as zonal offices in ten zones across the country with each department focusing on the unique cultural aspects of the zone, such as its regional cultural heritage. This framework is intended to ensure an effective grassroots impact on tapping and harnessing the diverse and rich cultural industries for the purposes of rural economic growth.

### Aims of the Project

- To promote and foster the revival, development and appreciation of Nigeria's artistic culture;
- To plan and co-ordinate cultural activities, with a view to develop literary, visual and performing arts within the country;
- To promote skills acquisition and youth empowerment through Nigeria's cultural industry.

### Relevance as Cultural

#### Diplomacy

Through its employment of various cultural expressions as a source of strength and integration, the NCAC is a strong example of how a governmental organization can work to unify a culturally and ethnically diverse country through arts and culture.



## MINISTRY OF CULTURE, TOURISM AND NATIONAL ORIENTATION

### Project Details

Country: Nigeria  
Telephone: +234 923 408 297  
Email: None listed  
Website: <http://www.visit-nigeria.gov.ng/>  
Sponsored by: The Government of Nigeria

### Organisation

#### Description

The Federal Government of Nigeria established the Ministry of Culture and Tourism in 1999, in an attempt to increase levels of tourism. The ministry was created through the fusion of the former Ministry of Information and Culture and the Federal Ministry of Commerce and Tourism by the Olesegun Obasanjo administration.

### Project

#### Description

The core mandate of the Ministry is to promote culture and tourism as a catalyst for foreign investment, an income distributor, a method of job-creation, a catalyst for rural development and poverty reduction, as well as a vehicle for fostering peace. Through the use of cultural tourism, the ministry will undertake practical steps towards harnessing the nation's cultural and tourism potentials, with the aim of ensuring that tourism contributes a minimum of 4% (against the current level of 0.95%) of the GDP.

An example of a project which the Ministry supports is The Ovia Osese Festival. Ovia is an ancient 'maiden festival,' where young women are initiated into womanhood in preparation for marriage. The concept has evolved over time from a formal training school lasting between one and three years for both sexes, into a simple rite of passage.

### Aims of the Project

- To use Nigerian culture and tourism as leverage for economic growth and development;
- To promote the nation's rich cultural heritage through identification and marketing;
- To develop policies aimed at diversifying Nigerian economy, to place it on a path of sustainable growth.

### Relevance as Cultural Diplomacy

The Ministry of Culture, Tourism and National Orientation is the main government arm responsible for cultural affairs, and development in the Nigeria. Increased government investment and sponsorship in the ministry will contribute to the advancement of the country's ability to export its culture beyond its political and geographical boundaries.

## 4.9 Nigeria: Analysis

Nigeria has realized the importance of cultural diplomacy in recent times, and has therefore been creating strategic policies to project its image in an increasingly globalized world through art, music, dance and film. It can be said that culture is playing an increasingly vital role in international relations, and the Nigerian government is investing in the creative industry not only by itself, but also in collaboration with outside partnerships.

Based on culturally diplomatic efforts in Nigeria, it is evident that cultural exchange also gives states a chance to appreciate points of commonality, and where there are differences, to understand the motivations that underline them. The fact that Nigeria has a coherent cultural policy that it consistently refers to, demonstrates how seriously the government takes cultural expression, and to what extent they believe it can positively impact the country's public image. The government is struggling to make significant investments as they face budget constraints on a federal level, however Nollywood has assisted in improving nation branding and has forged useful trade relations. It must be noted however, that recent instabilities have led to negotiations about a re-branding campaign rather than purely media campaigns. Nigeria also welcomes global (particularly European) partnerships in the promotion of its culture; by collaborating with research institutes, researchers, NGOs, civil society and other governments

In conclusion, it is clear that promoting the rich diversity of Nigeria's culture through the implementation of national policies presents excellent prospects for forging a deeper understanding of the country's people, as well as creating and maintaining bi- as well as multilateral political and economic relations.

## 5. East Africa

### 5.1 Kenya: Introduction

The Kenyan population is made up of over 70 ethnic groups, the most populous of which is the Kikuyu, who make up about 20% of the society. Kenya is therefore a multicultural nation, something which is reflected in the Kenyan government's cultural policy, which promotes 'the attainment of unity within cultural diversity for sustainable development.' Culture in Kenya has therefore become the ideological and philosophical foundation for national development and identity. The government also recognises that culture is a dynamic thing, and is always in a state of flux.

The Kenyan government also appreciates culture as one of the main methods of dealing with ethnic tensions within a country which is historically based on colonialism. Besides dealing with groups which work against social cohesion, the Kenyan government also recognises opportunities for the creation of a peaceful society with the rapid modernization that comes through free trade, democracy, globalization and implementation of human rights through the use of culture.

In facing political tensions and violence organised along ethnic affiliation, the Kenyan government acknowledges that in their case, the only way to foster a peaceful coexistence is through the development of multiculturalist policies that aim at the inclusion and participation of all its citizens. One of the key objectives of these policies is to provide the means by which the Kenyan nation can forge a strong and vibrant national identity, that instills national pride.

The Kenyan government also recognises that culture and cultural diversity is central to furthering sustainable socio-economic development, as it widens the range of options open to every citizen. These elements also increase opportunities for economic activity, and create the conditions for a satisfactory intellectual and spiritual existence. The Kenyan government also works to foster cultural exchange programmes, as it sees them as important methods of building inter-African as well as international networks, that can provide the basis for economic cooperation and create lasting cultural understanding.

The final challenge that the Kenyan government addresses in its cultural policy is the preservation and enhancement of cultural and national heritage for future generations. Such activities create a basis for nationhood, from which a genuine dialogue among Kenya's diverse cultures can grow.



## 5.2 Kenya: Cultural Diplomacy Projects

### ACADEMIC EXCHANGE WITH AFRICAN INSTITUTE FOR CAPACITY DEVELOPMENT (AICD)

#### Project Details

Country: Kenya

Telephone: +254 512 217 732, +254 726 830 141

Email: aicadcountryoffice\_kenya@yahoo.com

Website: <http://www.aicad-taku.org>

Sponsored by: The Kenyan, Tanzanian, Ugandan, and Japanese governments

#### Organisation

##### Description

AICAD is a regional center in East Africa that serves three countries, Kenya, Uganda and Tanzania. The organization is administered by the African Institute for Capacity Development (AICAD), and financed by the Kenyan, Tanzanian and Ugandan governments, with the support of the government of Japan through the Japan International Cooperation Agency (JICA). In 2000 AICAD established an office in Kenya, where its headquarters are also located. The mission of AICAD is to link knowledge to application within communities in partner countries in Africa in order to reduce poverty.

#### Project

##### Description

The International Cooperation Centre for Agricultural Education (ICCAE), Nagoya University and AICAD made an agreement in March 2002 to strengthen mutual cooperation. In 2005 and 2006, five Kenyan researchers were invited to Nagoya University as part of an academic exchange, to perform joint research at the Graduate School of Bio-agricultural Sciences. The project is set to expand to fifteen other universities affiliated to AICAD.

#### Aims of the Project

- To foster international cooperation in agricultural education;
- To strengthen the educational and research capacities of agricultural universities in developing countries;
- To promote the development of human capacity, through the desire for African problems to be solved by Africans.

#### Relevance as Cultural Diplomacy

The exchange project is an excellent example of how cultural diplomacy can be carried out in the field of academia. It incorporates knowledge in the field of agriculture between Japanese academics and Kenyan academics, in the hope that their joint research will reap mutual benefits. During the academic exchange, both parties will gain valuable insight into their counterpart's approach to agriculture.

## LAKE TURKANA FESTIVAL, LOIYANGALANI

### Project Details

Country: Kenya  
Telephone: None listed  
Email: None listed  
Website: <http://www.museums.or.ke/content/blogcategory/43/66/>  
Sponsored by: The National Museums of Kenya

### Organisation

#### Description

The National Museums of Kenya (NMK) is a state organization and multi-disciplinary institution, whose role is to collect, preserve, study, document and present Kenya's past and present cultural and natural heritage. One of their core functions is to synthesize information generated from research and collections for presentation to the public, with the intention of raising awareness and learning amongst the general population through exhibitions, educational programmes and other multimedia channels.

### Project

#### Description

The Lake Turkana Festival in Loiyangalani is sponsored by the German embassy and was established in 2008. In the same year, the National Museums of Kenya officially opened the first and only Desert Museum in Loiyangalani, which mirrors the cultures and lifestyles of the eight communities that live in this area. The festival is now held on an annual basis.

### Aims of the Project

- To promote both local and international tourism;
- To overcome the effects of tribalism in the region;
- To promote peace and reconciliation among local communities, including the El Molo, Samburu, Gabbra, Rendile, Watta, Dasannach, Pojot and Turkana groups;
- To provide a means for cultural cooperation and exchange, both in the preparation for and during the course of the festival.

### Relevance as Cultural Diplomacy

The project uses a cultural festival as a means to foster cultural dialogue in an area formerly experiencing conflict between ethnic groups. The project can therefore be seen as an illustration of how art can be used as a vehicle to resolve conflict and instill a sense of unity, while simultaneously enabling cultural understanding.

## LOLO KENYA SCREEN

### Project Details

Country: Kenya  
Telephone: +254 231 525 8 / +254 221 331 8  
Email: [director@lolakenyascreen.org](mailto:director@lolakenyascreen.org)  
Website: <http://www.lolakenyascreen.org/>  
Sponsored by: The Government of Kenya

### Organisation

#### Description

Lola Kenya Screen is an international audiovisual media movement administered by its founding director, Ogova Ondego, and endorsed by Kenyan Director of Culture, Silverse L. Anami, the Kenyan Office of the Vice President, and the Kenyan Ministry of State for National Heritage and Culture. Its prime activities and goals are to place audiovisual production tools in the hands of children and youth, to enable the advancement of ideals such as literacy, gender equity, independent thought, human rights, environmental responsibility and global health.

### Project

#### Description

Lola Kenya Screen is an annual film festival that was founded in October 2005 under the 'ArtMatters.info' literary project of ComMattersKenya. It also serves as a production workshop and audiovisual media platform to empower children and youth with life skills. Besides showcasing the best possible international films for children, youth and family, Lola Kenya Screen holds hands-on production workshops which make at least five high quality, low-budget, moving images per year. The productions are then showcased globally through film festivals, cultural events, schools, vocational centres, and children's clubs. In addition, story-telling, theatre, music, dance, art and literature are also promoted. Since its inception, the festival has had forty-seven participants who have all gone through production training and also produced short films, and has showed more than 1450 international films for children, youth and family from 95 nations, representing all the continents in various genres, formats and lengths.

### Aims of the Project

- To entrench a culture of making and consuming high-quality audiovisual productions in Kenya and Eastern Africa, with an aim to bring about socio-economic development;
- To nurture, identify and promote talent among young Africans.

### Relevance as Cultural Diplomacy

According to the UNDP, youth comprise 32% of the total population in Kenya, or 9.1 million persons.<sup>4</sup> The Lola Kenya Screen project can therefore be seen an important initiative that targets the youth of Kenya, and works as a tool to increase creativity whilst simultaneously cutting across barriers such as ethnic differences and age ranges.

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<sup>4</sup> Figure from the UNDP website: <http://mirror.undp.org/kenya/moyaempowerment.htm>

## TUELEWANE YOUTH EXCHANGE PROGRAMME TO ENHANCE PEACE (TYEPEP)

### Project Details

Country: Kenya  
Telephone: +254 020 762 478 0  
Email: webmaster@undp.org  
Website: www.ke.undp.org  
Sponsored by: The Government of Kenya and UNDP-Kenya

### Organisation Description

This programme was initiated by the Kenyan Ministry of Youth Affairs and Sports, which was established by the Kenyan Government in 2005. The primary purpose of this ministry is to address issues facing the youth of the country, particularly socio-economic issues, in order to keep Kenya on track in achieving the UN Millenium Development Goals.

### Project Description

TYEPEP was initiated in 2007 by the government of Kenya in partnership with UNDP-Kenya, as a response to the post-election violence between regional ethnic groups. The project is administered by the Kenyan Ministry of Youth Affairs and Sports, and is financed by UNDP Track 3 funds. The project aims to enable youth to travel to other communities and engage in dialogue with local people, in an endeavor to broaden their world views and promote tolerance.

TYEPEP organizes exchanges and education for youth leaders from the six major conflicting communities in Kenya; 360 leaders take part in these activities, which focus on peace and conflict resolution. TYEPEP has also organised cultural exchanges between these communities in the form of sport tournaments and religious activities. It is estimated that the project has reached 5000 people in total.

### Aims of the Project

The project aims to encourage peaceful dialogue between members of conflicting communities, through the mediums of exchange, education and cultural activities.

### Relevance as Cultural Diplomacy

TYEPEP's initiation of exchange programs and cultural activities is a clear example of how cultural diplomacy can be used in conflict resolution, as a first step towards reconciliation.





### 5.3 Kenya: Analysis

Under British rule, Kenya was a nation lacking in mutual exchange of culture and values. Skewed power relations did not create the environment needed for culturally diplomatic activities to take place. It is also difficult to assess the long-term history of cultural diplomacy in Kenya, on account of its colonial past, together with the fact that there is little documentation of pre-colonial cultural exchange.

Focusing on the projects listed here, it can be noted that all of them in some way address issues that have been present in Kenya since independence, such as socio-economic development and ethnic tensions. Such projects can be regarded to some extent as new ways of dealing with old problems. However those working in the field of youth exchange and reconciliation are responses to the more recent problems of political violence that arose in connection to the parliamentary and presidential elections in 2007.

Cultural exchange is a major theme in all projects, be it on an international level between academics or women's organisations, or on a national/local level between youth or representatives of ethnic groups. All projects listed use the mutual exchange of knowledge, sentiments or values as a primary basis of their work, and are all examples of how culture can be used as a vehicle to acknowledge, address and treat societal ills.

The projects do differ in terms of their internal structure, however. Firstly, the projects exhibit various degrees of relationship with the Kenyan government. Some, like AICAD, are managed by the Kenyan government directly, and some are only endorsed and supported such as Lolo Kenya Screen. This variation highlights the fact that there is currently insufficient funding for all cultural projects, meaning the Kenyan government has to work in cooperation with international organisations, as well as those from civil society to obtain the necessary level of capital. Such cooperation works towards bringing a more diverse spectrum of organisations together however, which is itself a contribution to cultural diplomacy.

## 5.4 Tanzania: Introduction

The East African country Tanzania has a large and varied population, consisting of about 120 ethnic groups with various linguistic backgrounds. Despite such diversity, Tanzanians from different ethnic groups are unified and integrated by the common national language – Swahili, contributing to the creation of a coherent national identity. The diversity of Tanzanian society contributes to a flourishing cultural and arts scene, mainly characterized by the famous Makonde ebony carvers and the Snake Dance performed by the Sukuma people in the north-central part of the country. Theater, dance and music are also increasingly being employed by churches, state agencies and development organisations to inform the public of Tanzania on issues such as corruption and AIDS.

The Tanzanian Ministry of Information, Youth, Culture and Sports is responsible for the formulation, monitoring and reviewing of cultural policy on a state level. The vision of the ministry is to develop a 'nation that is well informed and enriched with cultural heritage.' The official Cultural Policy of Tanzania, inaugurated in August 1997, is both extensive and detailed. Amongst other things it includes guidelines as to how the Tanzanian government's National Arts Council shall collaborate with and promote artists and various cultural activities. The document also covers the extent to which the cultural heritage of Tanzania shall be protected and promoted, whilst also mentioning how it is the basic right of every Tanzanian citizen to participate in national cultural activities. The Cultural Policy document further emphasizes the educational and tourism values of culture, and regards culture as an intrinsic part of social development.

The Tanzania Cultural Trust Fund, or Mfuko, is the most important funding agency of arts- and culture activities in Tanzania. The Fund was established in 1998, through collaboration between the Swedish and the Tanzanian governments and has so far supported over 300 cultural projects or artists.

Although there exists an extensive Cultural Policy with Ministry to aid in its enforcement, cultural activities in Tanzania face several challenges. One issue is a lack of awareness by the general public of the cultural heritage of Tanzania, together with an acute shortage of working facilities and services within the cultural sector. Also, since the cultural industry was centralised until relatively recently, cultural entrepreneurship by the Tanzanian people is severely lacking. According to Mfuko, there is a general need for training, and for the promotion of cultural and traditional investments in the cultural sector. Instead, the main support for Tanzanian artists today comes from tourists, the local elite and from the diaspora.

The Tanzanian cultural diplomacy projects and activities presented in this report will mainly focus on either government-initiated or sponsored projects or activities, in which the ministry takes a large or small role.

## 5.5 Tanzania: Cultural Diplomacy Projects

### THE EAST AFRICA ART BIENNALE (EASTAFAB)

#### Project

##### Details

Country: Tanzania

Telephone: + 255 717 072 399

Email: [shamajaffer@gmail.com](mailto:shamajaffer@gmail.com)

Website: [http://afkenya.or.ke/IMG/pdf/Introduction\\_to\\_EAST\\_AFRICA\\_ART\\_BIENNALE.pdf](http://afkenya.or.ke/IMG/pdf/Introduction_to_EAST_AFRICA_ART_BIENNALE.pdf)

Sponsored by: The Moroccan government as well as from various international organisations and governmental bodies

#### Organisation

##### Description

The East Africa Art Biennale organises arts and crafts exhibitions in Dar-es-Salaam every two years, with an aim to promote the culture and contemporary visual and performing arts of East Africa. EASTAFAB is a not-for-profit, non-governmental organisation that has been registered under the Tanzanian National Council of Arts since 2003. The organisation is funded by grants, donations and sponsorships from the Moroccan government as well as from various international organisations and governmental bodies.

#### Project

##### Description

EASTAFAB also has the objective to improve the skills, careers, living- and working conditions of artists in the region of East Africa. Since 2003, four exhibitions have taken place, with the next starting in November 2011. During each Biennale, over one hundred East African artists have been invited together with international guest artists. The Biennale has grown over the years, bringing in artists from the East African countries of Tanzania, Kenya and Uganda alongside widening international participation. During the third edition of the Biennale in 2007, guest artists from 23 countries participated, including artists from countries such as Belgium, Brazil, Burkina Faso, Canada, Croatia, Cuba, Denmark, Nigeria, Sudan and Norway.

The East Africa Art Biennale of 2011 will, in addition to the exhibition, include various lectures and workshops. Following the exhibition in Dar-es-Salaam in November, the exhibition will be transported to Nairobi (Kenya), Kampala (Uganda), Kigili (Rwanda) and Bujumbura (Burundi), making EASTAFAB the first travelling biennale in the world.

#### Aims of the Project

- To contribute to the promotion of contemporary art in the region of East Africa.
- To contribute to a unified East Africa, as well as allowing interaction between local and foreign artists.

#### Relevance as Cultural Diplomacy

The East Africa Art Biennale provides a good example of how, through the vehicle of art, an organisation can work towards enhanced mutual understanding and stability in a certain region. Collaboration through the arts is an invaluable part of cultural diplomacy, since it gives participants and audience an opportunity to engage in inter-cultural cooperation.



## NOTA – PROMOTING INTER-CULTURAL COLLABORATION BETWEEN NORWAY AND TANZANIA

### Project Details

Country: Tanzania/Norway  
Telephone: +47 415 085 48 / +255 784 554 662 9  
Email: egil@nota-project.org, filemon@nota-project.org  
Website: www.nota-project.org  
Sponsored by: the Tanzanian government training institution TaSUBa, the Stavanger School of Culture, and the University of Stavanger

### Organisation

#### Description

The NOTA-project is an inter-cultural collaboration network between the Tanzanian government training institution TaSUBa, the Stavanger School of Culture (SSC) and the University of Stavanger (Department of Music and Dance). The project was initiated in 1999 with the objective of strengthening the institutional capacity of TaSUBa, a government training institution under the Tanzanian Ministry of Information, Culture and Sports. The institution offers practical training in dance, drama, music and fine arts. The project also aims at strengthen the intercultural collaboration between Tanzania and Norway.

The Norwegian Ministry of Foreign Affairs is the main financial contributor to the NOTA-project, but it also receives funding from Stavanger School of Culture, the University of Stavanger and the Bagamoyo College of Arts in Tanzania. For the year of 2011, the total budget for the project is NOK 856,000. The Norwegian Embassy contributes with NOK 750,000; the SSC with NOK 35,000; and the BCA with NOK 1,000 (see website for detailed budget).

### Project

#### Description

The strengthening of the institutional capacity of TaSUBa includes activities such as training workshops for TaSUBa management and workshops for the training of teachers. Activities aimed at strengthening intercultural collaboration between Tanzania and Norway are primarily based on the Ngoma-project, a project based in primary schools in the Stavanger municipality in Norway. Through this project, students get the opportunity to learn and gain experience of East African culture.

Other activities enabled through the NOTA-project are student exchanges between the University of Stavanger and the Bagamoyo College of Arts, and various artist exchanges. These activities are primarily targeted at children and youths involved in fine arts, music or dance in the Stavanger municipality in Norway and in the Bagamoyo municipality in Tanzania.

Since the start of the NOTA-project, evaluations have been accomplished annually, with the concluding remarks that the NOTA-project should continue within the foreseeable future.

### Aims of the Project

Aims of the project include enhancing intercultural collaboration between Norway and Tanzania through various arts mediums.

### Relevance as Cultural Diplomacy

In the exchange of knowledge and practice between Norway and Tanzania in the field of cultural institutional management and educational exchange, the NOTA-project not only

contributes to the diplomatic ties between Norway and Tanzania, but also enables increased mutual understanding between the two countries through its student exchange programme.

## MFUKO – TANZANIA CULTURE TRUST FUND

### Project Details

Country: Tanzania  
Telephone: +255 784 55 46 629  
Email: mut@cats-bet.com  
Website: www.mfuko.or.tz  
Sponsored by: Tanzanian Ministry of Information, Culture and Sports, The Swedish Government, and private donors

### Organisation

#### Description

Mfuko is a non-for-profit, semi-autonomous organisation with close ties to the Tanzanian Ministry of Information, Culture and Sports. The organisation was established in November 1998, as an outcome of a joint agreement between the governments of Tanzania and Sweden. Mfuko is directed by a board of trustees comprising members from various cultural sectors within Tanzania and Tanzanian civil society, as well as representatives from the Swedish government. The initiative is funded by the Government of Sweden and the Government of Tanzania as well as by donations from various local cultural stakeholders in Tanzania.

### Project

#### Description

The main mission of Mfuko is to develop a strong, competitive and dynamic cultural sector in Tanzania, which can contribute to overall national development and poverty alleviation. The primary activity of Mfuko is to provide grants to various cultural projects and cultural activities in Tanzania, and in doing so focus on six main cultural constituencies: cultural heritage, film and audio visual, cultural industry, performing arts, language and literature, and fine arts and crafts. Three types of grants are provided: 'institutional grants,' that aim at building institutional capacity for competence and networking on cultural activities; 'production and incentive grants,' that intend to stimulate production among groups, organisations and companies whose projects fall within the framework of the culture sector, and 'cultural exchange grants,' with the main objective to promote and support regional and international culture cooperation. Through these grants, Mfuko helps cultural actors all over Tanzania to initiate, develop and improve their marketability as well as their networks with each other. Since its inception, Mfuko has provided 302 grants to various cultural projects in Tanzania.

### Aims of

#### Project

- To promote individual and organisational achievements and to strengthen cultural actors, practitioners and activities.
- To reward excellence within the cultural sector.
- To network with similar regional, as well as international institutions and organisations engaged in the promotion and strengthening of cultural sectors in their countries in order to enable, encourage and promote regional socio-economic integration and sustainable development.

### Relevance as Cultural

#### Diplomacy

Through the provisions of grants, Mfuko attempts to strengthen and develop cultural activities within Tanzania, as well as between Tanzania and other countries, with the wider objective of socio-economic integration and sustainable development. Mfuko is an example of how a regional organisation or institution can, through the vehicle of culture, contribute to regional as



well as national advancement.

## SANAA PRESS TALK

### Project Details

Country: Tanzania

Telephone: +255 222 863 748

Email: basata06@yahoo.com

Website: www.basata-tz.org

Sponsored by: The National Arts Council and the Cultural and Arts Journalists Association

### Organisation

#### Description

Sanaa Press Talk is a project initiated and executed by the Tanzanian governmental body National Arts Council (Basata) in partnership with the non-governmental organisation Cultural and Arts Journalists Association (CAJA). The first Sanaa Press Talk was broadcasted on February 17<sup>th</sup> 2010, being inaugurated by the Tanzanian Deputy Minister of Information, Culture and Sports; Joel Nkaya Bendera. The program is broadcast weekly, every Monday at 10.30 am.

### Project

#### Description

As a radio program, the Sanaa Press Talk works as an information platform for the arts and cultural sector, as well as an information portal for the wider community of Tanzania. Thus, the radio program is seen as a tool for enhancing communication within the cultural sector and enables the exchange of information. The show also contributes to discussion and debate, and forms a basis for the dissemination of information and ideas on various thematic areas within the arts and culture sector. The objective of the program is thus not only to ease communication and dialogue within the culture and arts sector, but also to reach out to the ears of the public. In so doing, the show promotes a broader understanding of the value of arts and culture, and the potentials for culture to empower not only individual artists but also the entire society.

### Aims of

#### Project

- To foster the unity between all stakeholders within the arts and culture sector, as well as between the sector and the wider community;
- To make the public aware of Basata as a centre for artists and other culture stakeholders;
- To officially introduce Basata as a centre for discussion, as well as exchange of information, ideas, values and views among artists, media and other stakeholders within the cultural sector of Tanzania.

### Relevance as Cultural

#### Diplomacy

Sanaa Press Talk is a fine example of how a governmental institute, in this case the Tanzanian Basata, has initiated a project aimed at facilitating a platform for information and debate.

Through its activities, the project contributes to the continuation of bridge-building and peaceful relations within the multiethnic Tanzanian society.

## TANZANIA MUSIC AWARDS

### Project Details

Country: Tanzania

Telephone: None listed

Email: None listed

Website: [www.kilitime.co.tz](http://www.kilitime.co.tz)

Sponsored by: Ministry of Information, Culture and Sports in collaboration with The Kilimanjaro Premium Lager Brand

### Organisation

#### Description

The Tanzania Music Awards is a project organised annually by the Tanzanian National Arts Council (Basata), working under the Ministry of Information, Culture and Sports in collaboration with The Kilimanjaro Premium Lager Brand. The Tanzania Music Awards was initiated in 1999, in an effort to establish a mechanism for identifying and rewarding national artists within Tanzania.

### Project

#### Description

Every year, Tanzanian artists from all over the country have the opportunity to participate in the Tanzania Music Awards, competing in various musical categories. The awards have become increasingly popular and successful over the years, resulting in more regional musicians and musical styles being recognized nationwide. The winners of the awards are offered a TSH 10,500,500 cash prize. When participant musicians have been nominated, the people of Tanzania have the possibility to vote for the best contribution either by post, by email or through the organisation's website. The awards target Tanzanian musicians of all categories as well as the wider public, through involving them in the election of the winners.

### Aims of the Project

- To promote, revive and preserve all Tanzanian artistic values;
- To protect Tanzanian cultural heritage;
- To preserve Tanzanian ethics through music.

### Relevance as Cultural Diplomacy

The Tanzania Music Awards contributes to the area of cultural diplomacy within Tanzania, through its attempt to highlight and bring forward musicians from different regions of the country. In this manner, both artists and public are enlightened about cultural differences and various cultural expression forms within Tanzania, contributing to the strengthening of the Tanzanian cultural heritage.

## 5.6 Tanzania: Analysis

The cultural sector of Tanzania faces several challenges; primarily a lack of training of cultural stakeholders and cultural institutions. Some of these obstacles are being overcome through cultural diplomacy initiatives initiated by the Tanzanian government, such as NOTA and EASTAFAB. As well as bringing together artists from East Africa and beyond, EASTAFAB aims to improve the skills, careers and working conditions of artists in Tanzania. Thus, the biennale contributes not only to intercultural exchange in the East African region, but also to enhanced professionalism and institutional capacity within the cultural sector of Tanzania. NOTA, with a mission to strengthen the institutional capacity of TaSUBa (one of the main official cultural training institutions in Tanzania,) is also a project confronting this challenge.

As was mentioned in the introduction, the cultural sector can be seen as an important part of economic and social development in Tanzania, something which is emphasised in the country's cultural policy. This aim is notably mirrored in Mfuko through its aim to ensure socio-economic integration, poverty alleviation and sustainable development through the provision of grants to various cultural projects in the country. As Tanzania is one of the region's most culturally diverse countries, Mfuko can be regarded as an important vehicle for enhanced cultural diplomacy.

Another trend evident in Tanzanian cultural diplomacy projects is the partnership between the government and its Scandinavian partner countries. Sweden and Norway in particular have for decades been active development partners with Tanzania, something reflected in both the NOTA project, as well as the joint funding of Mfuko. NOTA can be regarded as an especially successful example of the partnership between two countries on different continents. While the contribution to strengthened cultural institutional management is one of the missions of the NOTA project, it also focuses on student exchanges between the two countries as well as educational programmes on East African culture, targeting children and young adults in Norway.

Even though the government of Tanzania faces many challenges regarding the initiation and funding of culturally diplomatic activities, the Ministry of Information, Culture and Sports has initiated or is funding several promising projects. As is shown in this overview of cultural diplomacy projects in Tanzania, its government is engaged in projects which enhance intercultural exchange within the country, as well as between Tanzania and other countries. This is promising not only for Tanzania, but for the East African region as a whole.

## 5.7 Uganda: Introduction

The Ugandan state possesses a rich cultural heritage in its sixty-five indigenous communities, all of which have unique characteristics. The Ugandan government understands culture as 'the sum total of the ways in which a society preserves, identifies and organizes, sustains and expresses itself.' They also acknowledge that culture is a valuable and important part of every individual's identity and potential to move out of poverty, as well as a vehicle for economic development on a national level. The government works towards enhancing social cohesion, collaboration and participation of all its citizens, at the same time respecting the country's diverse cultural identities.

The Ugandan government faces a number of challenges regarding the promotion of culture. Uganda is still suffering from the historical legacy of colonialism; traditional socio-political setups, indigenous knowledge and traditional health care systems were all ignored and belittled under colonial rule. Therefore these aspects of society have to be recognised and taken care of to a greater extent in the future, in order to provide future generations with a firm cultural base from which to build their identity. Another challenge in the promotion of cultural diversity in Uganda is the preservation of indigenous languages. Information and art in local dialects has to be translated into English and vice versa, often leading to distortion and loss of meaning. The Ugandan government also recognizes that there is a general lack of understanding of the need to integrate cultural policies as an important part of the governing of the nation. It stresses that the importance of working to promote Uganda's cultural heritage must have greater emphasis and organisation, in order for the nation to meet its development goals.

The Ugandan government stresses that appreciation of the country's cultural diversity is a prerequisite for peace and social cohesion. Traditional cultural institutions like Kingdoms and Clans are also believed to have a role to play in terms of their high levels of indigenous knowledge and cultural identity.

Looking into the future, the Ugandan government has set up an initiative known as Vision 2025 as a guide for Uganda's movement towards its cultural development. The initiative's central aims are the enhancement of unity in diversity, national pride and respect for and conservation of cultural heritage, through the involvement of a wide range of stakeholders from local governments, private sector and civil society.

## 5.8 Uganda: Cultural Diplomacy Projects

### MBALE TIGERS TABLE TENNIS CLUB (MTTTC)

#### Project Details

Country: Uganda

Telephone: + 256 774 578 535

Email: [ttpu2002@yahoo.com](mailto:ttpu2002@yahoo.com)

Website: <http://www.mbaletigers.com>

Sponsored by: The Government of Uganda and the Swedish International Development Agency

#### Organisation

##### Description

The MTTTC was founded in 1993, and since 2003 has been sponsored through cooperation between the Ugandan government and the Swedish International Development Agency (SIDA). The organisation is based in Mbale, Eastern Uganda. Over the last ten years the club has won recognition as the most successful youth table tennis club in East Africa, and players from the club have represented Uganda in a number of international tournaments, such as The Commonwealth Games and All African Games.

#### Project

##### Description

The project provides economically disadvantaged girls and boys with an opportunity to develop their sporting and organisational skills. It also serves to educate Ugandan youth on gender, HIV/AIDS and environmental issues. On a local level, youths from different ethnic groups and social stratas come together to play table tennis and learn from each other. On an international level, exchange programs with table tennis players from Kenya and Sweden have given youths from the three countries opportunities to visit other nations and experience new cultures through their sporting activities. These exchange programmes, together with international tournaments and educational activities have given the youth of MTTTC a chance of gaining an understanding of cultures outside their everyday life. For its work in youth empowerment and cultural exchange through sports, the project was upheld as a 'good example of development cooperation' by the Swedish International Development Agency in 2008. The initiative was presented at the EU, European Development Days 2009 under the heading of "European citizens as catalysts for change."

#### Aims of the Project

- To identify, and train talented local children for national and international competitions;
- To raise awareness of Nigeria as a sporting nation;
- To encourage international interest in Nigeria.

#### Relevance as Cultural Diplomacy

The project brings youth from different cultural backgrounds together under the universal language of sports. It allows them to learn about other cultures, whilst creating lasting relationships with youths from other countries. The project functions like an arena where cultural meetings take place naturally. The success of the MTTTC points towards the potential of sports as a tool for grass roots cultural diplomacy.

## UGANDAN NATIONAL CULTURAL CENTRE (UNCC)

### Project Details

Country: Uganda  
Telephone: +256 414 254 567  
Email: [culture@ugandanationalculturalcentre.org](mailto:culture@ugandanationalculturalcentre.org)  
Website: [www.ugandanationalculturalcentre.org](http://www.ugandanationalculturalcentre.org)  
Sponsored by: The Ugandan Ministry of Gender, Labour, and Social Development

### Organisation

#### Description

The Uganda National Cultural Centre is a Ugandan statutory body sponsored by the Ugandan Ministry of Gender, Labour, and Social Development, and was established in 1959 by the Uganda National Cultural Centre Act. The UNCC is responsible for building nationwide institutions and associations in the arts and cultural sector. UNCC works to put culture on the national agenda and takes responsibility for preserving, promoting and documenting the many cultural traits and traditions of Uganda.

### Project

#### Description

The UNCC is guided by the notion of unity in diversity, integrity and relevance to national development. It works to nourish, celebrate, promote and popularise Ugandan art and culture through setting standards, building capacity and implementing relevant national policies.

### Aims of the Project

- To preserve, promote and popularize Uganda's cultural heritage locally, nationally and internationally;
- To entertain and educate the public through theatre and film;
- To encourage and develop cultural and artistic activities.

### Relevance as Cultural Diplomacy

As a nation with many distinctive cultural groups, the UNCC plays an important role in the preservation and promotion of Ugandan society. The UNCC is an arena where cultural diplomacy is played out through various cultural activities such as theater, dance and film. The organization also promotes the awareness of different Ugandan cultural groups in providing them with a means to perform at a national level.

## BROSDI: HOPE CHILDREN'S CLUB

### Project Details

Country: Uganda  
Telephone: +256 772 506 227 / +256 392 963 527  
Email: [brosdi@infocom.co.ug](mailto:brosdi@infocom.co.ug)  
Website: <http://brosdi.or.ug>  
Sponsored by: Various public and private partnerships (see below)

### Organisation

#### Description

The Busoga Rural Open Source and Development Initiative (BROSDI) is a not-for-profit organization working in partnership with various public and private sector organizations such as Teach a Man to Fish, the Grameen Foundation, Hivos, CTA, Syngenta, the Uganda Communications Commission and Linux Solutions, and focuses on improving rural livelihoods. According to World Bank statistics, Uganda's rural population constitutes 87% of the country's total population. BROSDI therefore works to empower these rural communities through the use of ICT and open development mediums. In doing so, they hope to facilitate effective knowledge sharing and information management through advocating the use of Free Open Source Software (FOSS).

### Project

#### Description

With help and involvement from both the Ugandan government and civil society, HCC works on providing opportunities for education, as well as academic materials so that rural children and orphans can compete favorably with urban schools. The HCC also strives to help rural children develop practical social skills, so that they can learn how to express themselves and share their thoughts on all geographic levels through the use of ICT.

### Aims of the Project

- To empower the Ugandan rural community by broadening its access and use of ICT;
- To teach children to adopt a culture of knowledge-sharing and information management;
- To aid in the development of children's social skills.

### Relevance as Cultural Diplomacy

By empowering children through the development of their social and personal skills, and by introducing them to ICT tools, BROSDI is providing a platform where thoughts and ideas can be spread and shared. The organisation is also creating an arena where the Ugandan government, civil society, and private sector in can come together and work towards a common goal.



## CEEWA UGANDA: BUILDING LOCAL DEMOCRACY PROJECT 2011

### Project Details

Country: Uganda  
Telephone: +256 414 269 477 / +256 414 269 507  
Email: [info@ceewauganda.org](mailto:info@ceewauganda.org)  
Website: <http://www.ceewauganda.org/>  
Sponsored by: Various public and private partnerships (see below)

### Organisation

#### Description

The Council for Economic Empowerment for Women of Africa (CEEWA)-Uganda is a, non-partisan and non-profit organisation that works towards promoting the economic empowerment of women. The organization works in partnership with the Ugandan Ministry of ICT, the Ministry of Gender Labour and Social Development, the Ministry of Finance Planning and Economic Development, the Ministry of Agriculture Animal Industry and Fisheries, the World Bank, Hivos, and DFID. The Council was established in 1995 by female professionals with qualifications and experience in among other disciplines statistics, banking, economics, agriculture and gender-based social work. Their aim was to use their knowledge to further develop women's economic aspirations, rights and potentials in Uganda.

### Project

#### Description

Building Local Democracy (BLD) is a project that CEEWA embarked upon in 2008. The activities comprise informing districts in Uganda about the country's gender policy in a simple, illustrated manner. CEEWA also trains BLD partners, and organises dialogue meetings to inform people about the Uganda Gender Policy. Print and audio media are also used to share and spread information.

### Aims of the Project

- To facilitate equal opportunities, and promote gender equality in local government plans, budgets and institutional practices;
- To challenge undemocratic practices and structures that serve to disempower areas of Ugandan society, in particular women and youths.

### Relevance as Cultural

#### Diplomacy

CEEWA-Uganda empowers women and youth in Uganda, which can be considered as marginalised elements of Ugandan society, through educating them in their rights, and encouraging them to participate more in their local communities. Through the economic empowerment and inclusion of women and youth in society, and by informing local communities about Uganda's gender policy, it is hoped that a shift will eventually be observed in the traditional view of women and youth as subordinate to the Ugandan patriarchal cultural structure. In the long-run this practice will yield lasting benefits in Uganda, as this type of cultural diplomacy not only enhances the socio-cultural understanding of the population, but also increases national interests through the resulting increases the country's economic development

## 5.9 Uganda: Analysis

Although Uganda was under British colonial rule for over 70 years, cultural diplomacy was still very much a big part of Uganda. With its 65 indigenous communities, there is no doubt that some kind of cultural diplomacy had to be exercised in order for these communities to coexist. Preserving the population's different cultural identities has been a government priority even after the country's independence in 1962. This can be observed in Article 37 of the Ugandan constitution, which states that every individual has the right to belong to, practice and promote their culture. The Ugandan government's understanding of the importance of respecting the country's different cultural identities is essential, especially as they are geographically placed in a region where neighboring countries have been torn apart due to cultural differences.

The Ugandan government's participation and collaboration with the four projects that have been discussed show how they acknowledge the efforts made to promote cultural diplomacy. Government participation is extremely important in order for these cultural projects to have a deeper and more long-lasting impact on the Ugandan community. Although there are many organisations that choose to work independently from the government, it would seem as if this is a disadvantage, since the Ugandan government visibly recognizes the efforts made by these organisations, and is more than willing to support them both politically and financially.

The wide range of projects shows how the Ugandan government, in partnerships with civil society and the international community, is working towards reaching all corners of the Ugandan population. The BROSDI HCC project focuses on empowering children from rural areas through ICT, while CEEWA- Uganda's BLD project works towards changing Uganda's patriarchal society where women and youths are subordinate. The UNCC promotes the importance of culture, as well as actively works towards influencing the country's national culture agenda. The MTTTC, through sports, works on gathering children from different ethnic backgrounds, social groups and countries, so that they can play together, learn about HIV/AIDS, and also build relationships across ethnicities.

All of these projects demonstrate the Ugandan government's efforts to reach out to as many different areas of society as possible. So far, these projects have been successful and have had a positive impact where they have been implemented. However, in order to strengthen the impact of cultural diplomacy in Uganda, this should encourage NGOs to partner with rather than exclude the government from such activities. Such cooperation could lead to increased spending on, and policy development for cultural activities, with the result of more long-lasting initiatives and value-creation.

## 6. Southern Africa

### 6.1 South Africa: Introduction

The long-term vision of the government of South Africa is to develop and preserve the country's culture, with a view to ensuring social cohesion and nation-building. To this end, the Department of Arts and Culture seeks to improve economic and other development opportunities through mutually beneficial partnerships both nationally and globally, whilst contributing to social development.

The Department of Arts and Culture works to create an environment conducive to the growth and development of South Africa's artistic, cultural and historic landscape. Among its key objectives are the improvement, re-orientation and expansion of the arts and cultural sector, to serve South Africa's cultural needs.

Through its Investing in Culture (IIC) Programme, the department aims to provide opportunities for unemployed people through training and job creation in arts, culture and heritage. It provides access to markets and skills as a tool for urban regeneration, rural development, and job creation. The Department of Arts and Culture has, through its investments in the Culture Programme, funded and supported more than 390 projects totaling 285 million Rand since 2005. About 10,938 beneficiaries were provided with job opportunities primarily in the craft sector. About 45% of jobs were created for women, 39% for youth and 4% for people living with disabilities. The sector prides itself on its potential to create sustainable jobs and entrepreneurial opportunities, even in areas where people have no, or minimal formal education.



## 6.2 South Africa: Cultural Diplomacy Projects

### FREEDOM PARK PROJECT

#### Project Details

Country: South Africa  
Telephone: +27 123 364 000  
Email: [info@freedomproject.org](mailto:info@freedomproject.org)  
Website: [www.dac.gov.za](http://www.dac.gov.za)  
Sponsored by: The Government of South Africa

#### Project

##### Description

Freedom Park is a registered cultural institution and as such, it engages in fund-raising activity to enhance its mission in teaching, research, and community service. In order to accomplish these goals, the following must be achieved: However, in order to fulfill its mandate, The Freedom Park must encourage contributions from both the private sector and the public.

#### Aims of Project

- To provide South Africans with a base for much-needed support and education regarding reconciliation and nation-building through the legacy heritage project.
- To articulate an overall, multi-faceted heritage that will represent national consciousness and identity, thus substantiating South African culture.
- To integrate history, culture and spirituality into the South African consciousness.

#### Relevance as Cultural Diplomacy

The Freedom Park Project represents an initiative that is key in the field of cultural diplomacy; it educates and informs people of different backgrounds on the cultural heritage of a nation, in this case South Africa. Nation-building has become a top priority of the government since 1994, and it is hoped that this project will forge ties and break down barriers. To date, this project can be seen as a success based on visitor numbers, and the recent launch of the railway (Gautrain) between Johannesburg and Tshwane (Pretoria).

# NATIONAL ARTS FESTIVAL

## Project Details

Country: South Africa

Telephone: +27 466 031 103

Email: [info@nationalartsfestival.co.za](mailto:info@nationalartsfestival.co.za)

Website: [nationalartsfestival.co.za](http://nationalartsfestival.co.za)

Sponsored by: The Government of South Africa, the Eastern Cape Government, the Standard Bank of South Africa, the National Lottery Distribution Trust Fund, the National Arts Council, Transnet, the Sunday Independent and Mnet, among others.

## Organisation

### Description

The National Arts Festival is one of the largest events in South African. It begins around the end of June and runs for 10 days in Grahamstown, a small town along the Eastern Cape. The Festival is administered by the National Arts Festival Office, but it also relies on sponsorship from, the Eastern Cape Government, the Standard Bank of South Africa, the National Lottery Distribution Trust Fund, the National Arts Council, Transnet, the Sunday Independent and Mnet, among others.

## Project

### Description

The programme comprises drama, dance, physical theatre, comedy, opera, music, jazz, visual art exhibitions, film, student theatre, street theatre, lectures, a craft fair, workshops, heritage tours and a children's arts festival. The event has always been open to all regardless of race, gender or religion. As no censorship or artistic restraint has ever been imposed on works presented in Grahamstown, the Festival served as an important forum for political- and protest theatre during the height of the apartheid era. Today, the Festival still offers an opportunity for experimentation across the arts spectrum, as a forum for new ideas and an indicator of future trends.

The Festival has shown phenomenal growth since its inception. In 1974 there were 64 events on the main programme. The Fringe started in 1979 with 10 events. Now this portion of the festival comprises more than 350 events with over 1,200 performances.

As a trendsetter for South African festivals, the National Arts Festival demonstrates a strong commitment to being socially responsible. The 'Hands On! Masks Off!' programme focuses on strengthening the entrepreneurial skills of the arts community, by bringing together some of the country's leading arts entrepreneurs to share their skills and knowledge with a new generation of arts managers.

## Aims of the Project

The overall objective of the Festival is to develop and promote the artistic community in South Africa in order to promote dialogue and interaction through a variety of artistic mediums.

## Relevance as Cultural Diplomacy

The National Arts Festival largely has been a success since its debut on the arts and culture calendar over three decades ago. The intended target market continues to respond in a positive way with the annual attendance figures rising year after year. Because the festival hosts all kinds of events, it benefits local communities by creating short term and long term jobs, validating its place as a leading initiative for cultural diplomacy in South Africa.

# CAPE TOWN INTERNATIONAL JAZZ FESTIVAL

## Project Details

Country: \_ South Africa

Telephone: +27 214 225 651

Email: None listed

Website: [www.capetownjazzfest.com](http://www.capetownjazzfest.com)

Sponsored by: The Government of South Africa and private donors

## Organisation

### Description

The North Sea Jazz Festival was created by Dutch Jazz promoter Paul Acket. The initial Festival hosted an audience of approximately 9,000 persons. The Festival has grown since then into virtually an international phenomenon, with 16 stages featuring 220 acts over a three-day period with over 70,000 people in attendance. Every year there are a combination of public and private sponsorships to support this immense event.

## Project

### Description

Unlike its Dutch counterpart, the Cape Town International Jazz Festival has a unique programming formula. With a 50/50 talent split between Africa and the rest of the world, this South African event allows for local musicians to take their rightful place alongside International musicians, in the creation of a truly dynamic spectacle. It is no wonder therefore, that the media has dubbed the Cape Town International Jazz Festival as Africa's Grandest Gathering, being regarded as the most prestigious on the continent. In a little over twelve years, Cape Town International Jazz Festival has grown into a hugely successful international event. The number of visitors increased from 14,000 during the first edition in the year 2000, to 30,000 in 2004. To accommodate this spectacular growth, Cape Town's International Convention Centre (CTICC) hosts the event.

More than 40-acts perform over the two days on five stages at the CTICC. Selected bands also perform at the Free Community Concert to be held at Cape Town's Greenmarket Square. The pre-festival concert has become a permanent feature of the Cape Town International Jazz Festival and is the organizers' commitment to community members who cannot make it to the paid sessions of the event. The 12th annual Cape Town International Jazz Festival 2011 featured the best local and international Jazz performers including: Patricia Barber, Dave Ledbetter and the Clearing, Hubert Laws, the Wayne Shorter Quartet with Brian Blade, Danilo Perez & John Gang of Instrumentals, Monique Bingham, Gazelle, Christian Scott, Lisa Bauer, Esperanza Spalding, Sandra Cordeiro, Simphiwe Dana, Youssou N'Dour, Earth, Wind & Fire, Hanjin, Dave Koz, Ivan Mazuze, The Flames and many more.

## Aims of the Project

The overall objective of the Festival is to promote South Africa as an international cultural capital as world-reknown musicians, public officials, and audience members from numerous countries gather in one place to connect through the shared experience of music.

## Relevance as Cultural Diplomacy

The Cape Town International Jazz Festival has grown to become the most defining music event on the African continent, by showcasing not only South African jazz musicians, but also those of the continent and the world. Music is a vital means of cultural diplomacy as it brings people together through a common interest. In the chilly economic climate of recent years, many

countries have begun to measure cultural impact in more dispassionate financial terms, and South Africa is no exception. Following research into the economic impact of large events in SA, it is apparent that the CTIJF (Cape Town International Jazz Festival) holds quantifiable benefits not only for Cape Town, but also for South Africa as a whole.



## MMINO

### Project Details

Country: South Africa & Norway

Telephone: +27 123 643 700

Email: [emb.pretoria@mfa.no](mailto:emb.pretoria@mfa.no)

Website: <http://www.norway.org.za/Embassy/development/Culture1/culture/>

Sponsored by: The Governments of South Africa and Norway

### Project

#### Description

In the cultural arena, South Africa and Norway have focused on music as their central means of formalized co-operation. Since 2000, Norway and South Africa have cooperated to promote mutual learning and exchange between musical performers and institutions in the two countries. The programme is called MMINO – The South African-Norwegian Education and Music Programme – and is implemented in partnership with Rikskonsertene in Oslo. The support is channeled through the National Arts Council of South Africa, and project funds are made available to applicants twice a year. The Norwegian support to the programme is a total amount of up to 12m NOK over 3 years. The National Arts Council of South Africa is contributing to the program with a total of 3m Rand within the same timeframe.

#### Aims of the Project

- To support musical education, and promote artistic cooperation between South Africa and Norway;
- To target disadvantaged and marginalized groups as potential participants;
- To stimulate capacity-building through institutional cooperation;
- To facilitate cultural exchange between Norway and South Africa.

#### Relevance as Cultural Diplomacy

As a promoter of co-operation and musical educational exchange, it can be said that this is a commendable and successful project. The exchange of ideas, expertise and education is important in the advancement of cultural diplomacy; this project is not only benefitting local South African communities but also those of Southern Africa as a region.

## IZIKO MUSEUMS

### Project Details

Country: South Africa  
Telephone: +27 214 813 800  
Email: info@iziko.org.za  
Website: norway.org.za  
Sponsored by: The Government of South Africa

### Organisation Description

'Iziko' is an Xhosa word, meaning 'hearth.' Since the hearth of a typical African homestead usually occupies the central space, Iziko symbolizes both a hub of cultural activity, and a central place for gathering together South Africa's diverse heritage.

The public programmes offered at Iziko serve to encourage inclusive discussions and inter-generational dialogues. The programmes provide an opportunity for members of the public to participate in events and activities that are meaningful and educational, in order to create a culture of engagement for diverse audiences. The programme makes use of collections, objects, stories, exhibitions, commemorative days and other resources to encourage participation, promote awareness, enhance knowledge and understanding, foster respect of human right and contribute to both social cohesion and human dignity.

### Project Description

The 'Iziko Mobile Museum' is an educational outreach project, designed to take educational museum resources to rural and urban communities that are unable to visit the Iziko Museums. Iziko Mobile Museum Outreach programmes are free of charge, but must be booked two months in advance.

The main mission of the project is to manage and promote Iziko's unique combination of South Africa's heritage collections, sites and services for the benefit of present and future generations.

### Aims of the Project

- To encourage life-long learning for diverse audiences;
- To foster social cohesion and nation-building through intra- and intergenerational dialogues;
- To promote Iziko and its collections beyond its sites through the Mobile Museum;
- To establish strategic collaborations with various institutions.

### Relevance as Cultural Diplomacy

As a museum, Iziko is able to capture South Africa's unique heritage through the preservation of art, language and tradition. Working with the South African government, it travels to all corners of the country through its 'Mobile Museum Outreach' programmes, with the aim of informing and educating people on culture and how it can bring people together. This in itself is a form of cultural diplomacy.

### 6.3 South Africa: Analysis

From being a segregated country of conflict, South Africa has made significant changes over the last few decades, which has improved its global image as evidenced by its growing tourism industry. There continues to be great disparities in the socio-economic status of its population, which present challenges to the country's continuing reconciliation process. Without legalised apartheid, however, the barriers to social cohesion are more porous, making exchange across the many cleavages of society possible. Thus, several of the South African projects presented in this report focus on reconciliation and unification. The Freedom Park Project is an excellent example of such a cultural diplomacy project, which, through the means of art, is aimed at overcoming the tensions of the past through the vehicle of a common South African cultural heritage. Unity through diversity is a common thread that runs through the majority of cultural diplomacy projects in South Africa. Through this and the other projects presented in this report, it also becomes evident that the government of South Africa is showing a high degree of involvement in cultural diplomacy projects.

## 6.4 Zimbabwe: Introduction

The arts and cultural industries have, over the past few years emerged as one of Zimbabwe's major sources of foreign investment, employment and a tool to assert the people's national identity. They have contributed immensely in attracting tourist and in promoting the country's image. The government has also enhanced levels of interest by increasing the support given to national cultural institutions such as the National Arts Council of Zimbabwe, the National Gallery of Zimbabwe, the National Library and Documentation Service and National Museums and monuments, to ensure that culture become one of the most important engines of development.

Culture is not only seen as a preservation of Zimbabwe's successful forays into development of contemporary art and culture, but also as underlining its capacity to excel in this department. A smart partnership between the government and corporate sector must be forged to increase funding levels to the cultural sector. Culture, particularly religion, was one of the unifying factors during the second Chimurenga. The need to revitalize it, both as a unifying factor and for nation building, both locally and abroad cannot be emphasized enough.

## 6.5 Zimbabwe: Cultural Diplomacy Projects

### NATIONAL ARTS COUNCIL: CULTURAL WEEK

#### Project

##### Details

Country: Zimbabwe  
Telephone: +263 430 452 30 / +263 430 823 9  
Email: None listed  
Website: <http://www.natartszim.org>  
Sponsored by: The Government of Zimbabwe

#### Organisation

##### Description

The National Arts Council (NACZ) is a statutory body that was set up by the Zimbabwean parliament in 1985, with the mandate to lead and promote the development of arts in the country. The council is organised and funded by the Zimbabwean government through the National Arts Council. The NACZ works to foster and improve the knowledge and practice of arts in Zimbabwe, by encouraging the teaching, performance and exhibition of arts to the public. NACZ also functions as an umbrella organization that organises and links together individuals, organisations, local authorities and government bodies involved in the teaching and practice of arts. NACZ is intended to enable a multicultural country like Zimbabwe to both exploit its diversity and build national identity.

#### Project

##### Description

The NACZ Cultural Week was first organized in 21<sup>st</sup> of May 2002 as a commemorative event for the UNESCO established World Day of Cultural Diversity for Dialogue and Development. 2011 being organized for the tenth consecutive time the Cultural Week brings artists from all over Zimbabwe (and the world) together for one week of cultural activities and dialogue. The Cultural Week is organized on a rotating basis taking it to different provinces of Zimbabwe every year. The Week is supposed to highlight and represent the diversity of Zimbabwean society, celebrating the country's cultural heritage in past and present. It aims at building a coherent national feeling and identity on the backbone of diversity. The activities of the Cultural Week stretches into various traditional cultural spheres such as dance, music, praises, crafts and food.

#### Aims of Project

- To bring together diverse arts and cultural activities of the sub-region and other parts of the world for public consumption;
- To provide an opportunity for the people of Zimbabwe to appreciate the diversity of the arts and cultures of the world;
- To provide a forum for the exchange of ideas and views between artists and other cultural workers within the sub-region, the African continent and the world;
- To bring about national, regional and international social integration through arts and culture.

#### Relevance as Cultural Diplomacy

The NACZ Cultural Week is a fine example of cultural diplomacy, as it celebrates cultural diversity, understanding and tolerance through the medium of traditional cultural elements such

as dance, music, religious activities, crafts and food. In the spirit of cultural diplomacy, culture here becomes the vehicle for achieving societal goals, such as peaceful coexistence.

## ZIMBABWE INTERNATIONAL FILM FESTIVAL TRUST (ZIFF)

### Project Details

Country: Zimbabwe  
Telephone: +263 479 350 2  
Email: zimfilmfest@zol.co.zw  
Website: www.ziff.co.zw  
Sponsored by: The Government of Zimbabwe

### Organisation

#### Description

The ZIFF Trust is a non-profit organisation registered with the Zimbabwe National Arts Council, and is involved in the development of film in Zimbabwe and the Southern Africa region. The ZIFF Trust is built on a philosophy of developing trust, teamwork, relationships and creative collaboration for the benefit of film and cultural identity in Zimbabwe and the region. Over the past seven years the ZIFF Trust has established itself as a reputable film institution in the region. Two years ago, with funding from HIVOS, the Trust was able to purchase a property in Harare, which is now the permanent home of the Trust from which its 4 primary projects operate. These are:

- The Short Film Project (SFP), an initiative which identifies aspiring and established filmmakers with stories to tell, to develop their skills through the production of short films that are screened in competition at the annual film festival;
- The Film Forum (FF) to enable the training and development arm of the Zimbabwe International Film Festival Trust;
- Outreach2Educate (O2E) incorporates programmes that aim to build larger audiences, with the vision of establishing a film culture in Zimbabwe, as well as initiatives that promote visual literacy among Zimbabweans;
- The Zimbabwe International Film Festival (ZIFF) the annual two-week film festival; a non-political platform that showcases feature films, short films, documentaries and hosts a number of workshops, as well as a variety of exciting events that feature film and other artistic genres.

### Project

#### Description

The ZIFF Trust is committed to the creation of positive change through the use of media and culture, to foster a cosmopolitan and educated film and arts community, to provide access to skills training and exhibition platforms for more aspiring and professional Zimbabwean filmmakers, and to ensure that a multitude of voices are heard in order to encourage professionalism and social responsibility in the arts community.

#### Aims of the Project

The ZIFF aims to offer Zimbabweans a platform to tell their own stories, to explore and promote their culture through the medium of film, and to provide a venue to dissect and discuss international cinema and cultures.

#### Relevance as Cultural Diplomacy

Through the exchange of information and skills, interaction and creation of synergies with other art forms, it is clear that ZIFF represents cultural diplomacy in its true form. The festival's aim of providing access to skills training and exhibition platforms for more aspiring and professional Zimbabwean filmmakers, ensures that diverse ideas are heard in a sustainable way of maintaining cultural diplomacy through interaction and exchange.





## JIKINYA FESTIVAL

## DANCE

### Project Details

Country: Zimbabwe  
Telephone: +263 4304 5230 / +263 4308 239  
Email: Available on the website  
Website: <http://www.natartszim.org>  
Sponsored by: The Government of Zimbabwe

### Organisation

#### Description

The National Arts Council (NACZ) is a statutory body that was set up by the Zimbabwean parliament in 1985, with the mandate to lead and promote the development of arts in the country. The council is organised and funded by the Zimbabwean government through the National Arts Council. The NACZ works to foster and improve the knowledge and practice of arts in Zimbabwe, by encouraging the teaching, performance and exhibition of arts to the public. NACZ also functions as an umbrella organization that organises and links together individuals, organisations, local authorities and government bodies involved in the teaching and practice of arts. NACZ is intended to enable a multicultural country like Zimbabwe to both exploit its diversity and build national identity.

### Project

#### Description

The Jikinya Dance festival showcases a variety of traditional dances by primary school pupils from around the country. The Festival is intended to disseminate knowledge to Zimbabwe's primary school children of their country's varied cultural heritage. The organisers hope that the festival, in the long run, will help in the creation of a national culture and identity in Zimbabwean youth. The festival is therefore a conscious step, using culture, towards creating peaceful relations among a new generation of Zimbabweans. This is also stressed in the overarching theme of the conference Building Zimbabwe through Traditional Dance – Our Heritage is our Identity.

### Aims of the Project

The project aims to encourage children to appreciate and perform traditional Zimbabwean dances, thus preserving the country's rich cultural heritage, which currently faces extinction.

### Relevance as Cultural Diplomacy

The Jikinya Dance Festival can be understood as cultural diplomacy, as it uses dance as a way to foster cultural exchange and understanding among Zimbabwean youths. Dance is used as the vehicle towards social integration among youths from various ethnic groups.

## NATIONAL GALLERY OF ZIMBABWE

### Project Details

Country: Zimbabwe  
Telephone: +263 470 466 6  
Email: None listed  
Website: <http://www.nationalgallery.co.zw>  
Sponsored by: The Government of Zimbabwe

### Organisation

#### Description

The National Gallery of Zimbabwe has been in existence for more than 50 years, and in its lifetime has witnessed the dramatic shift in the country from colonialism to independence. In addition, it has been central to the meteoric rise of Zimbabwean artists in the world art market. The National Gallery of Zimbabwe is maintained under the auspices of the Ministry of Education, Sport and Culture. The vision of the gallery is to explore and express the essence of Zimbabwean identity through the visual arts. Its mission is to promote talent, creativity and visual heritage through local and internal platforms. From the outset, the gallery was conceived as a national institution, acting as the artistic representative not only for Southern Rhodesia, but also Northern Rhodesia and Nyasaland, governed from 1953 to 1963 as a united federation. Other galleries of the same nature exist in the second city of Bulawayo as well as Mutare.

### Project

#### Description

The National Gallery has a Permanent Collection that embraces works in all media and is largely divided between Europe and Africa. Today, examples of the Shona sculptures that emerged from this school are on permanent display. The European Collection consists of several significant pieces ranging from the 16th century, and also includes a selection of 19th century pieces with some Pre-Raphaelite and Impressionist works. The gallery is mainly consisted of paintings and sculptures, and its most visible work is viewed through exhibitions. In the past, exhibitions have been shown of the Kariba Dam construction, Cuban Photo Exhibition, Toyota Dream Car exhibition among others.

### Aims of the Project

The project aims to provide African artists with materials, a workspace, guidance and support.

### Relevance as Cultural Diplomacy

By exhibiting various artefacts, the Gallery promotes cultural exchange as well as Zimbabwean art. It has become imperative that the gallery takes heed of gender balances, and includes as many females as practically possible in its art programmes be it art exhibitions, or art training. The Curatorial Department's core business is purely to create new ideas or novel themes for exhibitions that usher in interesting and critical discourse among the artists and curators and critiques. It has an open door policy to receive artists who propose to do exhibitions, to seek advice on their work and to request for recommendations when they intend to travel on art business.

## 6.6 Zimbabwe: Analysis

Zimbabwe has a rich cultural heritage built over a long period of time. The cultural values, norms, rituals and religions have merged to shape the population into a unique way life, religion, belief system and method of relation to their environment. It is said that such value systems and beliefs give Zimbabweans their identity as a people.

There is a need to increase the level of funding to strengthen the capacity of institutions responsible for the preservation and promotion of culture. Culture is not only about preservation, as the successful forays by the government into creative development of contemporary art and culture have already shown. Many artists have made powerful in-roads in the global arena with their products, and such efforts should be supported. There is a need to establish a cultural fund for the benefit of arts and culture groups to promote research, preservation and creativity. Artistically, Zimbabwe is rich in music, traditional dance, poetry, stone sculpture, drama, among others. Despite colonial rule spanning 110 years, Zimbabwean pre-colonial culture has endured. There is much room to exploit the multi-cultural richness of Zimbabwe given the mild, un-easy ethnic relations that exist between the majority of Shona people and the Ndebele in the South-Western part of the country. This is due to some pre-colonial, colonial and post-colonial events that have not been given much attention for rectification, especially at a political level. Ethnic relations can be improved through cultural diplomacy as a tool.

Zimbabwe enjoys good relations with many other countries in Africa for many reasons, chief among them its readiness to defend 'Africanness' at political, economic and socio-cultural levels. This could be due to the fact that the country is still seized with a political leadership steeped in, and motivated by the past. Sport is also an important part of Zimbabwean culture; football being by far the most popular sport, as this is played by the majority of the African population. Rugby union and Cricket are also played, but traditionally this was among the white minority, however this has changed since Zimbabwe independence in 1980, and Zimbabwe became a test nation in the 1990's. Sport has contributed so much to social cohesion.

In general, Zimbabwe combines arts on both literary, intellectual and visual levels, and the activities highlighted bear true testimony to a rich cultural heritage so appreciated at home and abroad. The National Arts Council has been central to cultural diplomacy in Zimbabwe, despite operating on a tight budget due to the economic and political crisis of the last decade. It is expected that the government will enable a more conducive legal and political environment, to enable arts to thrive with regards to critical voices. The new dawn in Zimbabwe's economy and politics, which has seen the country slowly but surely rising from the precipice, makes one predict a phenomenal growth of an arts industry that has stood the test of time and severe challenges.

## 7. Conclusion

The projects presented in this report demonstrate how different African countries are involved in cultural diplomacy initiatives. This is reflected in the variety of projects in which the different African states engage themselves. In the North African region for example, there is a strong focus on festival arrangements initiated by governments in collaboration with international partners. The East African countries, due to strong ties to donor countries and organizations, focus more on development, which is highly reflected in their cultural diplomacy projects. The projects in Southern Africa are more concerned with heritage, unifying the different cultural groups in order to create a socially coherent, and unified yet diversified region.

In fact, in many of the countries', initiatives and projects are primarily focused on enhancing the cultural exchange in-between groups as bridging ethnic divides can be a key contributor to regional stability. In Nigeria, Uganda and Ghana, for example, an individual's right to enjoy and develop his or her culture is safeguarded in these countries' constitution. Other projects focus on gender and interreligious dialogue. Not all projects are solely intra-nationally oriented however; some have an outward focus and forge international exchange programmes between Africa, Europe and the USA.

Most national projects presented in this report are in partnership with other countries, private companies, donors, and non-governmental institutions. Few, if any projects are solely government funded. This is partly due to the lack of sufficient resources and revenue. This is unfortunate since one important aspect of investing in cultural diplomacy is that it generates revenue in the form of cultural tourism, as well as enhances cultural understanding and social economic development.

Cultural diplomacy initiatives also face challenges through insufficient political commitments by African governments. Many projects end up being put on hold, or de-prioritized. Information about these projects to the public is also limited. As mentioned in the introduction, many of the smaller projects do not actively use the internet as an information propagation tool. It is therefore likely that a number of successful projects go unnoticed.

Although the projects mentioned in this report all collaborate with the public sector, there are large numbers of organizations working independently, without government help or intervention. This could both be seen as a helpful strategy, as government interests and agenda do not constrict these organizations; it could also be seen as a hinderance, however, where involving governments could mean these projects would be implemented deeper within society, as government recognition and involvement can lead to policy change and wider impact on society than the initial scope of the project.

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### North Africa

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[mahmoud.ismail@bureaucultureleg.fr](mailto:mahmoud.ismail@bureaucultureleg.fr)
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**The Institute for Cultural Diplomacy expresses its profound  
gratitude  
to the following members and team for their contribution to this  
project:**

Mark Amaliya Ingemar  
Ekblad Janiel Hazle  
Cecilia Kjellgren Denise  
Habimana Billy  
Mbuyane Eddson Ziso