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*Series on Upgrading in Small Enterprise Clusters
and Global Value Chains*

Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: Crafts and Visual Arts

by

The Trinity Session

InFocus Programme on Boosting Employment
through Small Enterprise Development
Job Creation and Enterprise Department



International Labour Office • Geneva

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Foreword

This research report on crafts and visual arts is part of a set of five studies commissioned by the ILO in the framework of the project “Small enterprise development and job creation in the culture sector in the SADC region”. This project was funded by the Ford Foundation and implemented by the InFocus Programme on Boosting Employment through Small Enterprise Development (IFP/SEED). This project explores the possibility that the promotion of cultural entrepreneurship that harnesses local talents, skills and heritage may be especially resistant to the competitive pressures of globalization and may provide innovative possibilities for boosting incomes and generating quality employment in a sector that is normally overlooked by policy-makers or addressed with piecemeal and traditional approaches.

IFP/SEED’s work in the area of Market Access is based on the premise that small enterprises can only grow and become competitive economic ventures when they have clear and well-developed channels for selling their outputs. The lack of adequate markets for the consumption of cultural goods and services is frequently identified as a major obstacle to the development of a truly vibrant and economically viable culture sector. This finding is highlighted repeatedly in these SADC region studies. The use of a value chain analysis, adapted to the culture sector, has been a particularly effective tool in these studies to identify strengths and weaknesses and help inform policy recommendations for bolstering the weaker “links” in this chain. The partnership forged between the Ford Foundation and the ILO for this project aims to marry the concerns of the Education, Media, Arts and Culture division of the Ford Foundation with the ILO’s tools and approach for creating more and better jobs for men and women, in order to transform the culture sector into a sustainable form of job creation and income generation for developing countries.

Over the past 15-20 years, a majority of both developing and industrialized countries have initiated policies and programmes aimed at promoting the micro, small and medium enterprises in view of their important job creating potential. Support has been directed toward the major sectors of the economy, yet the economic potential of local artistic talents and a nation’s cultural heritage has been largely untapped.

Although the presence of cultural activities may be perceived to be widespread, the development of the culture sector is rarely treated as a serious economic venture and few practitioners are actually able to make a living solely based upon their artistic trade. Few examples exist where government policies have given systematic and strategic business support to this sector. As a result, the culture sector in most developing countries plays a much more limited role – as a source of jobs, revenues and foreign exchange – than in industrialized countries where it contributes to a significant proportion of gross national product, indicating the need to promote what might be called “cultural entrepreneurship” among developing country artists. Furthermore, limited data exist and the true scale and dimension of local cultural activities are generally not well documented. In particular, few culture sector studies have been undertaken in southern Africa.

For this reason, original field research was commissioned by the ILO to provide more detailed information and case studies of culture enterprises in the SADC region, with an eye toward providing policy prescriptions that would help ameliorate the major constraints preventing the growth of small enterprises. Five studies were conducted in the following

cultural areas: crafts and visual arts; music; performing arts and dance; TV and film; and ethno-tourism. These five studies have been published as SEED Working Papers and readers may find various studies from this set to be of interest

This study focuses on crafts and the visual arts in the SADC region and argues that these have much to offer local and international markets. The production of crafts has been identified as offering great potential for income generation. Recent studies estimate that crafts produced in the SADC region are worth more than US\$180 million per year and provide employment to 1.3 million people. Visual artists from the SADC region are gaining increasing international exposure and crafts and visual arts have been identified as integral contributors to social development and regeneration initiatives, particularly in urban centres in the region. Nevertheless, complexities exist as crafts and visual arts are highly influenced by country-specific factors, characterized by socio-economic, traditional and political issues, small local markets, lack of training and support, and skills to develop these enterprises in terms of exchanges and sustainable trade relationships within the region and into international markets. The situation is further complicated as small local markets cannot sustain niche specialities. The state of crafts and visual arts is assessed for each of the SADC countries and a value chain methodology adapted for the culture sector is applied to assess the potential for its growth.

The lack of effective protection of the intellectual property rights of local artists is another crucial issue in this sector, and local practising artists are generally unaware of the implications raised by their mastery of specific know-how and use of traditional practices and designs. In this regard, these studies have benefited from a collaboration with the Director, Mr. Guriqbal Singh Jaiya, Small and Medium-sized Enterprises Division of the World Intellectual Property Organization (WIPO), (<http://www.wipo.int/sme>). Comments on intellectual property related to crafts and visual arts were added in the text, as well as Annexes 3 and 4.

This study was prepared by the members of The Trinity Session, and they can be contacted by email at: trinity@onair.co.za. Ms. Anne Posthuma, Senior Specialist, Small Enterprise Development, IFP/SEED was the Project Coordinator responsible for backstopping this project. Ms. Avril Joffe was the Consultant and Project Advisor who oversaw the development of these studies. The external reader was Ms. Maria Mercedes Sala, Market Development Officer in Artisanal Products and Cultural Industries, International Trade Centre (ITC). It should be noted that the views presented in this document are those of the author and do not necessarily reflect the views of the ILO or its constituents.

Kees van der Ree
Director (a.i.)
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Note to the reader

For the purposes of this report, it is useful to clarify the definitions used for crafts and visual arts. The following definition for artisanal products was adopted by the UNESCO/ITC International Symposium on "Crafts and the international market: Trade and customs codification" (Manila, Philippines, October 1997):

Artisanal products are those produced by artisans, either completely by hand, or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. These are produced without restriction in terms of quantity and using raw materials from sustainable resources. The special nature of artisanal products derives from their distinctive features, which can be: utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant.

Artisanal products can be classified under broad divisions, primarily based on the materials used, and, in certain cases, combining the material and the technique. The six main categories of this classification¹ are: *basket/wicker/vegetable fibre-works; leather; metal; pottery; textiles; wood*. Complementary categories could correspond to *various additional animal/mineral/vegetable materials* embracing those other materials in craft production that are either specific to a given country, region or area, or rare, or difficult to work, such as: *stone, glass, ivory, bone, horn, shell, sea shells, mother-of-pearl, etc.* Finally, *extra categories* could be considered separately when different materials and techniques are applied at the same time. This might be the case, for instance, for *arms for ceremonial or decorative purposes or as theatrical properties, decorative items and fashion accessories, jewellery, musical instruments, toys, works of art* (see Visual arts below).

Artisans can be basically defined as persons who make products manually. They usually work individually, but can often be helped by family members, friends or apprentices, even limited numbers of workers, with whom they are constantly in close personal contact. This contact generates an intellectual sense of community and attachment to the craft.

However, in order to include all business initiatives which contribute to the development of the sector, the use of the term "artisan" should cover those craft entrepreneurs who: (a) although not actively participating themselves in production, specialize in research, market negotiations or product design and conception; (b) also make use of machine tools or even machinery, yet not affecting the artisanal nature of the work and the production process; (c) beyond the usual cottage or artisan unit, have associated in cooperatives or any other form of organization (even informal); and (d) manage or form part of micro-, small- or medium-sized enterprises concerned with artisanal production.

Visual arts

Visual arts comprise arts and crafts, painting, photography, sculpture, installations, design, fashion. Visual arts consist of artists, gallery owners, curators, theorists, critics, publishers and the media. Unlike the crafts sector, where practical skill and raw materials are combined to generate income, visual arts are far more susceptible to international market trends and a diverse range of practitioners. Visual arts include commercial fine art (wildlife, landscapes, still lifes), often executed in traditional media (painting, sculpture, printmaking) and contemporary art, which incorporates new media technology, performance, experimentation, cross-disciplinary practices and public art.

For more information, see also the International Trade Centre's web sit: <http://www.intracen.org/mds/sectors/artisanal>

Table of contents

	<i>Page</i>
Foreword	iii
Note to the reader	v
Executive summary	xi
1. Introduction.....	1
1.1. Importance of crafts and visual arts in southern Africa.....	3
1.2. Relationship of crafts and visual arts in southern Africa to global trends.....	4
1.2.1. Convergence industries.....	4
1.2.2. Travel and exchange initiatives.....	5
1.2.3. Representation of industries and popularity abroad.....	6
1.2.4. International recognition.....	6
2. Overview of the value chain in crafts and visual arts.....	8
2.1. Schematic representation of the value chain.....	8
2.2. Methodology of the value chain.....	8
2.2.1. The value chain in visual arts.....	9
2.2.2. The value chain in the crafts sector.....	9
3. A snapshot of crafts and visual arts in the SADC region.....	10
3.1. Introduction.....	10
3.1.1. Overview.....	10
3.1.2. Practice and administration.....	11
3.1.3. Gender roles in production.....	11
3.2. Country overviews.....	11
3.2.1. South Africa.....	11
3.2.2. Zimbabwe.....	14
3.2.3. Namibia.....	16
3.2.4. Mauritius.....	18
3.2.5. Mozambique.....	20
3.2.6. Lesotho.....	21
3.2.7. Swaziland.....	23
3.2.8. Malawi.....	25
3.2.9. The United Republic of Tanzania.....	27
3.2.10. Angola.....	30
3.2.11. Botswana.....	31
3.2.12. Democratic Republic of the Congo.....	33
3.2.13. Seychelles.....	34
3.2.14. Zambia.....	35
4. Evaluation of crafts and visual arts by value chain.....	39
4.1. Introduction.....	39
4.2. Beginnings.....	40
4.2.1. Introduction.....	40
4.2.2. Beginnings and demand.....	41

4.2.3.	Facilitation and support structures	41
4.2.4.	Institutions, initiatives and collective processes.....	42
4.3.	Production.....	43
4.3.1.	Introduction.....	43
4.3.2.	Authorship in visual arts and craft production	44
4.3.3.	Support.....	45
4.4.	Circulation	46
4.4.1.	Introduction.....	46
4.4.2.	Circulating agents	47
4.4.3.	Packaging and marketing	47
4.4.4.	Current circulating systems.....	48
4.4.5.	Vulnerability of artists and crafters as circulating agents	49
4.5.	Delivery	49
4.5.1.	Introduction.....	49
4.5.2.	Producers taking initiative	49
4.5.3.	Educating the public.....	50
4.5.4.	Problems with producers as delivery agents	50
4.5.5.	Trade fairs, festivals and biennales	51
4.5.6.	The Johannesburg Biennial.....	52
4.5.7.	Publications.....	53
4.5.8.	Corporate collections	53
4.6.	Audience reception and feedback	54
4.6.1.	Introduction.....	54
4.6.2.	Media reporting, broadcasting and publishing.....	55
4.6.3.	A buyer's influence on the industries.....	55
4.6.4.	Sponsors' feedback	56
4.7.	Cross-cutting issues in the SADC region.....	56
4.7.1.	Artists' rights and intellectual property.....	56
4.7.2.	Gender issues	56
4.7.3.	International opportunities	57
4.7.4.	Impediments to growth	58
4.7.5.	Cross-country projects	59
5.	State of training in the region.....	60
5.1.	Introduction.....	60
5.2.	Formal training	60
5.2.1.	Educational institutions.....	61
5.2.2.	Community colleges and training centres	63
5.3.	Informal training.....	64
5.4.	Specific training initiatives	64
5.4.1.	Training geared towards women.....	65
5.4.2.	"Internal" education programmes	65
5.4.3.	Corporate training initiatives.....	65
5.4.4.	Training initiatives in rural communities	66
5.4.5.	Training of new technologies.....	66
6.	Preservation and promotion across the region	68

6.1.	Introduction.....	68
6.2.	Design and marketing.....	68
6.3.	Cross-country links and projects.....	69
6.4.	New media and technology.....	72
7.	Coordinating bodies and agencies active in the region.....	76
7.1.	Coordinating bodies in the SADC region.....	76
7.1.1.	SADC Sector Coordinating Unit for Culture, Information and Sport.....	76
7.2.	Agencies which work across the region.....	77
7.2.1.	The Regional Triangle Arts Trust.....	77
7.2.2.	Sussuta Boe.....	77
7.2.3.	Artist Proof Studio.....	78
7.2.4.	Linkfest.....	78
8.	Summary and conclusions.....	79
8.1.	Opportunities and strengths.....	79
8.2.	GAP matrix based on needs and assets.....	80
	Bibliography.....	85
	Selected URLs.....	85
	Articles and reports.....	85
	References.....	86
Annexes:		
Annex 1:	List of interviews and correspondence.....	87
Annex 2:	The way forward.....	97
Annex 3:	Intellectual property, copyright and related rights and collective management of rights.....	103
Annex 4:	National copyright offices in the SADC region.....	107
Boxes:		
Box 1.1	The BAT Centre, Durban: An exchange programme initiative.....	1
Box 1.2	The John Muafangejo Art Centre: Teaching visual arts in Namibia.....	2
Box 1.3	The Namibia Craft Centre: A small-enterprise opportunity.....	2
Box 1.4	The United Republic of Tanzania: George Lilanga, from trainee to sculptor.....	2
Box 1.5	Johannesburg/Northern Province: Ritual performance artist, Samson Mudzunga.....	2
Box 1.6	Durban: The creative diversity of Daina Mabunda, Bronwen Findlay, Faiza Galdhari.....	3
Box 1.7	Competition not exploitation: The Bus Factory Craft Project, Newtown, Johannesburg.....	5
Box 1.8	Targeting the historically disadvantaged: Joubert Park Public Art Project, Johannesburg.....	5
Box 1.9	Broadening horizons in Malawi with interregional and international travel and exchange.....	5
Box 1.10	The Bag Factory: An early success story from South Africa's past into the present.....	6
Box 1.11	LOSA (London-South Africa).....	7
Box 3.1	Makonde Carvers' Market, the United Republic of Tanzania.....	11
Box 3.2	The Venda tradition.....	12
Box 3.3	Red Eye @rt, Durban Art Gallery: Contributing to the acquisitions fund.....	14
Box 3.4	A long-term example of accessing the market: Tenganenge Cultural Village.....	14
Box 3.5	Promoting the contemporary art scene, Zimbabwe.....	15
Box 3.6	Namibian Visual Arts Association.....	16

Box 3.7	Combining art and the entrepreneurial spirit	18
Box 3.8	An innovative idea	18
Box 3.9	Fostering cultural relationships.....	19
Box 3.10	An influential artist	20
Box 3.11	Cross-cultural promotion	21
Box 3.12	Litema: Indigenous Sotho domestic design	21
Box 3.13	Supporting art training and business development	22
Box 3.14	A highly successful example of meeting ecological and economic needs: Mantenga Falls and Swazi Cultural Village in Ezulwini Valley	23
Box 3.15	Recycling and artisanal products	25
Box 3.16	Gender imbalance: Comments by Bernard Kwilimbe, Minister of Arts and Crafts, Malawi	25
Box 3.17	Malawi: Surtax.....	27
Box 3.18	Success story: George Lilanga.....	28
Box 3.19	Nyumba Ya Sanaa: Art initiative in the United Republic of Tanzania.....	29
Box 3.20	Ivory in Angola.....	31
Box 3.21	Traditional music and dance also on display at Angola’s best-known crafts market	31
Box 3.22	National Craft Exhibition, 21 May-16 June 2002.....	32
Box 3.23	Kuru Art Project: Self-employed artists	32
Box 3.24	Traditional design in domestic spaces, Central Congo	34
Box 3.25	Responding to market pressure.....	36
Box 3.26	Criticizing NGO support in Zambia	37
Box 4.1	Stimulating artists to form associations also stimulates their creativity	42
Box 4.2	Seychelles: SIDEC’s 2001 training programme and fairs attract high participation	43
Box 4.3	Public and private sector funding in South Africa.....	45
Box 4.4	Zambia: The Visual Arts Council.....	48
 Tables:		
Table 4.1.	Southern African Development Community Sector of Culture and Information: Policies, Priorities and Strategies (May, 1998) – Core elements of this document	39

Executive summary

Crafts and visual arts in the Southern African Development Community (SADC) region play an important role in terms of employment and income generation and offer great potential for growth in local and international markets. It has been reported that artisanal products in the SADC region are estimated to be worth more than US\$180 million per year and provide employment to 1.3 million people (Statistics South Africa).

This report sets out to map crafts and visual arts in the SADC region, both in terms of their individual characteristics, as well as their complex but ultimately mutually beneficial and frequent instances of convergence. Both sectors are bound by country-specific contexts and characterized by socio-economic, traditional and political issues, small local markets, lack of training and support, and the skills necessary to develop the sectors in terms of exchanges and sustainable trade relationships within the region and into international markets.

The crafts sector responds most typically directly to market needs, especially tourism. Visual arts, in contrast, are often constrained because small local markets cannot sustain niche specialities. Very few practitioners in either crafts or visual arts can survive as full-time artists and frequently perform more than one function, working as producers, agents, consultants, facilitators and writers, or producing commercially in response to market needs in order to support themselves and to sustain and promote their artistic trade.

The signing of the Treaty and Declaration establishing the SADC region ushered in a new era of development for southern Africa where cooperation would no longer remain solely the preserve of government bodies. This agreement expects all people of the region to engage in community-building, determining its content, form and direction in response to needs as defined by these communities.

Formal and informal partnerships and relationships exist across and within both crafts and visual arts and it is possible to find some practitioners straddling both sectors. If structured correctly, these exchanges offer the potential to address issues of training, resource sharing, production and marketing and the sharing of markets, all of which are lacking. Many countries in the region rely on international donor money. It is common to find the most activity in terms of exhibitions and related events being facilitated by local branches of international cultural centres. French agencies, for example, are notable for their support and presence across the region, particularly in South Africa, Mauritius and Malawi. Instead of role players adopting proactive and alternative methods to develop these sectors, the reliance on donor money has, in many instances, created strong dependence on support. Also, grants are seldom given in tandem and lack appropriate administrative training, which often means projects are short-lived, not sustainable and do not have long-term positive effects.

This report demonstrates that both crafts and visual arts in the SADC region share markets, resources, suppliers and needs in most of the countries in the region. Both are often small, funding-reliant and severely lacking in training, finance and marketing skills. Private sector investment is on the rise across the region, but only in South Africa does it have formal representation in the form of the organization Business and Arts South Africa (BASA).

This discussion of crafts and visual arts in one report implies an element of co-dependency (or a similarity in terms of how these two sectors operate within the cultural

industries) based on observed cross-sectoral exchanges (whether intellectual, creative or resource-based).

In relation to the number of producers across both sectors in the region, there are more individual, independent producers than formalized and registered micro, small and medium enterprises (MSMEs). This study will make reference to MSMEs, NGOs, cooperatives, independent projects and agents. For reasons of financial and cultural survival, certain methods particular to MSME business practice definitions are applied in different ways. Practitioners may constitute themselves into informal groups, which may not be registered as small businesses and tend to operate somewhere between income-generating and self-funding. Many individual artists run their careers in this way.

This study has involved interviews with various role players and stakeholders in the respective sectors, including practitioners (artists, galleries, curators, crafters and tradespeople), administrators, government officials, policy-makers and those in related fields of journalism, academic research and marketing. Interviews were conducted personally, by telephone or by email. Available literature, scholarship and other published material was consulted, including catalogues, promotional material and journalism, and extensive Internet searches proved to be a good source for policy documents and country data, the latter being of inconsistent quality. Generally speaking, information on South Africa was the most readily available and organized, followed by Namibia. Accessing information across the region is dependent on personal and referred networks of individuals rather than published material.

The research contained in this report was conducted over a period of several months and included field trips to Malawi, South Africa, the United Republic of Tanzania and Zambia undertaken exclusively in urban areas. Limited access to information is a key issue across the region. Very little published material exists on these sectors, especially by local researchers.

For the purposes of this project series, the primary research conducted in the field shows sufficient strategic convergence of crafts and visual arts, either in terms of specific training and exhibition centres, or within festivals and market places, to justify treating these sectors initially in one report.

In most instances, communication systems and modes of information exchange define issues of growth and sustainability. Hence, geography, technology and new media are key issues in terms of promotion and preservation of crafts and visual arts.

The identification of convergent crafts and visual arts and the value and use of new technologies within the region provides evidence toward addressing these sectors in a framework that examines strategies and solutions to address their current state of incomplete systems of production, exhibition, market and consumption.

Separate and staggered development within the SADC region can result in cultural isolationism. This report attempts to evaluate how role players in the region perceive themselves and their production in relation to global markets. More specifically, crafts and visual arts role players need to assess how international markets perceive the region. Isolationism from world markets points to interventions within the region that could connect existing networks and introduce new processes that would be able to produce sustainable and valuable dialogue between role players and stakeholders.

The existence of galleries, museums, events, festivals, artists/crafters collaborative events, individual producers and agents suggests a series of points of contact across the region that might benefit from mutual recognition to start building exchanges between the countries in the SADC region.

1. Introduction

In the crafts sector, jobs often provide only a minimum wage, and barriers to entry are low. In visual arts, in contrast, entry is often defined by personal tastes among consumers and current trends. There are very few full-time artists, current trends are unpredictable and “contemporary” visual artists (i.e. those who do not produce for exclusively commercial reasons) are only really profitable if they are successful abroad.

There are over 1,000 formal craft retail outlets in South Africa and many more across the region. However, southern Africa is not a large player in the global craft sector due to the lack of quality and unreliable distribution. Respected crafts development consultant Kevin Mansfield, associated with the Bus Factory crafts initiative in Newtown, Johannesburg, acknowledges the need for the crafts sector to communicate with design and marketing consultants. This sector in the SADC region has the potential to develop product for export on a scale competitive with India, Mexico, Indonesia and other nations that have disproved the theory that the craft sector provides limited revenues, or is even a drain on the economy. Revenue from crafts can constitute a significant percentage of the GDP for the region.

The craft sector lends itself to self-empowerment projects that operate as “craft collectives” to generate income for participants and often are involved in skills transfer programmes. Visual arts often relies more on formal gallery and museum systems and is usually focused on the individual rather than the group.

The economic strain experienced by most artists in the region and the need to live from their sales, have an impact on production and often force producers to cater for a market, much like crafters are mainly catering for a tourist market. Disciplines of photography and design are gaining increasing value as more artists use these skills in the production of their work, or to market themselves more effectively.

Some centres address both crafts and visual arts under the same roof, and are profiled below in the following boxes.

Box 1.1

The BAT Centre, Durban: An exchange programme initiative

Offering studio spaces, workshops for artists, galleries, restaurants and retail outlets for local art and craft, the BAT Centre is probably best known for its innovative project “DiroZulu”, led by French artist Herve di Rosa with the Siyanda wire weavers. This involved traditional basket-weaving techniques with telephone wiring, incorporating di Rosa’s geometric, abstract designs, but enlarged to a scale (some over one metre in diameter) that set these objects apart from the norm. The Centre is multidisciplinary in nature, hosting musical events and running an Internet café to supplement their income. A long-standing arrangement with the John Muafangejo Art Centre in Namibia enables one of the top Namibian students to spend a three-month residency at the BAT Centre working alongside the Centre’s artists and producing pieces exhibited on what is usually their first solo exhibition. In their mission statement for exchange programmes and internships: “The BAT Centre wants to expand its artists exchange programme initiative to assist local artists to further their knowledge and skills, and gain exposure to the world beyond the boundaries of Kwa-Zulu Natal.”

Box 1.2

The John Muafangejo Art Centre: Teaching visual arts in Namibia

Established in 1994, this Centre has become a teaching facility in visual arts. It is the only facility in Namibia that provides comprehensive training to young Namibians who wish to pursue a career exclusively in visual arts. The Centre is developed as an independent cultural institution in cooperation with the National Art Gallery of Namibia and the College for the Arts Extension Programme and hosts workshops by visiting artists, open studio space and practical classes. The Centre has received assistance in the form of materials from the French Mission for Cooperation and Cultural Affairs in Namibia.

Box 1.3

The Namibia Craft Centre: A small-enterprise opportunity

The Namibia Craft Centre is directly linked to the National Gallery. It was identified by the Government as an opportunity for small-enterprise development and a catalyst for economic growth for rural men and women living in poverty in Namibia. The Government, in conjunction with the Rossiing Foundation, established the Centre as a retail outlet. It consists of facilities for 26 small businesses that work independently and trade under one roof and rental is kept to a minimum. To encourage competition and to provide unique products to a target market that demands quality the Centre has set the following criteria for crafters: the product adds overall value to the Namibia Craft Centre; preference is given to handcrafted objects over semi-manufactured; objects should be "indigenous" to Namibia in terms of style and cultural interest. The Centre is in great need of marketing support as it is directly involved with helping people in rural areas and teaching skills and therefore does not have excess funds for public relations and marketing. Supporters are the European Union, and foreign visitors, mainly from Germany and the United States.

Some individual artists are profiled below who also work across these sectors for their own intellectual or commercial ends (boxes 1.4, 1.5 and 1.6).

Box 1.4

**The United Republic of Tanzania:
George Lilanga, from trainee to sculptor**

A former security guard, George Lilanga is one of the most successful sculptors to emerge from the arts and crafts training centre, Nyumba Ya Sanaa in Dar es Salaam, the United Republic of Tanzania. He has made a name for himself in carved wood sculptures, exhibiting in art galleries and on exhibitions. He also sells from the studio market to tourists.

Box 1.5

**Johannesburg/Northern Province:
Ritual performance artist, Samson Mudzunga**

A sculptor and performance artist from the Northern Province, Mudzunga practises the Venda carving tradition, as well as seeking success in Johannesburg, using his sculptures in complex ritual performances in urban centres and in his rural village in the Northern Province. He is represented through galleries and agents dealing in African art.

Box 1.6

Durban: The creative diversity of Daina Mabunda, Bronwen Findlay, Faiza Galdhari

These three women from diverse cultural and ethnic backgrounds collaborated on an exhibition for which they received an FNB Vita Art Prize nomination in 2002. Bronwen Findlay is a well-known Durban painter. Daina Mabunda is a rural Zulu woman with whom Findlay collaborates on large embroidered textiles (they collaborate on the design and Mabunda executes the work). Faiza Galdhari is a young Muslim woman who critically engages Muslim beliefs and traditions into her painting, printing and ceramic work.

1.1. Importance of crafts and visual arts in southern Africa

At an inter-ministerial conference on the role and place of culture in the regional integration agenda of the Southern African Development Community (SADC) (Mozambique, 2000), member States were called upon “to take decisive steps toward the promotion of cultural industries as a way of exploiting their capabilities to alleviate poverty, generate employment and contribute to economic growth”.¹ This call is geared towards the following key points:

- nation-building, communication and developing shared identity;
- delivery and training mechanisms for other forms of research and for social development through the cultural industries;
- education: “infotainment” is gaining popularity in developing countries and the SADC region is no exception;
- communication of educational, social and developmental messages with the aid of donor funding;
- development of MSMEs: this is particularly relevant for the crafts sector;
- government focus on development of SMMEs in terms of job creation, skills. Barriers to entry are low in crafts but this is not necessarily the case in visual arts, where specialized training is valued;
- crafts and visual arts as part of the new economy: these sectors have been acknowledged as a powerful tool for those marginalized by globalization as it provides a voice and develops skills; and
- the region must seriously consider cultural industries in the light of globalization that has become as much a threat as an opportunity insofar as access to technology, communication and educational development is concerned. This problem is two-pronged. Local producers, especially in rural areas, are not equipped to deal with demand, and can often be taken advantage of, or risk stagnating if not trained in the necessary business skills.

¹ Sithole, Jabulani. “Culture can play a key role in regional integration”, 15 December 2000. <http://www.sardc.net/editorial/sanf/2000/Iss23/Nf2.html>

Key issue: Local markets are being flooded with cheap, mass-produced goods from the East, which often end up replacing locally produced goods. This is adverse to job creation and to retaining local traditional production methods. It has a seriously negative effect on the gifts and novelties market, which directly impacts on the tourist revenue that is developing and encouraging local production.

Key issue: A number of festivals and events supported by the SADC Sector for Culture, Sport and Information have been initiated to promote cultural exchange within the region. These include the SADC Arts and Culture Festivals (latest Namibia 2000) which feature practical and theoretical workshops;² and ministerial conferences on Culture and Development (latest Mozambique 2000) which bring together representatives from the tourism industry, banks, arts and media institutions, as well as festival organizers, private sector sponsors of culture, and languages, traditions and conservation associations.³

Other festivals in the SADC countries engage in regional exchanges. These are noted in section 3.

1.2. Relationship of crafts and visual arts in southern Africa to global trends

1.2.1. Convergence industries

Art web sites as marketing tools. While the latter part of the 1990s introduced a proliferation of art web sites as marketing tools, the use of the Internet in the region, except for South Africa, is very minimal. This said, online publishing remains an excellent tool for promoting and documenting crafts and visual arts and email remains an invaluable tool for artists to remain in communication across distances. This issue is further explored in section 6.

Trade shows and fairs as a vehicle for regional exchange, trade development. Mark Howard of Buy-Africa⁴ notes a growing interest for African art and craft products at the trade shows around the world: their orders have increased from US\$20,000 in 2000 to US\$200,000 by 2002. “Our overseas buyers are very educated about our products, as they tend to know the difference between craft from one region of the country to the other.” Establishing these “contact relationships” is clearly valuable in terms of audience development and buyer education and is an advantage not possible in e-commerce situations.

Cultural industries for urban development. This is beginning to take effect in urban centres, particularly in Johannesburg and to some extent Cape Town. Urban centres in Namibia have also enjoyed attention, which has attracted tourists and investors to the country.

Boxes 1.7 and 1.8 highlight examples of craft initiatives recently undertaken in South Africa.

² <http://www.sadcreview.com/sectoral%20reports%202001/cultureinformation&sport.htm>

³ *ibid.*

⁴ Buy-Africa is a privately owned company that acts as agents on international markets for South African crafters.

Box 1.7

**Competition not exploitation:
The Bus Factory Craft Project, Newtown, Johannesburg**

This recent craft initiative is a core project for Inner City Renewal plans. Project initiators received funds to reconstruct an old bus repair shed to house sheltered craft workshops. The objective is to improve and develop skills in the South African crafts sector so that crafters can compete with the global market rather than be exploited by individuals who promote their work abroad. Crafters are provided with working space, training and marketing skills. Historically disadvantaged crafters are the target group and the initial phase focused on products in wood, metal, ceramics, textiles and weaving and candle work.

Box 1.8

**Targeting the historically disadvantaged:
Joubert Park Public Art Project, Johannesburg**

With minimal seed funding, the Joubert Park Public Art Project (JPP), with a central administration and creative direction core of artists, educators and students recently initiated a series of workshops and activities with various youth groups and community centres in an inner city slum surrounding a park. The community centres include a clinic, a group of freelance photographers and the Y-connection youth group. The JPP 2001 Open Day, in addition to a programme of presentations by academics, artists, independent cultural workers and members of local council, exhibited the results of the workshops, which included creative map-making, theatre, dance and collaborative performance art with a strong social-awareness focus.

In 2002, the JPP hosted their public art programme and exhibition, in which over 30 local and international artists participated. This project has made huge contributions towards the "facelift" of the area and collated a massive archive of footage documenting workshop processes, as well as short films and video impressions by artists reflecting on life in a rapidly changing urban environment.

The JPP has now managed to secure executive status on the Creative Inner City Initiative, funded by the Department of Arts, Crafts, Science and Technology. This is a long-term project which, at the time of writing in 2002, was in the proposal phase. It aims to transform conditions in the city by working hand in hand with cultural industries, commerce and local policy-makers.

1.2.2. Travel and exchange initiatives

Box 1.9 outlines the perceptions of an artist from Malawi on how the opportunities provided by travel and exchange initiatives would be "the biggest step forward" for visual arts in Malawi.

Box 1.9

**Broadening horizons in Malawi with interregional
and international travel and exchange**

Malawian artist Boston Mbale suggests that the biggest step forward for visual arts in Malawi is the opportunity for travel and exchange, both within the region and the continent, and abroad. This would provide Malawian artists with a clearer sense of identity and enable them to ascertain whether their work is a good reflection of the issues they are concerned with. "Many artists in Africa have the same problems and we must share this experience and learn from each other, because the art from Malawi is completely different from what you see in other countries." He suggests that this is as a result of very limited formal training in Malawi, with Chancellor College in Zambia being the only tertiary institution for fine art training. The focus is on skills, not theory, and he sees this as something of a limitation, although it celebrates that most Malawian artists are self-taught and their ideas are "completely individual".

Although South Africa is becoming an increasingly popular destination for international artists seeking residency or study programmes, the few studios that can run these programmes are oversubscribed and lack facilities. There are organizations that run

workshops across the continent but the same situation often applies, for example, with the Triangle Arts Trust.⁵ Nevertheless, the current exchanges have proven interesting in their skills and intellectual transfer through residencies, workshops and exhibitions, as box 1.10 shows.

Box 1.10

The Bag Factory: An early success story from South Africa's past into the present

Founded on the basis of creating a conducive environment for artists to work and exchange ideas, the Bag Factory offers studio space to 12 local artists with three studios reserved to host artists through their world-renowned international residency programme. Initiated at a time when South Africa was all but cut off from the international art and culture environment, the studios are centred around the residency programme, which draws artists from the continent and beyond. Each artist-in-residence is expected to show the work produced during the period (usually three months) at an exhibition open to the public. Funded by both the public and private sectors, the Bag Factory is one of Johannesburg's success stories, with prominent artist, critic and curator David Koloane serving as its director. The Bag Factory is affiliated to the Triangle Artists or Arts Trust, 17 Greatmore Studios Cape Town and London's Gasworks Studios.

1.2.3. Representation of industries and popularity abroad

Currently, contemporary artisanal products from Africa are enjoying enormous popularity. It is common to see the “look and feel” of African arts and crafts as design themes at functions, offices and private homes, and local art dealers and interior designers boast of clients abroad for whom they purchase visual art or craft objects, not least because of the attractiveness of local currencies to overseas buyers.

However, cultural industries in the region are often unable to capitalize on this popularity due to lack of resources, effective networks and agency to effect alternative strategies to the usual delivery systems. To achieve good representation of crafts and visual arts for international markets, marketing and design of products needs to be considered. Online presence that represents these sectors fairly and accurately is necessary.

1.2.4. International recognition

The crafts sector is generally entrenched in a regional or local context. Crafters tend to respond to their environments and are seldom exposed to practices from abroad, unless specific initiatives, such as LOSA (London South Africa)⁶ set up relationships between crafts people from different countries, as box 1.11 outlines.

⁵ The Triangle Arts Trust was founded by Rodert Loder and Anthony Caro (United Kingdom) and has centres and partners around the world. See also section 6.3 “Cross country links and projects”.

⁶ LOSA is an ongoing collaborative project between British designers and South African crafters developed by Sotheby's and KhumbulaZulu Craft. See section 6: “Preservation and promotion across the SADC region”.

Box 1.11
LOSA (London-South Africa)

This is an ongoing collaborative project between British designers and South African crafters developed by Sotheby's and KhumbulaZulu Craft. The partnership facilitates international designers to work with South African skilled craft workers to reproduce new designs in beadwork, wood, textiles and other media. The products already completed have sold out at record prices at exhibitions and auctions. LOSA reinvests the profits into product development and job creation in rural South Africa.

Where visual arts are concerned, many artists define themselves by global trends. International success is highly sought after, as are the perceived financial and career opportunities that exist abroad. Exhibitions and biennales offer opportunities for travel. It is a common attitude across the SADC region that success is defined in international terms. If one achieves international recognition, then one is successful. However, artists from abroad are often keen to work in southern Africa. This is an interesting relationship that is problematic in the sense that local artists do not validate their own context as much as their perceived idea of working conditions abroad. This issue needs to be addressed as it affects issues of national unity, cultural pride and the preservation of local skills and talent.

2. Overview of the value chain in crafts and visual arts

2.1. Schematic representation of the value chain



2.2. Methodology of the value chain

The methodology used in this study is based on Charles Landry's five-column model of the value chain analysis adapted for the cultural industries. Crafts and visual arts in the SADC region will be treated together in this analysis. Referring to the diagram above, "Beginnings" refers to the cultural milieu or context in which an object or a situation (exhibition, performance piece, festival) is conceived. "Production" refers to the process and means by which such objects or situations are produced. "Circulation" refers to the process of distributing and marketing the product in the marketplace and "Delivery mechanism" refers to the means by which the audience accesses the production. Lastly, "Audience reception" and feedback refer to the response from audiences to exhibitions, festivals, publications and auctions (commercial sales), which feed back into the beginnings or cultural context for new ideas.

Visually, this circular schema implies a fairly clear progression through the factors that make up the cultural industries under discussion in this project series. In crafts and visual arts, however, some situations cannot be confined within only one aspect of the model so that, for example, journalism and reporting appear in both "Delivery mechanism" and "Audience reception", while "funding and support" appear in both "Beginnings" and "Production".

2.2.1. The value chain in visual arts

The value chain for cultural industries provides a good model for identifying the various strata that determine the often informal workings of these activities in the SADC region. Lack of formalized policy makes the nature of the construction of the value chain qualitative rather than quantitative. Informants from different areas in the sector give priority to certain practices and qualities over others. The step-by-step, practical nature of the value chain is useful to moderate these differing impressions.

In visual arts, more formal delivery mechanisms (for example, museums and galleries) exist than in the crafts sector. These attach a different symbolic value to retail stores and trade markets and are documented, researched and visited differently. The value chain for visual arts is used to describe the experiences of individuals who must negotiate both urban and rural contexts in a sector that has a predominantly urban focus.

2.2.2. The value chain in the crafts sector

This sector is more group-oriented, with collectives and guild-type organizations defining production contexts and with objects identified as being part of a particular tradition rather than the work of a specific individual. The crafts sector demonstrates a complex and layered interaction between urban and rural settings across the region, and the link between “Audience reception” and “Beginnings” is more clearly determined (compared with visual arts) from the point of view of supply and demand.

3. A snapshot of crafts and visual arts in the SADC region

3.1. Introduction

This section introduces general information about the SADC region and attempts to demonstrate the impact of social, cultural, historical and economic factors on crafts and visual arts in the region. Thereafter, each country is discussed in terms of current events and how crafts and visual arts operate in that country. Case studies, key issues and tabulated data provide specific examples.

3.1.1. Overview

Constitutional reforms in many countries in the region have impacted on economic liberalization and have had regional and global repercussions. All member States have either fully developed, or are in the process of developing multi-party systems. This has had an obviously positive impact on issues of freedom of expression, especially for artistic communities, and is opening up channels of communication within each country as well as across borders.⁷

Advocacy, social responsibility and community participation are key priorities in socio-economic development and in the establishment of new cultural and information policies. Civic education associations, human rights organizations as well as specific target groups (e.g. women, children, the historically disadvantaged, the homeless) have been formed and/or strengthened to become important vehicles to facilitate this. In the case of funding and support, whether from local or international donors, addressing such constituencies is given priority attention.

South Africa has generally greater access than its neighbours in the region to international markets, in terms of trade and career opportunities. Across the region, lack of access to training, materials and exhibition opportunities is restrictive to the development of the cultural industries. In addition, some countries still have trade and export laws in place that hinder effective MSME development. They impact on almost all areas of the value chain, such as, for example, Malawi's surtax on production and exporting, which is currently under revision.

The effect of HIV/AIDS on the region

HIV/AIDS as a subject is increasingly finding its way into textile and embroidery products, print portfolios and exchanges, mural work and, in rare cases, art for social awareness ("public art") projects in the region. Similar to other sectors in the cultural industries, crafts and visual arts stand to lose a large section of their active workforce to HIV/AIDS.

⁷ From the report: "Southern African Development Community Sector of Culture and Information Policies, Priorities and Strategies", May 1998. <http://www.teledata.mz/sadccult/poling.htm>

3.1.2. Practice and administration

As mentioned earlier, the lack of legislation or formalized structures in place in the region relating to crafts and visual arts means that very little exists to define how these sectors should operate. Experienced and trained arts administrators are rare.

Strengths: The impacts of this situation on crafts and visual arts are multifaceted, and at times contradictory. On the one hand, the lack of predetermined “rules” encourages artists to be inventive in terms of materials, processes and attitude. This can produce a certain kind of liberating spirit and encourage a risk-taking approach to production and circulation and results can appear quite maverick and innovative.

On the other hand, this can lead to widespread repetition and copying in works. Some artists may respond to this lack of formalized structures by producing strictly in answer to perceived needs or interests which may stifle innovation.

3.1.3. Gender roles in production

Generally speaking, both women and men are equally involved in crafts and visual arts, although they perform different roles. In visual arts, South Africa and Namibia possess a fairly balanced gender representation, with women producing in the same ways to men. Both genders occupy administrative, leadership and training roles.

In the crafts sector, women are closely associated with objects or products that can be seen to have domestic origins, be they functional or decorative, for example, weaving, basketry, textiles, ceramics and beadwork. However, in some countries, there is quite a broad crossover, with men producing woven products. Men are most often associated with carved or sculpted objects, whether in wood, stone or clay.

Box 3.1 illustrates that women in some countries are associated with the sale of products at marketplaces.

Box 3.1

Makonde Carvers' Market, the United Republic of Tanzania

An interesting dynamic exists in this popular studio market in Dar es Salaam, where male producers sublet their studios to women entrepreneurs who sell the carvers' work for them. The craftsmen work outdoors under the trees while the women act as their agents and sell the carvings.

3.2. Country overviews

3.2.1. South Africa

In South Africa prior to 1994 (the year of the first democratic elections), visual arts were heavily supported by government and business, albeit unevenly. The infrastructure set up to manage national competitions, organizations, institutions and well-funded museums, all of which primarily benefited the white community, still exists but policies have changed. The euphoria of the transition to democracy brought about something of a “golden period” between 1994 and 1998 where culture and national identity were closely associated on a local and international level – the two Africus Biennales (1995 and 1997) are an illustration of this. Their subsequent demise marks a shift in the craft and visual arts.

Visual arts

Compared with other countries in the region, South Africa has the most formalized and sound visual arts in terms of institutions, private and public sector support, training and opportunities. With current funding policies, however, it is increasingly difficult to get support for a visual art exhibition or project that does not involve an active educational programme with so-called “previously disadvantaged communities” or specific social focus groups (women and children, those infected and affected by HIV/AIDS, the homeless etc.).

There is a general move towards a commercial and internationalist growth. Private sector initiatives, for example corporate collections, BASA and independent projects, are moving in where public sector funding is shifting focus to other areas. Market prices for visual arts are determined by the local and international art markets, with auctions guiding the current value of both established contemporary artists and past “masters”. Some traditional art products that are commercially interesting are also perceived as sacred, as box 3.2 shows.

Box 3.2 **The Venda tradition**

The Venda tradition of sculpture has been identified as one of the richest in southern Africa. Venda producers carve primarily in wood, but also use ceramics. Artists work in the rural Northern Province, previously the homeland of Venda. The area is characterized by rich traditions, African mythology and a sacred lake around which all activities are focused. Venda sculpture became popular among dealers in the 1980s and has been regarded as problematic, because much of the work was produced in relative isolation by sculptors with a strong spiritual drive. Works were often placed in natural environments, regarded as “sacred”, powerful and intended for private contemplation or to empower or protect the local community. By bringing these works into galleries, many felt the sculptors and their work were being compromised through commercialization on a large scale.

There are several lucrative competitions aimed at the contemporary art market sponsored by key players in the private sector (see below, “Coordinating bodies” and also refer to Appendix 1). However, benefits are not evenly distributed as a powerful hierarchy dominated by older, established artists and their respective agents and interests strongly influence the structure and operation of visual arts in South Africa.

Crafts

Crafts in South Africa can be described as well-organized, focused on community-based production in rural areas and with trade being done in urban centres. Craft workshops and formalized projects are on the rise in urban centres. The Orchards Project, incorporating Spark! Gallery and Job Seekers Club in Johannesburg, is a good example of this.

Like visual arts, craft is increasingly associated with (and considered a core partner towards) urban regeneration, skills transfer and economic opportunity. As this sector gives rise to products that are conducive to mass marketing and are popular, especially with tourists, it has been identified by role players in the public and private sectors as a viable MSME option, with increasing international links and exchange networks.

Crafters are trained professionals or self-taught, usually organized into formal or informal groups. These include NGOs, MSMEs and community-based workshops. Similarly, many accomplished crafters see business opportunities through their trade and establish their studios as retail and educational facilities.

The crafts sector is relatively highly developed with research and development done by the National Product Development Centre and the National Craft Council producing the “Information Handbook and Information Directory for Craftspeople”. There are numerous craft outlets, markets and retail stores nationally.

Coordinating bodies

The constitution of South Africa provides for a National Ministry for Arts and Culture (Department of Arts, Culture, Science and Technology or DACST), and nine provincial ministries of culture.

There are numerous public and private sector coordinating bodies. *The South African Handbook of Arts and Culture* is the most comprehensive resource book for this information, but the most significant organizations are listed below.

Public sector	Private sector
Department of Arts, Culture, Science and Technology	Business and Arts South Africa
Provincial departments	Public Eye
National Arts Council	Joubert Park Public Art Project
National museums and galleries	
National Craft Council	Creative Inner City Initiative
Arts and Culture Trust	BAT Centre

Training

Of the SADC countries, South Africa offers the widest range of training opportunities, from informal, community-based skills transfer, through to community colleges and academic tertiary education. This is expanded upon in section 5.

Despite the range of opportunities available, access to colleges and financial implications are prohibitive to people living in rural areas. A number of bursaries are on offer, both through private companies, some coordinating bodies and private/public sector funding bodies.

Galleries, museums and collections

Every major city in South Africa has a national museum or gallery with a selection of commercial or private galleries and outlets that deal in contemporary, mainstream and indigenous art. Craft markets, cultural villages and similar outlets are numerous. The lack of financial support to institutions and galleries, specifically museums, has resulted in radical cuts to acquisitions budgets and staff rationalization. The Johannesburg Art Gallery (JAG) is a case in point.

Recent attempts to alleviate these problems have seen independent groups of artists and culture workers initiating events or “art parties”, for example, at the national galleries of Durban (Red Eye @rt at the Durban Art Gallery – see box 3.3), Cape Town (SoftServe at the South African National Gallery) and Johannesburg (Artichoke in 1999 at the Sandton Civic Gallery and the Joubert Park Public Art Project at the Johannesburg Art Gallery in 2001 and 2002).

Box 3.3

Red Eye @rt, Durban Art Gallery: Contributing to the acquisitions fund

Red Eye @rt was launched in Durban in 2000 by Suzy Bell, gallery director Carol Brown, staff and volunteers at the Durban Art Gallery, in a proactive and entrepreneurial spirit. The art parties, held once a month, include fashion, design, performance and DJs and are held in the various exhibition halls. The audience is entertained among the historical and contemporary collections. A nominal entry fee is charged. In two years, the art parties have raised some R200,000 towards their acquisitions budget for contemporary art. Now, some 1,000 people attend these monthly multimedia art events.

3.2.2. Zimbabwe

Currently, Zimbabwe is experiencing political and economic turmoil, with major effects on tourism and other industries in the country and across the region as a whole. This is also having a negative impact on Malawi's tourism industry, as overseas visitors are reluctant to book overland and other safari trips that in the past would usually include Zimbabwe, Malawi and Botswana, for example. This has a direct impact on the crafts sector as the market is erratic and highly dependent on tourism for sales.

In general, crafts and visual arts are fairly well organized. Artists associated with the Chapungu Gallery, for example, are receiving attention from international markets.

Box 3.4

A long-term example of accessing the market: Tenganenge Cultural Village

A "live-and-work space" environment, this collective was established on the site of an old mine, from which the artists – who are predominantly stone sculptors – source their raw materials. The "sculpture village" has created an opportunity for the exchange of ideas through peers, encouraging self-critical evaluation for artists working together. Through the creation of Zimbabwean Mashona Stone Sculptors (said to be the most sought-after in the world), this cooperative has been able to lobby and access markets collectively for the past 25 years.

Visual arts

Artists who work independently tend to base themselves in high-density areas and integrate their work with teaching and the establishment of community art centres. Most artists tend to work from home, or have live-and-work environments.

Stone sculpture (Shona, Chapungu) dominates both crafts and visual arts and there is a strong painting tradition in the fine arts sector. Unless artists are well established, they must subsidize their income through teaching or work in other industries. There is a trend among artists who work independently to utilize the resources at established centres. Well-known artists include Eddie Masaya, Agnes Nyahongo and the late Bernard Matamera.

While most of the well-established Zimbabwean artists produce "traditional fine art" (paintings and sculptures, as opposed to installations or new media work), a handful of established practitioners are more experimental in their approach. These include Tapfuma Gutda and Berry Bickle. Women are well represented in visual arts.

The sector's main exhibitor is the National Gallery of Zimbabwe, but many private galleries are clustered in and around urban centres. These privately-run spaces often fill certain gaps in information and research on the sector as it also benefits their business. One such gallery is profiled in box 3.5.

Box 3.5
Promoting the contemporary art scene, Zimbabwe

Co-managed by artist and former art teacher Helen Leiros with her husband Derek Huggins, the Gallery Delta has managed to maintain itself through difficult times. It is credited with keeping the circulation of art and exhibitions active in Zimbabwe. It publishes 'The Gallery Magazine', focusing on the Zimbabwean art scene as well as art from the continent at large, in the form of news items, critical essays and commentary. It is recognized that the gallery has the means to be at the forefront of the Zimbabwean contemporary art scene but market conditions stifle this potential.

Crafts

This sector is characterized by groups producing collectively. Practitioners do this to take advantage of economic and informational infrastructures and to learn from each other. In countries in the region, this type of voluntary, informal skills-transfer and goodwill seems to be prevalent.

Constitution, policy and crafts and visual arts

Zimbabwe has a written cultural policy that articulates the promotion of culture in a multi-cultural society which takes into account the different ethnic, linguistic and religious elements in the country.

Culture is supported and managed in various line ministries and departments in the Zimbabwean government. The Ministry of Education, Sport and Culture is responsible for policy direction in all matters concerning culture. The Ministry of Home Affairs administers the National Museums and Monuments and the National Archives. Copyright and Neighbouring Rights matters are administered by the Ministry of Justice, Legal and Parliamentary Affairs.

Coordinating bodies and galleries

Crafts and visual arts in Zimbabwe are part of a larger, dynamic cultural landscape. More than 50 national arts and culture organizations exist in the areas of music, dance, drama, visual arts and film, alongside viable private galleries, craft markets and retail outlets that specialize in crafts and visual arts.

Several critical institutions exist to promote, preserve and manage the production in the various cultural industries in Zimbabwe. Overall management is the responsibility of the Ministry of Recreation, Sports and Culture. However, this support is biased towards the performing arts. The National Art Gallery is the major supporter of visual arts. The department of National Museums and Monuments collects, preserves, conserves and manages historical sites and buildings and disseminates knowledge about cultural heritage. Other institutions exist to further the preservation and promotion of culture.

Funding and the market

After allocating its resources to support education, the Ministry of Education and Culture has limited funds to support crafts and visual arts. Because the National Arts Council mainly supports the performing arts, many artists apply to the National gallery, but this institution is not supplied with funds at an official level, i.e. it is not a funding agency. Financial support for visual arts is increasingly difficult to obtain, and although local tourism and private collectors were reliable sources, this is less and less the case.

The major supporters of the arts are international aid agencies such as the Norwegian contribution by NORAD and the Dutch contributions by HIVOS. Crafts and visual arts benefit from this broad-based support.

There is a strong export trade, especially in Shona stone sculpture. Large corporations buy art and craft but their funds are very limited and unreliable. Private sector support includes funding from Mobil Oil and The Cotton Company. The latter sponsors competitions.

Training

Very little exists in the way of formal training in crafts and visual arts, although a degree course is offered at the University of Zimbabwe in Harare. Instead, informal transfer of skills takes place in workshops or communal working environments. The well-known Batapata workshops run for three weeks and encompass all crafts and visual arts media and includes Internet training.

3.2.3. Namibia

Following independence in 1990, Namibian industries have burgeoned. This has had a positive effect on the cultural and social life of the country. Major opportunities for growth are present in all areas, including crafts and visual arts. Basic infrastructure exists which indicates good potential for sustainability in terms of long-term development. For this reason, Namibia hosted the 2000 SADC Arts and Crafts Exhibition. However, management and training is fundamental to success.

Next to South Africa, Namibia demonstrates the most well-organized crafts and visual arts, with government and various parastatals (art galleries, museums, associations and unions) taking responsibility for organizing cultural practice, as box 3.6 illustrates. In order to enable more effective administration of culture, the government has decentralized cultural services through seven regional offices. Collective workshops, workshops, biennales and craft fairs have featured prominently on the crafts and visual arts calendar for some 20 years. Similar to South Africa, Namibia is succeeding in getting the private sector to invest in and support crafts and visual arts.

Box 3.6

Namibian Visual Arts Association

The Namibian Visual Arts Association has been organizing the longest-running (20 years) visual arts Biennale in the country and probably in the SADC region. It is a large event with artists from all parts of Namibia, from the region and from abroad. The Association of Artists together with the National Art Gallery proved a viable and sustainable choice to the SADC Council of Ministries for support in coordinating the visual arts. Initiatives to create a regional database and develop a web site have resulted from this relationship.

Visual arts

There are an estimated 8,000 practitioners in Namibia in crafts and visual arts combined, which includes designers and architects. Fine artists work individually as well as in managed workspaces such as the John Muafangejo Centre. Professionally-run public and private galleries host regular exhibitions.

The international market is very difficult to access, with an estimated 10 per cent of practitioners receiving exposure abroad. There is a small local market that cannot support all local producers equally. The main market base comprises tourists and overseas visitors, and this has an impact on what is produced, as smaller and lighter objects are preferable. This is common in other parts of the region (see section 4).

Crafts

Organized crafts practitioners tend to work in cooperatives in managed workspaces such as the John Muafangejo Centre. Similarly to other SADC countries, crafts are particularly reliant on the tourist market. This sector has been identified as viable for growth, job creation and preservation of Namibia's rich cultural heritage.

Coordinating bodies, funding and support

Major stakeholders including government, NGOs and the private sector play important roles in the development and showcasing of culture. Legislation concerning the establishment of a grants body to assist those involved in the arts, is well advanced. According to Annalieu Eins from the National Art Gallery Namibia, Act No. 14 in a bill passed by government in 2000 increased the national budget for arts and culture to N\$ 1 million, but the bulk of funding is still derived from the private sector.

The Franco Namibia Cultural Centre is an active role player, nurturing relationships between Namibia and France and addressing awareness and development of a local cultural identity. This Centre has a permanent art collection but limited space.

The National Art Gallery and the Namibian Arts Centre act as coordinating bodies to leverage the private sector, which provides the most financial support to crafts and visual arts.

Private art collectors, banks and embassies provide support, albeit erratically. Some have commented that there seems to be no continuity of taste or preference from buyers. Very little support comes from the region but some institutions and organizations receive support from international funding bodies such as the European Union. Similarly, the Rossing Foundation, has formed "Mud Hut Trading" to export Namibian arts and crafts to the European Union and the United States.

Galleries, museums and competitions

There are a number of galleries and institutions, such as the "Die Muschel" ("The Seashell Gallery") and the Franco Namibia Cultural Centre that have permanent collections but limited space.

Competitions, such as the Namibia Artist Today Competition, are popular and the exposure they bring is highly sought after. The Standard Bank Biennial offers prizes as well as publicity for outstanding entries. Nam Power sponsors a children's art competition called "Art for the Earth".

On average, the National Art Gallery of Namibia hosts one SADC region artist and one international artist per year. Exhibitions are solicited by proposals.

Training

Skills development in the sector is approached as a joint responsibility of the departments of Labour, Trade, Culture and Education.

Training is largely informal in both crafts and visual arts, but characterized by structured and facilitated workshops at art centres and institutions. The John Muafangejo Art Centre is very involved in workshop training programmes. The National Gallery has a full-time education officer who leads guided tours each week.

Festivals

There are many small-scale cultural festivals run every year, mostly for the crafts sector. The Umbo Gallery runs a Crafts Alive Festival, which entails three to four day demonstrations and educational tours for the local schools and public.

3.2.4. Mauritius

Mauritius is by far the biggest tourist attraction in the SADC region with some 600,000 visitors per annum. Crafts and visual arts rely heavily on this trade. On the whole, craft objects are of an export quality but the export market is very limited (except for a market in the United Kingdom). It is estimated that every visitor spends at least US\$100 per craft piece purchased.

Key issue: Local practitioners contend that the import of goods from the East is flooding the market. They perceive that insufficient emphasis is placed on training directed at the large-scale production of retail craft objects and other goods from within the country. There is a wealth of talent and knowledge, specifically that which has been passed down traditionally (through indigenous knowledge systems), but few resources, platforms or opportunities for exposure are being developed for artists and crafters.

Visual arts

Entrepreneurial artists (see boxes 3.7 and 3.8) characterize visual arts in Mauritius. They tend to work as individuals (i.e. not in cooperative spaces or collaboratively), with the majority of the art produced being drawn or painted landscapes aimed at the tourist market. Some 3,000 artists are registered in Mauritius, but only 125 are actively practicing. Furthermore, it is estimated that only 20 of these artists earn a decent living and this is mostly through international connections in France and India.

Box 3.7

Combining art and the entrepreneurial spirit

South African artist Gavin Younge has been giving workshops and exhibiting in Mauritius for the past four years as part of an exchange programme. France, India and the United States are also involved in similar exchanges.

Box 3.8

An innovative idea

A practitioner known as Willes, reported that he had sought permission to start a small trading area at which art and craft competitions would be held each month with small prizes be offered. His major interest was to create a platform for recognition of artists and crafters, but he was denied permission. His idea involved centralizing craft practice and the production of souvenir items, to instill national pride. He viewed sharing resources and skills in the proposed craft centre as a step forward in solving problems around financial and educational support.

Artists exhibit in galleries, including a gallery at the Indira Gandhi Institute which hosts exhibitions by established artists as well as students, two to three times per year. Twenty-six galleries are clustered in the north where tourists are concentrated.

Artists have begun to work in sculptural installation, but digital or new media practices are not prevalent. Photography is taught, but with a vocational (i.e. commercial) bias.

Crafts

The wealth of natural resources in Mauritius (flowers and branches, coral and fibre) are the raw materials for much of the craft objects produced. Crafters work either alone or in informal groups.

Constitution, policy and crafts and visual arts

Culture and the arts in Mauritius are considered very important to the national identity. In the Ministry of Arts and Culture, the Arts Division deals with all artistic disciplines, while the Culture Division handles training, national cultural festivals and cultural exchange programmes at regional and international levels.

Funding and support

No formal policies exist for crafts and visual arts, but research indicates it has good growth potential based around existing infrastructure. It is reported that the Ministry is currently organizing artists into a collective by developing a database and forming an association. This is in preparation for the establishment of the country's first national art gallery.

The National Trust Fund Act was enacted in 2001 with the objective of protecting and preserving archaeological and historical sites and monuments. Actions are also being undertaken to provide necessary cultural infrastructures to artists in collaboration with local organizations and cooperating partners.

Cultural institutions

A National Arts Council exists along with a government collection of Mauritian artworks, but this is kept in storage, as there is no national museum.

There are two Cultural Centres set up by legislation and funded by the Ministry, namely, the African Cultural Centre (now the Nelson Mandela Centre for African Culture) and the Islamic Cultural Centre. Both Centres are provided with funds from the Government for their running expenses.

Other cultural institutions that foster cultural relationships between Mauritius and countries abroad include the Indira Gandhi Centre for Indian Culture, the China Cultural Centre, the British Council and the Alliance Française (box 3.9). These are funded by their respective governments.⁸

Box 3.9
Fostering cultural relationships

The Alliance Française hosts regular exhibitions of both professional Mauritian artists and visiting French artists. In 2000, it partnered with the Charles Baudelaire Institute to hold workshops and an exhibition on photography.

⁸ From the SADC report on the Sector of Culture and Information Policies, Priorities and Strategies, May 1998 <http://www.teledata.mz/sadccult/poling.htm>

Training and resources

Limited formal training is offered. Informal training and skills transfer occurs on an ad hoc basis, as well as through the National Handicraft Centre, where training is more structured.

3.2.5. Mozambique

After years of conflict, Mozambique is a hive of burgeoning industry and building projects and is again opening up to the region and the world. It is currently in a state of transformation and reparation, so support of the arts across the country is often foregone in order to address fundamental issues of economic and political stability. However, the Maputo-based arts collective Nucleo de Arte has recently collaborated with the weapons-decommissioning program of the Department for Justice, Peace and Reconciliation of the Mozambican Christian Council to create art from weapons (see section 3.1.2).

Constitution, policy and crafts and visual arts

In Mozambique, the Ministry of Culture, Youth and Sports is responsible for culture activities. Similarly to many other countries in the region, there are few formally organized groups or institutions in crafts and visual arts other than those with connections to ex-colonial powers. There are many Portuguese-funded cultural centres and connections between other ex-Portuguese colonies (Brazil, Angola etc.) are fostered.

Visual arts

Most professional artists are based in Maputo and work individually or in communal studio spaces, such as Núcleo de Arte. These centralized spaces are an excellent point of contact for visiting curators and artists to meet practitioners. Núcleo provides working space to artists, and a range of styles has emerged from this Centre. It is popular with collectors and those interested in buying contemporary art (see box 3.10).

Box 3.10
An influential artist

The artist Malangatana dominates visual arts. His influence and reputation extends throughout the region and abroad. His prolific production and painting style have been widely emulated and copies find their way into the tourist market. He is seen as something of a cultural and artistic ambassador.

Crafts

Street traders selling crafts are as present here as anywhere else in the region, yet repetition of style is common, and so is unevenness of quality. There appears to be a fair amount of cross-over between Malawi, the United Republic of Tanzania, Mozambique and Zambia due to their geographical proximity and much of the mass-produced craft products made here end up in craft markets in South Africa.

Galleries, museums and cultural institutions

Several institutions exist to implement cultural policy, including the National Museum of Arts and the National School of Visual Arts. At the provincial and district levels, there are “culture houses” which act as nuclei to mobilize cultural activity. These include Associação Moçambicana de Fotografia, Casa da Cultura, Centro Cultural Português em Maputo, Centro de Estudos Brasileiros, Cooperativa de Arte Maconde, Centro Cultural Portugues em Maputo, Núcleo de Arte and Instituto Camões. Private

institutions are an integral means of support. Many of the cultural institutions such as the Instituto Camões (see box 3.11) are linked to ex-colonial powers and encourage cultural exchange.

Box 3.11
Cross-cultural promotion

The Instituto Caõmes is a division of the Ministry of Foreign Affairs of Portugal. The gallery showcases Mozambican and Portuguese artists. It promotes Mozambican artists locally and internationally. Locally, the Institute covers all exhibition expenses and related costs and artists are provided with space on a monthly basis. Internationally, visual arts institutions in Portugal host exhibitions, and the Visual Art Academy hosts workshops and provides study opportunities.

3.2.6. Lesotho

South Africa's past political situation and present economy has had, and continues to have a serious effect on Lesotho. However, it is clear that there is a wealth of Basotho talent in the country, which needs a platform to promote itself. Crafts and visual arts need facilitation without imposing systems of production from outside. Indigenous knowledge systems need to be prioritized (see box 3.12). Training and financial support at the grass-roots level will provide local producers with the opportunities for sustainable economic empowerment. The quality of artisanal products needs improvement.

Box 3.12
Litema: Indigenous Sotho domestic design

In Lesotho and neighbouring zones of South Africa, Sotho women developed a tradition of decorating the walls of their houses by scraping geometric patterns (litema) with their forefingers into a layer of wet mud used to plaster the walls. The mud is often pigmented with natural dyes. Their art is seasonal as the sun dries and cracks it until it is washed away by the rain. The entire village is redecorated before special religious celebrations such as engagement parties and weddings. The pattern is built up from a network of basic squares in two-colour symmetry. <http://www.leonet.it/culture/nexus/98/gerdes.html>

Constitution, policy and crafts and visual arts

The Ministry of Tourism, Sports and Culture is responsible for arts and culture policy and management. The Directorate of Culture is subdivided into sections as well as commissions, committees and associations, which are recognized and affiliated to the Department of Culture.⁹

In 2002, a new White Paper on culture was drawn up but has not yet been implemented. It focuses on training and revision of museum frameworks.

Visual arts

Successful Basotho or Lesotho-based artists do not remain in Lesotho. Many have either given up art or have moved to South Africa seeking opportunities. It is a male-dominated sector. Key figures include Tsitso Mohapi, Me Thabo Nthako, Abel Jae and Patrick Rorke. Artists work in a range of media, mainly painting and sculpture. Young contemporary painter Mark Standing has had success in Cape Town but no support from within Lesotho itself.

⁹ From the SADC report on the Sector of Culture and Information Policies, Priorities and Strategies, May 1998 <http://www.teledata.mz/sadccult/poling.htm>

Key issue: It is felt that the establishment of a National Gallery would further raise the profile of the arts in Lesotho.

Crafts

The crafts sector is female-dominated. Despite the wealth of local talent, market pressures and lack of local art training institutions has resulted in the proliferation of clichéd tourist souvenirs such as Basotho hats, shields, blankets, idealized village scenes and so on. Many of these are in fact designed by foreigners in a pseudo-African style. One needs to look hard for craft items that are innovative or reflect the results of a developing tradition.

Some weaving and pottery workshops still exist but many have closed in recent years due to financial pressure, including the established Thaba Bosigo and Thabana Li Mele potteries.

Tourism is poor after the civil unrest of the late 1990s but has been identified as a priority by the government. In the 1980s and earlier, 50 per cent of trade in the crafts sector was to tourists, which seems to indicate a potential exists for investment in the sector. Export potential is good, and diplomats and expatriates remain a good market.

Galleries, institutions and training

Many galleries and institutions have been forced to close due to economic instability in neighbouring South Africa and no support from the private or public sectors in Lesotho. The strongest foundation for the arts in Lesotho is Machabeng College, which offers the only formal training in Art and Design, geared towards skills-based and entrepreneurial approaches in crafts and visual arts. Government does not support the college as it is an international school, but it exhibits student work approximately twice a year.

The only full-time gallery in the country is housed at the Selibeng Arts and Cultural Centre. The local Alliance Française exhibits one to two Lesotho artists per year and is supported by the Institute Française and The French Embassy in South Africa.

Support and funding

Machabeng College and the Morija Festival (see box 3.13) are the only formalized entities dedicated to furthering the interests of the sector. Identifiable needs include support for art training and business development, with lack of governmental interest pinpointed as a primary weakness.

Box 3.13 Supporting art training and business development

Launched in 1999, the Morija Arts and Cultural Festival is an annual event. According to Steven Gill, organizer and Chairperson of the Festival, it has had an interesting resonance in Lesotho as sporadic small-scale festivals and cultural events are happening throughout the country. The main objective of this festival is to celebrate the diverse cultural heritage of Lesotho. It is a tourist attraction and arts awareness exercise, and creates jobs for the local community. The festival was supported by a total of 80 organizations, embassies, companies and governmental bodies in its first year. In 2002, government pledged 10-20 per cent of the total budget to the festival which stands at about US\$15,000.

The Ministry of Trade supports the crafts sector, by supporting SMMEs to participate in annual trade shows in the region and teaching marketing skills. The

Ministry of Trade runs the annual flea market in Lesotho. Bursaries are offered through the National Manpower secretariat to support students studying in South Africa.

International support comes from NORAD and Helvitas (as it is called in Lesotho). UNESCO offers a hall for exhibition purposes, solicited through proposals.

Festivals and competitions

The Machabeng (now defunct) and annual Morija Festivals have been successful in building audiences for crafts and visual arts. Both hold competitions. Several Lesotho artists have won prestigious awards in South Africa, namely Steve Mashoabathe, Simon Ralitsebe and Meshu.

3.2.7. Swaziland

The focus on culture and natural beauty makes the Kingdom of Swaziland very popular with tourists. A diverse range of locally produced crafts relies on this market as well as retail markets within the region and abroad. Swaziland is divided into a number of chiefdoms. Cultural heritage and tradition fundamentally inform how the cultural industries operate. Here, it is important to note that the bias in cultural practice is towards performing arts and dance, which are most closely linked to traditional and ritual practices. Cultural villages abound and craft outlets attached to these provide the foundation of the sector. Box 3.14 illustrates a village production initiative whose outstanding success posed an ecological threat which has now been resolved.

Box 3.14

A highly successful example of meeting ecological and economic needs: Mantenga Falls and Swazi Cultural Village in Ezulwini Valley

Situated in the Malkerns Valley between South Africa and Mozambique, this establishment is surrounded by granite mountains, the natural habitat of lutindzi, a type of sedge grass. It is harvested by local women after the annual ceremony of the Incwala (traditional ceremony to do with seasonal change). Some 700 women work from their own homes, creating products for retail markets in South Africa (300 outlets) Australia, Canada, England, United States, Germany, Greece, Italy, Portugal, Ivory coast and Malawi.

Village administrators have sourced and developed existing traditional craft skills in order to create an industry of grass weaving and plaiting, aiming to steer production towards international quality standards by using volunteer assistance in community care and product design. Craft objects produced from lutindzi grass can involve a dying process. There is a large and growing market for natural dyes from bark, roots and plants which grow wild in the Swaziland countryside. This poses a real threat to Swaziland's existing flora. To counteract the negative effects on the environment, the solution was to import German dyes. In addition, the dying process has been designed so that disposal of waste material has a minimal effect on the environment. <http://www.gone-rural.com/index1.html>

Craft-oriented operations comprise a key segment of the economy, producing a diversity of goods for local and export markets while providing employment and generating income.¹⁰

Constitution, policy and crafts and visual arts

Cultural management, being the responsibility of the Ministry of Home Affairs demonstrates the inseparable nature of cultural heritage and social life. Aspects of cultural management also fall under the Ministries of Education and Natural Resources. The latter manages and preserves traditional sculptural practices. The mandate of the National

¹⁰ <http://www.swazibusiness.com/sbyb/artcraf.html>

Cultural Council is to “encourage all cultural groups to enhance their performances and patriotic living as a uniting force in the nation”, which effectively excludes crafts and visual arts.¹¹ However, successful crafts-based projects are in operation, and many thrive.

Crafts

Swaziland’s crafts sector broadly falls into two categories, formal and informal. The informal crafts group mainly comprises rural Swazis who produce traditional items, which include baskets, carvings and clay pots. Administrators and craft cooperative managers in Swaziland estimate that several thousand people, mostly women, rely on craft activities to earn incomes. Many are self-employed and possess little business acumen or back-up systems but receive assistance from various organizations.

Swaziland’s formal crafts sector includes the production of a wide diversity of goods, including hand-woven and knitted fabrics, tapestries, screen printed items, jewellery, ornamental candles and glassware. It is well established and operates within professionally structured business parameters with proper infrastructure and administration.

Like Mauritius, the informal crafts sector relies on the natural resources in the immediate environment such as grasses and trees for raw materials. Wood and soapstone carving is popular and relatively sophisticated. However, the demand for wood is contributing to deforestation.

Visual arts

For fine artists, exhibitions are held regularly, with an annual painting competition organized by the local Art Society in Mbabane.

Training and skills

The biggest training needs in the area now are resource conservation and management and promotion of local artisanal products for export.

Support, outlets and funding

Galleries and retail outlets include the Indingilizi Art and Craft Center (Wendy Vickery), Tishweshwe Crafts, Living in Africa, Endlotane Studios (see box 3.15), Guava Gallery, Baobab Batik, Mantenga Crafts, Tintsaba Crafts and Peak Fine Crafts Centre. Institutions and companies that work directly with artists include the Hotel and Tourism Association, Swazi Candles (who export widely internationally), and Gone-Rural, which provides crafters with the raw materials to make products. It is managed by Jenny Thorne and the Nguni Glass company. Street markets proliferate, the largest of which is ideally situated for tourists opposite a leading hotel. *Ngwenya* (crocodile) is the annual glass fair.

¹¹ From the SADC report on the Sector of Culture and Information Policies, Priorities and Strategies, May 1998 <http://www.teledata.mz/sadccult/poling.htm>

Box 3.15
Recycling and artisanal products

Endlotane Studios is a tapestry and art/design centre, incorporating Ngwenya Glass, a company that manufactures handmade recycled glassware. The owners of Endlotane Studios, Mr Albert Christoph Reck and Mrs Maria-Louise Reck, depend primarily on tourists and orders to make ends meet, and rely on local schools and the Swaziland Bottling Company for the supply of glass for recycling.

3.2.8. Malawi

Malawi's once-thriving tourist industry has experienced a drop in numbers recently that is affecting the crafts sector in particular. This is attributed to political and economic instability in the region, particularly in neighbouring Zimbabwe.

The 1995 multiparty elections have resulted in greater freedom of expression in all spheres of cultural and social life. Artists view this as extremely positive. Box 3.16 provides a reason for the lower representation of women in artisan products.

Box 3.16
Gender imbalance: Comments by Bernard Kwilimbe, Minister of Arts and Crafts, Malawi

The gender imbalance in visual arts has to do with attitudes coupled with circumstance. When the missionaries came here, African traditions were viewed as pagan rites. Objects associated with traditional ritual were not produced as widely when demand for these shifted with the advent of Christianity. As women were closely associated with the production of these objects, their status became less valued as the need for the objects decreased. There are exceptions to this, however, where groups of women are making similar objects using natural resources, but these products are still associated with the domestic realm – textiles, embroidery, weaving and ceramics. Both men and women produce basketry. Men tend to work in wood and stone. Attitudes are shifting now post-1995 multiparty elections.

Despite being a small country, Malawi is rich in natural resources and has a wealth of natural beauty. Its natural resources and geographical position are attractive to investors and local businesses are generally doing well.

Constitution, policy and crafts and visual arts

Cultural issues fall under the Ministry of Education, Sports and Culture. Cultural Heritage is protected through different Acts of Parliament, dealing with Monuments and Relics, Museums, Arts and Crafts and Archives. The Department of Arts and Crafts recently called artists of all disciplines to form associations, for which the government provided seed funding. The mandate given to these associations is that they write their own constitutions. Once these are presented to government, they will become eligible for funding. Government felt it was important to give practitioners this responsibility so that they could, as Mr Bernard Kwilimbe says, “speak with one voice, because who feels it, knows it most.”¹²

The definition of arts and crafts in Malawi is officially grouped as:

- grassroots (basketry, woodcarving, and domestic implements);
- entrepreneurial (defined as passing from one hand to another);
- fine arts (painting and sculpture).

¹² From personal interview, Department of Arts and Crafts, Lilongwe, April 2002.

The Malawi Chamber of Commerce encourages government to promote crafts and visual arts, for example, at the trade show grounds in Blantyre for the international trade fair. The 2002 fair was the first time that visual artists and crafters have been invited to exhibit.

Crafts

This incorporates, for instance, the grassroots and entrepreneurial categories as defined by government. The grassroots level is not considered an income-generating product, but rather as objects produced for functional use. The entrepreneurial area involves exchange of money for objects and starts at a village level but moves to centres for trade (street trading). These objects are made by craft collectives (formal and informal) in rural areas and polished at the markets. Geographical areas and their natural resources determine what objects are made.

Crafts generally include everything that is not painting. This may be attributed to Malawi having no real, applied or two-dimensional arts tradition, except in some textile design (batik). The Malawi Export Promotion Council is responsible for the marketing of craft and art objects from Malawi. The bias falls mainly on the side of craft, which gets representation on expositions and trade shows both within Malawi and internationally. The Council is also responsible for negotiating artists' commissions abroad.

Visual arts

Where fine arts are concerned, Director of Arts and Crafts Bernard Kwilimbe reports that the true art piece must "stand the test of time and withstand the attitudes of the consumer. Artists should always try to make a statement, and this statement must be relevant in different situations. Even if the political or cultural attitudes change, the artist's statement must still have relevance. Artists who replicate their most popular works, even to the point of distorting their original idea, are not artists in the true sense."¹³ All artists interviewed hold this view. Artists who repeat popular works or copy signature works by famous Malawian artists in order to sell more are perceived as craftspeople and denied membership to the Visual Arts Association. As art is not viewed as a "serious" career, many artists have studied graphics or applied arts in neighbouring countries, mainly Zambia. A handful of artists in Malawi earn a full-time living from their art, while some freelance as designers and illustrators. For this reason, there is an appreciation for new media technologies, although their application in visual arts is negligible.

Training

Pre-independence and now, the education system has brought attention to art practice, however, according to Mr Kwilimbe there has never been a connection between the syllabus and what the child experiences at home in terms of cultural and traditional practice. In other words, indigenous knowledge systems have not been prioritized in the education syllabus. He sees this as a problem that is common to the region and the continent as a whole.

Funding and support

The crafts and visual arts market in Malawi depends on expatriates, diplomats and tourists. It supports a few artists and galleries but is struggling to expand. In the 1980s,

¹³ From personal interview, Department of Arts and Crafts, Lilongwe, April 2002.

Malawi was a popular destination for South Africans when travel was restricted, but this is no longer the case. Box 3.17 outlines the new value-added tax and its effect on export sales.

Box 3.17
Malawi: Surtax

Until July 2002, Malawi has operated on a surtax system (similar to VAT or GST). In addition to general goods, surtax is also applied to production for export, which has been a major disincentive against increased export activities. After 1 July 2002, this system changed to a proper value-added tax and export sales were no longer liable to surtax.

Embassies are considered partners in terms of facilitation and venues for exhibitions. The Norwegian Embassy is forging a new relationship with the country, with a special focus on copyright and intellectual property issues. UNESCO is very supportive, primarily focused on “Living Human Treasures” and “State of the Artist” issues. The French Cultural Centre is the most active and supportive institution in the country, even more so than local institutions.

Newspapers report on topical issues regarding the arts, but do not write critically.

The Act of Parliament only allows for an Arts Advisory Council and should be revisited to bring about a National Arts Council. The current Arts Advisory Council is reported as non-functioning due to financial reasons. At the moment, the various arts associations have no guidance or managing government body they can get support from or be accountable to.

The Ministry of Tourism and a UK-based NGO, TradeCraft, have pledged support to crafts and visual arts in Malawi in terms of promotion and marketing.

Galleries and museums

There are several galleries and museums in Malawi. La Caverna (Blantyre) and La Galleria (Lilongwe) run by Lois and George Losacco, are the only two professionally operated galleries. Together they represent some 200 artists and keep biographical and archival information. This is some of the only primary information available on the sectors. The Losacco’s intention is to actively promote Malawian artists in the region. They have not approached international markets.

3.2.9. The United Republic of Tanzania

The United Republic of Tanzania is emerging as one of the countries in the region with the most potential for major economic growth. The tourist trade is burgeoning with good trade relationships between neighbouring countries in SADC as well as the continent.

The minimum monthly salary for a Tanzanian living in Dar es Salaam is minimum US\$45. Average salaries are approximately US\$60+ per month.

Constitution, policy and coordinating bodies

The United Republic of Tanzania put in place a cultural policy in 1997. The cultural sector is located in the Ministry of Education and Culture which, in turn, has two major sectors: Education and Culture – each of which has a commissioner. The cultural sector is inclusive of four directorates: Arts and Languages; Sport Development; Archives; and Antiquities.

The Department of Arts and Languages coordinates the National Arts Council of the United Republic of Tanzania, whose role is to organize exhibitions on invitation to local artists, though this has not happened for some years at the time of writing this report. The National Arts Council is responsible for writing policy on arts events, structures and cultural activities. Their main aim or service is to register the various ethnic groups and associated special events. They will, for example, certify the public practice of fine artists and register exhibitions. In relation to the Village Museum, the National Arts Council (NAC) will provide certification of standards of production, which aids with the promotion and sale of artefacts, as well as events. The Department also administers the Bagamoyo College of Arts which trains traditional dancers, musicians, performing artists, fine artists and sculptors.

Crafts

Good trade relationships between the United Republic of Tanzania and neighbouring countries result in duplication of craft products. It has been reported that Kenyans travel into the region and purchase large quantities of Makonde carving. These sculptures and functional objects (ashtrays, spoons, bowls) are then given a high-polish finish and are sold as Kenyan in markets in the region and to foreign tourists. This points towards an obvious problem of duplication of products throughout the SADC countries (including, for example, Batik, Makonde carving, Tinga Tinga painting). A country-specific product ends up being reproduced to become generic to the region.

Visual arts

In the United Republic of Tanzania, production and attitudes that value originality, integrity and an individualized approach typify visual arts found in galleries, museums and studio markets as opposed to street-traded artisanal products. Box 3.18 highlights a successful and innovative practitioner of Makonde carving and box 3.19 describes the initiative that created an international market for disadvantaged craft and art producers.

Box 3.18

Success story: George Lilanga

Now a successful solo artist, George Lilanga began as a security guard at the Nyumba Ya Sanaa art centre and was also one of its founders. Due to his ethnic Makonde background, he is considered intrinsically artistic, given the pervasive influence of the Makonde styles and carving traditions. In between his security responsibilities, he began painting and carving and evolved a unique personal style. Subsequently, he is receiving major attention locally and abroad and is one of the true success stories of Tanzanian art. He is one of the few local artists who enjoys the privilege of having a manager (Coen Chipeta, director of the centre and art agent).

Box 3.19

Nyumba Ya Sanaa: Art initiative in the United Republic of Tanzania

Nyumba Ya Sanaa (The House of Art) was founded in 1972 by 16 artists who were former street craft traders. The centre received international donor funds in 1983, allowing for expansion. It is a highly organized environment and has developed a good relationship with the adjacent Royal Palm Hotel, which ensures a fairly steady flow of tourist traffic. The centre provides community-based training in art and craft and indigenous dance traditions for the disadvantaged, geared at job creation. The centre has organized studios with above average display conditions, regular small exhibitions and an annual major exhibition. The exhibitions are well received by the public. Artists resident at the centre make a contribution through a 10-20 per cent commission on sales, relative to the product being sold. Nyumba Ya Sanaa serves a local and international market. Products are exported to Italy, Germany, Japan, Sweden, Norway, Belgium and Australia. These exported products are mainly carving, garments, batiks, jewellery, pottery and handmade paper. Sales are channelled into a re-employment scheme to employ more disadvantaged people as artisanal producers. In 1995, the centre housed some 150 producers of crafts and visual arts for an international market. In 2002, numbers dropped to 65 producers, but there are no clear answers as to why this decrease occurred.

Training

Formal training in visual arts is available in Dar Es Salaam. Studio markets such as Nyumba ya Sanaa, Mwenge (carving) and Tinga Tinga (painting) offer community-based training.

Galleries, museums and institutions

Numerous galleries cater both for crafts and visual arts and are aimed particularly at the tourist market. There are also numerous museums and cultural institutions, both public and private. Popular studio markets include the Mwenge Carvers Market and the Tinga Tinga artists' studios.

Support and funding

The Nyumba Ya Sanaa centre (an NGO) and the state-funded Village Museum have a working relationship in terms of basic sharing of information, database, tourist traffic and so on for more strategic target reach. In 1999-2000, the centre applied to the Tanzanian Cultural Trust Fund (funded by Sweden) which granted the centre a two-year contract of funding for art and handicraft.

In 1985, the centre was running at a loss, but with the introduction of a restaurant came a more stable income. However, more recently, competition from the hotel restaurants and other eateries close by add pressure to the financial sustainability of the centre.

Festivals and trade fairs

The cultural diversity of the United Republic of Tanzania is celebrated through its numerous festivals. The cultural industries are promoted through trade fairs. The United Republic of Tanzania has engendered good relationships with neighbouring countries in the region and in East Africa as cross-country exchange is highly valued. These are further profiled in section 6.

Festivals receive major local support and serve as a valuable resource in terms of data capturing and research towards collecting and documenting ancestral and contemporary ethnic cultural practices. A striking example is the Ethnic Days festival, run by the Village Museum. A seminar session draws local and regional diplomats and serves as a platform for the local population to express their needs and problems. As such, the museum becomes a living museum, which is very important for national unity

and contributes to a greater sense of humanity and understanding, collaboration and tolerance, togetherness and appreciation.

3.2.10. Angola

Angola's political instability has had an effect on tourism in the region, especially in relation to Namibia and the Caprivi Strip area. However, the work produced by Angola's artistic community, especially in the contemporary field, has been very well received by the international art community. Many of these artists have now emigrated.

Constitution, policy and coordinating bodies

In Angola, the Ministry of Culture is responsible for development of the cultural sector. This is done through and by nine public institutions, including the National Institute of Cultural Heritage and the National Institute of Artistic and Cultural Training.

The National Art School is reported to be in serious financial difficulty. The National Plastic Arts Union coordinates artists and initiates and organizes exhibitions.

It could be argued that independent curator and artist Fernando Alvim, in his capacity as an individual, could be considered a coordinator for visual arts in Angola. Although based in Brussels, his Camouflage art space and various other projects include publications, collecting and research on art from the SADC region. These activities fall under his umbrella organization, Sussuta Boe, which has a satellite office in Luanda. Sussuta Boe is an organization to promote African contemporary art and culture. The established contemporary African art collector Hans Bogatzke and the young collector of contemporary African art, Costa Reis, are part of his client base.

Visual arts

Angola boasts an impressive number of internationally successful contemporary artists, some of whom now live abroad. Like most other countries in the SADC region, music is heavily promoted in comparison to visual arts.

Major players on the Angolan contemporary art scene (in the country and abroad) are artists Antonio Ole, Francisco van Dunem, Miguel Petchkovsky (based in The Netherlands), artist and curator Fernando Alvim (based in Brussels) and collector Costa Reis.

Crafts

The crafts sector appears to be well supported by a buying market. Prior to the late 1980s, all marketing of handicrafts was under the control of ArtiAng, an arm of the Ministry of Culture. However, once this commercial monopoly over the production of art was removed, the sector flourished. Some restrictions on certain artisanal products remain, as box 3.20 illustrates. The crafts sector in Angola has sought to meet the demand for African art with the stylized and repetitive objects usually found in street markets and commonly known as "airport art". Mass-produced in a series, these products are perceived as lacking any real link to the deeper cultural undercurrents of the Angolan people.¹⁴

¹⁴ www.angola.org/culture/artindex.html

Box 3.20
Ivory in Angola

When buying art in Angola, an export permit must be obtained from the Ministry of Culture. Craft items made from ivory are a potential problem for visitors and exporters as it is illegal to take ivory into most European countries and the United States unless a certificate is obtained.

Cultural institutions and support

In each of the 18 provinces of Angola there is a library as well as multidisciplinary museum. A total of six museums operate in the major towns. Angola views data collection and sharing in cultural heritage within the region as being fundamental to cultural development.

The first art gallery established in Luanda was Humbi-Humbi. Various other galleries, centres and retail outlets represent local artists. The Hotel Le Président Meridien often hosts exhibitions by various local artists. One of the country's largest crafts market, Futungo is profiled in box 3.21.

Box 3.21
Traditional music and dance also on display at Angola's best-known crafts market

One of the largest crafts markets in Angola is the Futungo market, just south of Luanda, and the main hub of the crafts trade for tourists and expatriates. The market is open only on Sunday. Most of the crafts traders are Kikongo, although the crafters themselves hail from many different ethno-linguistic groups. Futungo also has the added advantage of being near the beautiful beaches to the south of Luanda. Traders at the market arrange for traditional musicians and dancers to entertain visitors.

A leading insurance company, ENSA, has demonstrated private sector commitment to visual arts with the launch of the Ensarte prize. 2002 marked the sixth edition of the prize, with awards for winning painters and sculptors valued at US\$10,000 each. Second and third prizes are valued at US\$7,000 and US\$5,000 respectively. The prize is open to Angolan artists living in the country or abroad.¹⁵

3.2.11. Botswana

An important aspect of Botswana cultural heritage is the history, traditional practices and material culture of the San people. Although it is reported that the local market is too small to support crafts and visual arts in Botswana, role players in these sectors are seeing the value in creating relationships between socially uplifting projects focused on specific ethnic groups or communities, and the cultural industries. Preservation and promotion of cultural heritage is being prioritized in Botswana through artisanal production in various San communities and is receiving attention within the region and abroad. The main vehicle for this is the Kuru Art Project, detailed below.

Constitution, policy and coordination

A cultural policy is still in the process of consultation with stakeholders. The Ministry of Labour and Home Affairs has the responsibility for the portfolio of culture, with the Botswana National Cultural Council acting as an advisory body. Cultural

¹⁵ <http://www.africancolours.com/?content/yellow-angola.html>

heritage is accounted for in various acts of parliament but these do not specifically mention crafts and visual arts.¹⁶

Crafts

According to art educator Lesiga Segola, the arts and crafts sector in Botswana is not as strong as that in South Africa or Zimbabwe. There are some crafts produced, but curio shops stock up to 90 per cent of non-indigenous crafts. Basketry is a burgeoning practice with good market response, while San crafts are flourishing. The government and private sector have identified the development of the crafts sector as a priority, as shown in box 3.22.

Box 3.22
National Craft Exhibition, 21 May-16 June 2002

The National Museum, Monuments and Art Gallery in conjunction with the Department of Industrial Affairs and private companies and NGOs hosted this national craft exhibition to heighten awareness and “conscientize” the public about indigenous arts and crafts. Government support is very necessary, as private sector support is not far-reaching enough. The event is annual.

Visual arts

Botswana does not have a very large art-buying public. The introduction of printmaking techniques has been well received with artists involved in print exchanges with other artists in the region, particularly from South Africa. Exhibitions of work produced from the exchanges have travelled within the region.

A case in point, the Kuru Art Project (part of the Kuru Development Trust) was initiated with a fabric-painting workshop that led to two cloths being exhibited and eventually purchased by the National Art Gallery in Gaborone. Within three years, participating artists had become involved in painting, graphics (such as lino print), silkscreen and murals. Artists that began painting in acrylics on boards have now moved onto oils and stretched canvases. Box 3.23 provides operational information on this project.

Box 3.23
Kuru Art Project: Self-employed artists

The self-employed artists of the Kuru Art Project make use of the facilities of the Kuru Art Centre, which contains a large painting studio, a printing room, store-room and a darkroom. In return, Kuru accepts the artwork on a commission basis. Kuru employs a full-time art coordinator and two assistants.

Kuru and Gantsi craft

These are development organizations which share the same target group, the San people in Botswana’s Kalahari desert. They deal in a great variety of products, some of which are shared, and have a mutual web site that is a co-production between the two organizations. Their relationship is mutually supportive. All their naturally sourced raw materials such as eggs and skins are obtained and traded under the relevant licences and permits from the Government of Botswana. <http://www.kuru.co.bw/>

The number of artists involved in the project has fluctuated, but numbers have remained between 12 and 17, with a 50:50 or 60:40 gender split. Subject matter tends to follow the traditional divisions of labour and life experience in San culture, with women concentrating on representing veld food, people, birds, beadwork and items of clothing

¹⁶ From the SADC report on the Sector of Culture and Information Policies, Priorities and Strategies, May 1998 <http://www.teledata.mz/sadccult/poling.htm>

and jewellery. Men tend to focus on animals, mythical creatures and people. Occasionally, there is some cross-over and very occasionally a representation of contemporary social issues such as HIV/AIDS.

These contemporary paintings have had major international exposure in Poland, Finland, Netherlands, Norway, England, the United States, Canada, South Africa, Namibia, Germany, Australia, Sweden and Botswana. Artists have won major national and international awards both collectively and individually and the works are included in private and public collections throughout the world. The Netherlands-based web site Africaserver produced an exhibition representing 14 Kuru artists.

Support and funding

Botswanacraft (Pty) Ltd has been the private sector company at the forefront of the development of the craft sector. They have bought and marketed Botswana baskets and other local crafts overseas. This has taken time to develop but it is showing signs of success. Tourists, companies and diplomats make up the core market for crafts and visual arts. There is major demand, particularly from the United States, for indigenous basketry.

Galleries and museums

The National Gallery and the Botswanacraft Gallery are the main centres for exhibition and promotion. Workshops are organized both for crafts and visual arts. Gallery Ann is a popular and successful private gallery.

A number of outlets in the form of craft centres exhibit and sell work.

Training

Visual art training from secondary school level and upwards is an integral part of the Botswana's school curriculum. Art is considered as an inalienable right that is widely encouraged.

3.2.12. Democratic Republic of the Congo

The early 1990s saw major political unrest in the country formerly known as Zaire. Museums were looted; art objects and artefacts often found their way on to the black market in the region and abroad, particularly in neighbouring Angola.

The Democratic Republic of the Congo has a rich cultural heritage that centres around traditional practices. Of all the countries in the SADC region, it can be argued that alongside South Africa, the material culture of the different Congolese ethnic groups has been the most documented and researched. "Authentic" artefacts and objects are highly collectible. Aside from the National Arts Council and minimal support from the Ministry of Culture and Art, there is no support for visual arts.

Visual arts

Painting is a relatively new art form in the Democratic Republic of the Congo, not yet 80 years old. The country has given rise to some celebrated artists, particularly contemporary artists Bodys Isek Kingelez. The cultural landscape is characterized by folklore storytelling, traditional dance and music and post World War II literature. However, due to economic and political instability and a lack of opportunities, many African artists from the Democratic Republic of the Congo have relocated in European cities such as Paris.

Crafts

This sector is characterized by carved objects in wood, including masks, stools and other objects that originate from secular or ritual use. Traditional design is used in domestic spaces, as box 3.24 illustrates. Local raw materials including malachite and copper are commonly used in craft production. Textile tradition, especially of the Kuba people, includes products made from dyed raffia fibres.¹⁷

Box 3.24
Traditional design in domestic spaces, Central Congo

Among the Ngongo, one of the ethnic-cultural groups of the Kuba Kingdom in Central Congo, the decoration of the walls of the houses and palaces with mat work is widespread. The plane patterns have various symmetries. Horizontally one sees the sticks, which are woven together by vertical lianas. The use of these architectural mats is one way to change decorations in agreement with the season, ceremony or life cycle.

Training and support

Formal training in the arts is limited, but schools which do offer courses include l'Ecole du Stanley Pool, Le Grand Atelier, and l'Ecole Alhadéff.

USAID has provided financial and technical assistance to Congo's critical development issues.

3.2.13. Seychelles

The Seychelles, like Mauritius, relies heavily on tourism to support its crafts and visual art sectors. National historical and cultural institutions promote Seychellois heritage and mythology. Links exist to develop established relationships between the former colony and France.

Visual arts

Several very well-known painters are based in the country, including Michael Adams, who has a studio and gallery on the southwest coast of Mahe.

Crafts

The crafts sector is supported by the private sector and coordinated and managed by various organizations. The Seychelles Business Authority (SIBA) manages a Business Centre that registers foreign companies and promotes and regulates international trade, which includes craft products. The Ministry of Industry supports small local processing and manufacturing firms. It also encourages new professional organizations such as the Association of Small Businesses and the Association of Seychellois Craftsmen.

A major private sector programme in support of the crafts sector was begun under the Sixth Economic Development Forum. A large building was erected in the middle of the capital, containing shops selling a full range of local products. A raw materials store and training schemes helped to attract young crafters. Despite organizational problems and the fact that the merchandise does not always offer good value for money, the initiative is beginning to take off.

¹⁷ <http://www.congo-pages.org/katart/katangart.htm>; <http://www.congo-pages.org/congoart.htm>

Museums, galleries and festivals

The National Museum exhibits local cultural and natural history, including artefacts, reproductions which feature in craft markets. Other institutions include the National Art gallery, Division des Affaires Culturelles, Conseil National Des Arts, School of Art and Design, Institut Kreol and the National Cultural Centre. There are a number of privately owned commercial galleries.

Festivals are popular vehicles to celebrate cultural heritage and are a good showcase for crafts and visual arts.

Creole Festival

Held in the last week in October in Victoria, it is the biggest festival of the year. Artists from all over the region gather to display their works, play Creole music, dance, perform plays and generally celebrate their heritage. Victoria is always colourfully decorated and a party atmosphere pervades the country.

SUBIOS

A festival to celebrate Seychelles' underwater world takes place for three weeks in November and attracts world-renowned underwater experts in photography, film-making and conservation. Local hotels on Mahe and Praslin host evening presentations by these guest experts and there is no charge for admittance. Competitions in photography, video and painting help promote awareness of environmental issues.

3.2.14. Zambia

Crafts and visual arts in Zambia are still emerging activities. Since independence in 1964, there has been no policy for development of art in Zambia, although the cultural policy document has been revised at the time of writing this report.

One example of the growth potential for cultural tourism in Zambia is the relatively underutilized resource of the Victoria Falls that Zambia shares with Zimbabwe. In the past, Zimbabwe has proven how marketing the Falls can develop a tourist trade, while Zambian crafters would go to Zimbabwe to sell their products. Given the difficulties in Zimbabwe, an effective promotion of Zambia could be an opportunity for Zambia's cultural industry to develop.

Zambia seems to be attracting investors from South Africa: recently a shopping complex with South African-owned stores was erected in Lusaka. This is a positive development in that it injects finances and structure, although it has had some side effects on the value of the work of local practitioners, as box 3.25 shows.

Box 3.25
Responding to market pressure

Artists at the Rockston Studio and Gallery have expressed concern at the misrepresentation of their work as crafts. Buyers are not experienced enough to distinguish the difference in value that necessitates a difference in price between an individualized or a mass-produced object. Instead of losing market, the Rockston studio artists have adopted a professional approach by the promotion, display and presentation of their work and have struck deals with supporters on a barter system basis, in order to receive some kind of payment for their creative output.

Constitution, policy and coordinating bodies

The Ministry of Community Development and Social Services is responsible for policy development and promotion of cultural activities such as the arts and crafts. The Ministry is also responsible for bilateral and multilateral cultural cooperation. The National Arts Council of Zambia, which coordinates artistic activities of national arts associations, is a statutory body under the Ministry of Community Development and Social Services.¹⁸

The Visual Arts Council currently has a register of approximately 300 members throughout Zambia and organizes national exhibitions and workshops. In 1994, the National Arts Council grew out of various associations of the Department of Cultural Services to form a relationship between the artists and the government.

Crafts

Craft initiatives are very prominent throughout Zambia. The Kabwata Cultural Village in Lusaka, the Marambe Cultural Village in Livingstone, the Choma Museum Crafts Project and a series of less formalized craft cooperatives are tapping into the developing tourist market and a few local buyers when it comes to functional artefacts.

A major market in the craft sector seems to be the international one, with some exports to SADC countries such as South Africa, Seychelles, Namibia and Botswana and a substantial amount to countries like Canada, Egypt, UK, USA, Belgium, Germany, France, Japan and the Netherlands. While much unregistered export takes place, the registered trade via the Export Board of Zambia of craft is the lowest sector in the export industry, but is rapidly growing. According to Marketing Officer Jonathan Simwawa, the export of handicraft has risen from US\$95,000.00 recorded in 1997 to US\$250,000.00 in the year 2000. This can be compared to the export of wood furniture and larger products of about US\$3.8 million in 2000. Developments to encourage craft exports have been addressed by favourable policies: for example, no export licence is needed and no VAT is paid on these exports.

Visual arts

The lack of education and of critical engagement in visual arts by the general public makes for a difficult selling market. Both crafts and visual arts suffer due to lack of product differentiation and specialization.

There is a lack of professional arts management and administrative skills in Zambia when it comes to crafts and visual arts. As these get very little support from government or private sources, artist-driven initiatives are taking shape. Practitioners are taking it

¹⁸ From the SADC report on the Sector of Culture and Information Policies, Priorities and Strategies, May 1998 <http://www.teledata.mz/sadccult/poling.htm>

upon themselves to manage projects, workshops, galleries and their own careers. The lack of sufficient training and expertise has resulted in average or below average outcomes.

Training institutions

The University of Zambia is responsible for cultural research through the Institute for Economic and Social Research. The Centre for Creative Arts has been established at the University of Zambia. In visual arts, the Henry Tayali Visual Arts Centre in Lusaka offers workshop space and an exhibition gallery.

In 1988, the Evelyn Hone College of Applied Arts and Commerce, assisted by NORAD (Norwegian Development Agency) and the Visual Arts Council was formed.

Two cultural centres where performing artists and crafts workers operate form the main cultural infrastructure in Zambia. Currently there are four museums managed by the National Museums Board while two private museums exist. A major financial supporter of visual arts is the Lechwe Trust, a charitable trust focused on promotion and encouragement of art in Zambia and offering to finance exhibitions, scholarships, training programmes and a permanent collection.

Funding and support

The art-buying market comprises the diplomatic community, some tourism and a handful of corporate collections. The local Zambian buying market is almost negligible in visual arts and has only manifested itself in the functional crafts trade.

Financing of public cultural institutions is the responsibility of Government, although associations are sometimes able to secure funding from donors (The Lechwe Trust) and the private sector. Access Financial Services are a key source of private sector funding. Foreign institutions and embassies are also supportive.

Inconsistent monthly funding is provided from government to the National Arts Council, making NORAD the most important visual arts funding body in Zambia. Funding from NORAD is currently also channelled via the NAC to the NGOs, who are the main sources of developmental funds. Funding systems have not been successful in creating sustainable projects, according to the criticism voiced in box 3.26.

Box 3.26
Criticizing NGO support in Zambia

According to Diane Bouchard of the Marco Polo Gallery, NGO support has created "give me" societies within the arts. Artists have therefore very little business sense and this makes it difficult for any commercial gallery to survive. Similarly the close relationship of the artist and the buying audience often creates a scenario whereby the middle person is cut out. So, for example, diplomats or business people host numerous shows in their own private homes, but this has also led to the works being sold for much less than the artist would like.

Zambia has participated in various international shows to profile its craft products to an international market. More effective use of natural resources is seen as a key aspect of creating a sustainable sector.

Galleries and museums

There are a number of private and public sector galleries, museums and other outlets. These spaces, like in so many other countries in the region, often double up as coordinating bodies, sources of information and support.

Primary concerns for development

- mismanagement of funds;
- unprofessional level of administration resulting in unsuccessful project sustainability;
- very little being done to develop audiences;
- promotion of cultural pride and public awareness of the arts;
- artists must take on administrative roles, which stifles creative development and freedom;
- insufficient or inappropriate use of facilities and opportunities due to lack of training;
- no multidisciplinary practice encouraged;
- no integration or coordination between different disciplines, resulting in competition rather than community.

4. Evaluation of crafts and visual arts by value chain

4.1. Introduction

In this evaluation, key issues and problem areas of the crafts and visual arts in the SADC region are addressed with regard to their position in the value chain. One problem in addressing this evaluation has been the lack of investment and acknowledgement of the cultural industries in the SADC region, since they are often seen to be non-developmental. This has also resulted in the lack of information available. Nevertheless, the SADC countries have acknowledged visual arts and particularly crafts as an opportunity for growth and are now receiving more attention regarding their developmental role.

The SADC community policies, priorities and strategies for culture have been outlined in the Southern African Development Community Sector of Culture and Information: Policies, Priorities and Strategies, published in May, 1998. Table 4.1 lists those most relevant aspects.¹⁹

Table 4.1. Southern African Development Community Sector of Culture and Information: Policies, Priorities and Strategies (May, 1998) – Core elements of this document

Priorities	Strategies
Cooperation in the formulation of cultural policies	Circulate cultural policies and share experiences in the conceptualization of culture and its inter-relationship with socio-economic development dimensions
Strengthening the institutional capacity, management and funding	Cooperate and collaborate in the training of agents of cultural development in the region, through sharing existing cultural training institutional and other capacities in the SADC countries Cooperate and collaborate with international organizations and associations involved in the promotion of cultural heritage in relation to exchange programmes, technical assistance and capacity-building
Equal access for all citizens including disadvantaged groups	Promote regular regional cultural festivals, fairs, exhibitions, industries and exchanges, to bridge the gaps between rural and urban areas Provide cultural infrastructure in rural areas and improved communication infrastructure in rural areas Mobilize resources for the implementation of cultural programmes and projects, to ensure sustainability
Promotion of creativity and protection of the rights of creators and performers, as well as integrating arts education in education policies	Guidelines for the harmonization of copyright and neighbouring rights legislation Incentives for the creation and promotion of cultural industries and activities

¹⁹ Community policies, priorities and strategies for culture as expressed in the Southern African Development Community Sector of Culture and Information: Policies, Priorities and Strategies, May 1998. <http://www.teledata.mz/sadccult/poling.htm>

Priorities	Strategies
Promotion of the preservation and conservation of cultural heritage	Legal framework Collaborate in festivals and exhibitions Preservation of traditional sites Promotion of exhibitions of visual arts of all SADC countries Promote research, documentation and dissemination of cultural information within and among member States Develop and establish a regional database for collection, storage, documentation, publication and dissemination of vital data/information Develop a system for declaring in advance a cultural capital of SADC on an annual basis
Use of local languages as medium of instruction at all levels, as well as for use in mass media and electronic media	Establish language policies Institutionalize cultural research and study
Private sector investment, funding and sponsorship of cultural activities	Incentives such as tax rebates

This information is included here as a point of reference for the evaluation below. In many countries in the region, these policies and mandates do not yet reflect the reality or experiences of practitioners or role players in crafts and visual arts. These policies lay an intelligent and appropriate foundation for the development of crafts and visual arts of other sectors in the cultural industries. Despite a wealth of raw talent and resources, individual countries lack the finance and appropriately skilled people to implement these policies in a meaningful and sustainable way.

4.2. Beginnings

4.2.1. Introduction

Due to the financial difficulties and the lack of support for crafts and visual arts throughout the region, production is often influenced by the need to survive. Producers living from sales of artworks and craft objects mean that products are being directed at a market and beginnings are definitely influenced by demand.

The relationship to demand could be seen as an example of the relationship of audience reception and feedback to beginnings. As crafts and visual arts start to evolve out of traditional practice and the influencing Western notions of art practice, the audience feedback has mainly been in interest, or lack thereof, quantifiable through sales, as well as successes in the international arena that have informed the beginnings.

Other feedback channels such as publications, media coverage and symposia have only had an impact on beginnings in those very few parts of the region where interest, understanding and resources exist. Even in countries like South Africa, with more structures in place for audience-production relationships, clear communication methods are far from ideal.

In beginnings, structures (workshops, exchanges, collaborations and shared studios) as well as agents (collectors, curators and commissions) operate mainly in isolation from each other throughout the region. This is done to such an extent that even within cities, people involved in these sectors are not clearly informed about similar activities.

4.2.2. Beginnings and demand

Considering the beginnings of crafts and visual arts in the value chain, a clear distinction needs to be made between beginnings and demand, so that they are not confused. While “beginnings” pinpoints where the production of visual arts and craft starts, the demand (for example a tourist market) might stimulate that production but is not the starting point. Being able to identify the demand is important in order to enable the producer to take an informed stance towards this demand.

Crafts

Traditional practice and heritage are contributing factors that lead up to production, for example through cultural rituals that involved handcrafted objects. These objects might then be of interest to tourists. Mass production commences usually not with the object’s first maker but with individuals or groups who see the opportunity for trading on heritage “products” and souvenirs. In this case, it is likely that the person with the idea (the producer) and the person introducing the object into the economic chain (the trader) are not the same person.

Visual arts

In the case of the visual artist, inspiration or a need to express leads to production. As the artist often responds to his/her environment, for example in social commentary or in the shape of a found rock, the surrounding situations can be seen to stimulate the beginnings.

4.2.3. Facilitation and support structures

Visual arts

Beginnings can also be seen in terms of facilitation and support structures. As examples, two contemporary African art collectors, Hans Bogatzke and Costa Reis through the organization Sussuta Boe (based in Angola and Brussels – see section 3) have been supporting production. The artist in whom the collectors show interest is given a production fee to develop a work without any imposed restrictions. This allows the artist total freedom in the production process.

Similarly, in South Africa, the VITA Art Prize funds nominated artists to produce a new work for an exhibition, from which they are then judged. Both these examples benefit a small range of artists and support artistic freedom.

Contrary to this, artists in Zambia, as in most of the SADC countries, have expressed concern that they have to produce to survive and, therefore, must follow demand, causing the focus of the work and the inspiration to be driven by what sells. In some cases this has forced producers to shift their attention to the crafts. When these artists do receive support, it is never in terms of their day-to-day needs but technical needs for materials and exhibitions. Since this does not free the artists from financial concerns and the imperative to sell, it has so far restricted experimentation in concept, medium and innovation when addressing the local context in which they work.

Zambian artist and project initiator William Miko has developed a proposal for funding from the European Union for a programme in which artists are given the opportunity to produce and explore their interests in proper studio conditions, without concerns of daily or monthly survival.

Crafts

Support structures have manifested themselves in craft markets or craft villages throughout countries such as Swaziland, the United Republic of Tanzania and Zambia. In this process, however, the crafters copy production techniques or ideas from their co-workers. While this can be seen as a transfer of skills and a sharing environment, it also produces a body of work within that community that starts to look very similar and repetitive. This results in market saturation.

4.2.4. Institutions, initiatives and collective processes

Visual arts

Museum directors, curators, journalists, publishers, critics and competitions can also act as stimulators and facilitators, often through debates, workshops or opportunities and invitations or events that draw the artist into the production process. As with the example above, these could also take the form of commissions, whether corporate or private.

Dynamic environments created by artists' collectives or residencies have also proven to develop interesting results. An example of this is the Fordsburg Studios (a.k.a. The Bag Factory) in Johannesburg that hosts artists from around the globe on a three-month residency to work, engage and interact with artistic and disadvantaged communities.

Bringing people together through community production and common motives, such as creating works for a heritage site, creating associations (see box 4.1) or responding to problems such as HIV/AIDS, has proved successful in terms of stimulation. Robben Island Museum, District Six Museum, Hector Peterson Memorial and the Apartheid Museum are some South African examples of this.

Box 4.1

Stimulating artists to form associations also stimulates their creativity

In Malawi, for example, the mandate from government to artists was to form their own associations. This has resulted in a very strong and dedicated community of visual artists who are clearly proud of being able to show their work in their new gallery, established at the National Museum as a result of government support. Artists are required to pay a membership fee to belong to the association. The sense of ownership in this venue is stimulating new ideas and better quality production among these artists.

Crafts

The crafts sector in the region can be characterized by shared working environments and processes. Throughout the SADC countries, one finds informally and formally organized craft groups that are set up to stimulate and support each other. Beginnings are also stimulated by two primary types of skills transfer:

- indigenous knowledge systems, passed from one generation to the next;
- community skills workshops such as the formalized Mineworkers Development Agency, which teaches unemployed mineworkers (for reasons of disability or retirement) craft skills and sets up working relationships with retail outlets.

Key issue: While there are formal and informal structures which support the beginnings development that leads to production, most work in isolation from each other and knowledge is not shared when it comes to new ideas, feedback or discourse. Similarly, when visual arts and craft workshops take place to motivate production and ideas, they are more focused on skills development and material response than on developing creative ideas and passing on intellectual knowledge. This is not only restrictive to innovative approaches to the environment and the production process, but also does not allow for sufficient understanding to be able to gauge sectoral opportunities and demand, or use responses constructively.

4.3. Production

4.3.1. Introduction

The production process is informed and motivated by beginnings. The manufacturing process of an item or object can be examined by looking at the producer, the conditions that surround the producer, the materials and tools that he/she uses and what production support is provided.

Crafts

Within the SADC region, the craft producer ranges from the individual crafter to a studio system of production. In the process of production the crafter mostly becomes anonymous, since the end-goal is to sell a multiple of the product cheaply – not to focus on its “authorship” or draw attention to the product maker’s identity.

In most SADC countries, crafters are responding to raw materials that are readily available. These range from wood, stone and grass to discarded plastic packaging, wire and other “waste materials” (see box 4.2).

Box 4.2

Seychelles: SIDEC’s 2001 training programme and fairs attract high participation

In the field of technical training in the Seychelles in 2001, the focus was on the craft sector. SIDEC received regional assistance from PRIDE (Projet Régional Intégré des Echanges). The launching of a granite craft project by the Ministry of Industries and International Business, whereby artisans were encouraged to make souvenirs from granite off-cuts, will contribute further to support for the craft sector. Emphasis was also placed on crafting souvenirs from timber leftovers. <http://www.seychelles-online.com.sc/archives/070302.html>

Key issue: In many countries, the need for raw materials for woodcarving is contributing to deforestation. This is particularly prevalent in Malawi. However, the use of waste materials (paper, plastics and metals) for crafts could be developed and expanded from sustainable environmental awareness programmes into a viable crafts sub-sector.

Tools are used according to the medium, such as traditional carving tools, regular hardware items for wood, or bare hands for weaving baskets. It is common practice for crafters to trade finished items for tools, as these are expensive and rare, especially in rural areas.

Support is mainly provided in terms of working space, equipment and material. In the craft communities, production mainly focuses on skill levels. The master crafter trains newcomers to develop an understanding and knowledge of the medium and how to handle it. The producers then often work in the same environment, which allows ideas to be shared. This creates a mutually dependent community. For example, if a crafter finds

an interesting stylistic variation on a mask, it is very common for fellow producers to copy it. Craft production is, however, mainly motivated and defined by sales.

Key issue: While also evident in visual arts production, across the region the tourist market has a clear impact particularly on craft production, in that smaller and lighter items are preferred for reasons of packing and transport.

Visual arts

The boundaries of the production process for visual arts are less defined by outcome than they are in crafts. In the traditional methods of painting, sculpture, printmaking and drawing, it is assumed that skills and technique must be taught and applied. Formal training is assumed to be necessary and highly valued.

With contemporary developments such as installation, conceptual and new media art production, new demands are placed on skills, materials, tools, spaces and support required. Formal training is valued, but the bias shifts from practical skills (artists who can “draw well”) to conceptual, theoretical and methodological skills (artists may “draw well”, but “well” no longer implies naturalistic representation). The artist is starting to become defined by his/her identity and ideas. This affects the value of an artwork. The emerging international trend for media art requires the artist to engage with the medium and have the requisite skills to do so. Many artists are exploring graphic design possibilities, since there are more job opportunities with computer literacy – yet the digital artwork produced in this medium is less sellable in the current art market.

4.3.2. Authorship in visual arts and craft production

Visual arts

The SADC region possesses a wide range of people: (1) educated in and exposed to the contemporary arts; (2) those with the financial resources to produce experimental work; and (3) the majority – with little exposure and very few resources. This immediately creates a distinction in terms of what media are used and how they are applied.

Many students and aspiring young artists in underexposed countries aspire to the status of successful peers, by generating “copycat” production rather than developing their individual inspiration or imagination (“my peer has succeeded using a certain painting style, so could I”). In addition, there is very little, if any, self-critical, analytical or conceptual process behind much production in the less educated artistic community. Representational paintings and figurative or abstract stone sculptures tend more towards a craft-like application of a skill than a creative or critical application of a medium or interpretation of an idea.

For artists who have defined their individualized concept or idea, the art production process may also involve **outsourcing** to or **collaborating** with other sectors or with artists who have the skills to complete the product. Many contemporary artists produce work in a diverse range of media or their production demand has become so high that they cannot cope with it by themselves. Two examples follow.

William Kentridge (South Africa)

Famous South African artist William Kentridge employs several assistants to run his studio, freeing him up from technical processes to concentrate on the generation and research of new projects. He works with specialized people to fulfil certain production

demands. This creates a small industry within itself, generating jobs for artists and artisans, and provides excellent work experience for young artists.

Peter Masina (Malawi)

Unless production is outsourced for specialized knowledge, this is not unlike being an apprentice to a master in a particular skill. Malawian stone sculptor Peter Masina runs an informal studio in which his trainees assist in the basic production of pieces to his design specifications, which he refines, polishes and sells.²⁰

Crafts

In craft production, especially in cultural villages and collective spaces, production knowledge and skills are passed on from one generation to the next or from the master crafter to the trainee producers. Skill is often focused on a specific medium such as wood or stone carving and a specific style and treatment. Market demand affects the choice of materials as well as what is produced and are contributing factors to stylistic repetition and mass production.

4.3.3. Support

Visual arts

As mentioned above in Beginnings, support for contemporary art practice in the SADC region is mainly found in countries such as South Africa (see box 4.3) and Namibia. Opportunities for support exist but are currently not extensive enough to cover most countries' needs.

Box 4.3
Public and private sector funding in South Africa

In South Africa, artists can apply for funding in both the public and private sectors. BASA (Business and Arts South Africa) was launched by the Department of Arts, Culture, Science and Technology (DACST) as a vehicle to further private sector support for arts and culture. BASA receives an annual grant from DACST used to supplement funds raised from the private sector. In the private sector, most art-related sponsorship falls under the general portfolio of social responsibility. It seems that the few companies dedicated to supporting the arts do so through competitions, festival sponsorship and by building their collections. Public sector funding can be applied for through the National Arts Council and related bodies, the Arts and Culture Trust of the President (initiated by the private sector) and local government.

Trusts, local and foreign governments, foundations, educational institutions, companies and private supporters can be accessed, but this is usually driven by the artists' own initiative. There is a general lack of exposure to these support systems and a lack of knowledge and professionalism about how to approach them.

Visual arts practices are starting to incorporate multidisciplinary and multifaceted projects that are not confined to traditional, studio-based practices. They now employ multimedia technology, performance, sound, etc.

²⁰ While these processes may evoke the ticklish issue of a work's "true authorship", they are also a good example of skills transfer in production. To the producer in the crafts sector, authorship and the individualization created by an artist's signature is replaced by the identification of an object according to country or region.

Support structures are not changing as rapidly in terms of their categorized funding structures. Artists are turning to the private sector for production support. Such support is not only financial, but can come in the form of sponsorship-in-kind of material, equipment, residencies and collaboration.

Private sector support is critical to the production process, since the financial resources of the public sector are often non-existent and, if available, are very limited. In some cases, the funding process may seem mismanaged or misdirected as many artists feel the decision- and policy-makers are misinformed about contemporary production practices. In addition, many artists consider that public-funding criteria are restrictive, feedback is insufficient and relationships are not sustained.

Support from the private sector often comes in the form of product, service or cash. This support has a clear agenda, which is often sector-related, such as marketing or promotion. The support given becomes a form of payment for being able to associate with a certain artwork or exhibition and to reach a particular audience. Although the trade exchange is evident, it is rarely as formalized as this and is often perceived as a charity donation.

Crafts

Current support is mainly driven by NGOs, since craft products have an existing market and offer job creation and income-generating opportunities. However most support is financial or in-kind (providing facilities and material), without addressing or developing business or managerial skills, and also often without the introduction of innovative approaches to production and postproduction.

4.4. Circulation

4.4.1. Introduction

The products of the production process enter into a market that is mainly determined by the taste and understanding of the buyer.

Where crafts are concerned, the product's aesthetic qualities, functionality, ritual history or status as souvenir attracts the buyer. In visual arts, aesthetics, emotive response, provenance (the origins and context of the product within a body of work, a cultural and historical context, etc.) and understanding of the product plays a major role. In order to be able to deliver products that meet these criteria, they need to have effective circulation within each country, within the region and, ideally, access to international markets.

The circulation process needs to take market trends into account and develop a product that is market-friendly but, more importantly, it should inform and educate the market through the supply of high quality goods.

Knowledge of market systems and trends and audience development are key issues for producers. In the crafts sector, for example, over-production resulting in surplus is common. With visual arts, this is even more apparent, since beginnings are often more driven by inspiration than by potential sales.

4.4.2. Circulating agents

Both in crafts and visual arts, product circulation is conducted by the producer and a circulating agent.

Visual arts

In visual arts, the intermediary is an art dealer, patron, agent, gallery owner or collector who views and selects the artworks they deem fit for the market in order to package and present the product to a wider audience than the artist could access. This process empowers the intermediary to pass judgement on, and thus add value to, or subtract value from, an artwork. Not only is this difficult in terms of subjective opinion and taste when it comes to the aesthetics and content of a work, but also the understanding of and exposure to practice, context and concept that the work represents.

Knowledge of the market is also essential for the circulating agent. Misjudging either the work or the market can result in a number of negative effects for the producer, the agent and the market. For example, according to many African practitioners, international exhibitions of art from different parts of Africa have misrepresented “African” art as a more or less homogenous category. This has often led to an international audience with a misunderstanding of the history, context and practice of individual African countries and the artistic production in them.

Crafts

Crafts are selectively chosen by agents such as collectors, buyers, researchers and dealers and then introduced into the market. This selection is based on aesthetic qualities, functionality, historic value or souvenir status. Circulating agents play an influencing role on both the market and the producer as they inform the market through their selection and they request specific production for an existing market.

4.4.3. Packaging and marketing

As part of the circulation process, packaging and marketing are essential, not only of the product but also of the producer and context of production. Context of production refers to individual artist, production house, corporate identity or country of origin.

Crafts

Most of the SADC countries and their producers and circulating agents have extremely poor marketing drives to promote their craft products. When attempts are made, they often lack the professionalism and quality their target market is accustomed to receiving.

An example of this is the participation of Zambia in an international trade and craft fair in Hanover, funded by a foreign supporter. The poster produced, featuring craft from the region, had poor quality photographs and a poor level of professionalism (one craft item photograph is even upside down) – presenting a bad image of the country and its products. It should be noted that the circulating agents in this particular example had not had exposure or training in terms of international market needs but, in the long run, unprofessional representation has negative effects on potential investors as well as visitors.

Visual arts

Although limited, there are gallery networks that professionally promote selective visual artists within their own country and abroad. These networks include role players in the public and private sectors. Despite a few exceptions, it is difficult to find packaged concepts and documentation on visual arts in most countries of the region.

In terms of professional display and preservation of works, it is only those artists who have had exposure to international standards through travel or gallery systems (and who can afford it) who present their works with a level of sophistication. While there are a few circulating agents who advise and assist in representing works in a particular manner, this generally benefits only the artists selected.

Box 4.4 gives an example of a step forward in Zambia, via the Visual Arts Council.

Box 4.4
Zambia: The Visual Arts Council

The Visual Arts Council in Zambia has a research and development department that is currently documenting works by visual artists and works in collections throughout Zambia and storing these and other related texts and information for the interested public to make use of.

4.4.4. Current circulating systems

Current circulating systems exist but are under-utilized by practitioners and are not promoted accordingly by those who administer them, often due to lack of human or financial resources. These include international networks (the Triangle Arts Trust and the Ampersand Foundation), international guilds, gallery and corporate databases, mass media, newsletters and info-postings, online and print publishers, consultants, collections, organizers and public events or attractions.

Very simple solutions can be found to optimize existing systems, for example by placing promotional material in hotels, although this is seldom done across the region.

Key issue: As the local market is very small, individual agents are highly protective and the sharing of information is not common. Very few producers or agents involved in circulation think to go beyond current, established structures. Those who do so have developed successful networks that are often reliant on international contacts. Artist-driven initiatives and those working as freelance agents are found to have strong networks. There is a move among these agents to work collectively and pool resources, as well as to work across disciplines, in both professional and informal contexts. One example found in South Africa involves artists working with crafters on architectural commissions that function as “public art”.

It is important to recognize the value of small and exclusive networks, especially of private collectors in South Africa. As these individuals focus on specialized areas, and often keep extensive research material on their specific interest, access to their collections for research becomes very important. For example, Jack Ginsberg (Johannesburg) is a prolific collector of artists’ notebooks. He has made his collection public by exhibiting it, thus raising awareness of this kind of specialized practice (about which not much is known in South Africa) and how it contributes to an artist’s body of work produced in their lifetime.

4.4.5. Vulnerability of artists and crafters as circulating agents

Even though many producers are developing their own strategies for circulating their work within the SADC region and abroad, it is at this point of the value chain that they become most vulnerable – without sufficient knowledge of, or exposure to, the international market, artists and crafters are therefore at the mercy of someone who has this knowledge.

Similarly, if practising artists are insufficiently equipped with the knowledge of how to package and market products both locally and internationally, it is difficult to do business, especially where favouritism and privileges play an important role. Many practitioners must face issues such as preferential access, or differing motives among galleries, dealers, managers, collectors, curators and buyers.

This is particularly relevant for practitioners from developing countries, including those in the SADC region, where international success is highly valued. Dealers, traders and buyers may use access to international markets, especially in the crafts and visual arts, as a leverage to negotiate prices. Dealers also trade objects for basic tools and similar items, valued at far less than the object itself. These objects are then sold at flea markets, curio shops, international tourist destinations or to decorating companies and their clients at grossly escalated prices. This continues to happen in the case of some dealers working with sculptors from South Africa's rural Northern Province (Venda tradition). In this case, the circulating agents benefit rather than the producers themselves who are insufficiently educated in terms of the art market to challenge the respective dealers.

4.5. Delivery

4.5.1. Introduction

Delivery mechanisms present the products of craft and visual arts to an audience. Producers, circulation and delivery agents have addressed a range of delivery mechanisms ranging from approaches common to other industries as well as ones specific for the craft and visual art sectors in the SADC region.

Stores and galleries, exhibitions and fairs, educational institutions, formal and informal presentations or events, festivals and biennales, Internet web sites and mass media and publications are some examples of delivery mechanisms employed for crafts and visual arts.

4.5.2. Producers taking initiative

While delivery requires trading ability, knowledge and understanding of the market, many producers in the SADC region are taking the initiative to access an audience directly.

Visual arts

Artists are taking on a range of roles to organize events and structures to promote artworks by themselves and fellow artists. This approach has evolved out of a lack of professional curators and agents that can focus on emerging talent, or work that is rooted in public and social awareness concerns.

Case study: Sussuta Boe as delivery agent

A trained artist from Angola, Fernando Alvim has developed an international delivery network for himself and fellow African artists with his company Sussuta Boe. Through the sustainability of acting as agents for two major African art collectors, Hans Bogatzke and Costa Reis, and receiving support from a range of funders, this organization has established itself. The organization Sussuta Boe has residencies in Brussels, publications such as Coartnews and exhibitions in Camouflage, Brussels and until recently in Johannesburg.

Artists and organizations have also realized the importance of audience development by having exhibitions in public spaces. The Artists Under The Sun at the Zoo Lake in Johannesburg, the Joubert Park Public Art Project in Joubert Park in Johannesburg, and performance art have proved successful in their locations.

Crafts

Crafters and some artists have also become street vendors in order to deliver their product directly to a market and to take the product to an audience, as opposed to attempting to lure an audience to a gallery or craft market.

4.5.3. Educating the public

Visual arts

The local and regional buying market cannot sustain the number of artists producing in the region. As a result, the market can sustain even fewer agents. Audience development is, therefore, key to any individual practitioner or collaborative group. Most exhibitions in South Africa have “walkabouts” that allow artists or curators to speak about the works directly to an audience or visiting group.

Workshops and similar interactive components often augment these education programmes, which form an integral part of training (see Chapter 5).

Crafts

Crafters also educate and entice their audiences by making their production process evident and creating stories around their production. In many craft villages or markets in the region, traders tell buyers romantic African stories about the individual products. Crafters work in the open air, under trees. A case in point is the Lusaka Craft Village, where products are displayed in an environment that often houses other cultural activities such as music and dance performances. This gives the visitor an understanding of the role of particular craft objects within a context, however romanticised, thereby increasing the chance of sales.

4.5.4. Problems with producers as delivery agents

As we have mentioned previously, the role of the producer has shifted to encompass much more than just the production process. Producers however are rarely equipped with adequate managerial and administrative skills. Money generated through sales or fundraising is seldom sufficient to cater for necessary consulting with professionals in similar industries. As such, projects are more likely to fail, and the sectors suffer as a result.

Case study: Key projects in Lesotho

While in Lesotho, contemporary painter and project initiator Mark Standing – now UK-based – was involved in setting up a range of projects. Some of these have survived while others have had to close due to lack of support. Other examples include the Kolonyama Pottery Studio which ran for 14 years and was forced to close in 1993 due to the state of the South African economy and lack of support. The once-popular Machabeng Arts Festival is now defunct. However, the Machabeng Art College and the Selibeng Arts and Cultural Centre are still both running.

Across the region, crafts and visual arts projects (skills transfer initiatives, exchanges, arts and crafts centres) run on an ad hoc basis have created an unstable environment with a history of unsuccessful start-up structures and events that are not sustained (see case study). This results in “brain drain”, where key players emigrate or focus their attention on other industries or sectors.

It is important to note that what artist-run industries might lack in terms of professional practice, they somewhat make up for in an understanding of the producer’s needs.

Delivery to international markets is currently taking shape through stores, trade expos, biennales, residencies, international exhibitions, publications and Internet databanks.

In visual arts, there are many individual artists from different SADC countries that are currently achieving success on the international art scene. These individuals have the potential to become international ambassadors for the local arts if supported and promoted appropriately.

It is common practice, out of necessity and desire, to “wear more than one hat” within visual arts or crafts, although this is frowned upon by international players.

4.5.5. Trade fairs, festivals and biennales

In developed countries, sustained audience interest in visual arts is much larger in comparison to the interest in the SADC region and, therefore, more trade and financial support exist. This results in a well-established and secure delivery structure. A primary example of such structures are trade fairs, festivals and biennales, which profile local artists and craft products within the region and internationally.

Visual arts

In the context of developing nations, the Sao Paulo, Havana, Dakar and Cairo biennales have developed into major events on the international art calendar. Following this trend, there have been a number of attempts from the SADC region to adapt a similar model. The now defunct Johannesburg Biennale, The Harare International Festival for the Arts, Harare and Namibian Biennale, Livingston Arts Festival, Grahamstown Arts Festival and The Klein Karoo Nationale Kunstefees are just a few examples of major events that have taken place in different SADC countries. These events do have economic benefits for various industries, such as tourism and hospitality services, but particularly the arts.

The Grahamstown Arts Festival in South Africa had 60,000 visitors in July 2000 and The Klein Karoo Nationale Kunstefees (KKNK) in Oudtshoorn, South Africa recorded over 120,000 visitors in 2002. While most festival funding is from the corporate sector, (Sasol’s support for the visual arts component of the KKNK or Standard Bank’s involvement in the Grahamstown Festival), South Africa and Mauritius have active

municipalities who patronize the art. They have proved to be reliable organizers of events such as Arts Alive in Johannesburg and the Port Louis Municipal Art Faire that takes place in August.

Crafts

A way that the crafts have been able to move into an international audience is primarily through trade fairs. While international fairs are a platform from which to present country or region specific production, problems of packaging and marketing that are already evident with the circulation make effective use of the platform difficult.

However, many countries in the region have an Export Promotion Council, or similar organization, whose mandate is to get local products on to trade fairs, as well as negotiate on behalf of local artists who are invited to exhibit or execute commissions abroad.

4.5.6. The Johannesburg Biennial

One of the most important events that acted as a gateway for the African continent to the international contemporary art scene was the Africus Johannesburg Biennale. It took place in Johannesburg in 1995 and Johannesburg and Cape Town in 1997. Both were well received and covered by the international media. Both events were excellent promotion and networking opportunities for all key players in visual arts. Unfortunately, funding for this project came to an end at the conclusion of the 1997 event, which was closed early due to a perceived lack of public support. It could be argued that the event was insufficiently and inappropriately publicized by the organizers. While there has been much debate on the significance of the biennale and its true local impact, it has not been revived. Clive Kellner, co-curator of the 1997 Johannesburg Biennale, pointed out in an interview:

Although the Johannesburg Biennale showed potential from its ability to converge 1,500 artists from 63 different countries, not only did the Biennale showcase artists from the region and worldwide, in my opinion it certainly helped to strengthen bilateral ties between countries such as France which sponsored French and francophone countries. It's a shame the authorities do not realize what the Biennale can yield for them in terms of public relations by using internationally acclaimed artists, as they have stopped funding the project.

Botswana participated in the First Biennale and the curator Gershom Sanga expressed his support of the project, thus:

In the eyes of the Botswana art community, the Johannesburg Biennale is seen as a positive phenomenon in the advancement of the arts in southern Africa and a good opportunity for Botswana to be recognized on the world art scene, especially as world attention is still focused on South Africa: a nation that has been reborn. We welcome this and all the future Johannesburg Biennales with open arms.²¹

Despite the overwhelming support of the project, especially by countries in the region, criticism that arose from the second biennale as to format, size and ambition makes it seem that a biennale on a grand scale is not necessarily the appropriate format to showcase contemporary art in a transforming society.

²¹ <http://sunsite.wits.ac.za/biennale/venue/mafrica/3rdwest.html>

4.5.7. Publications

Publications are a primary but vastly underutilized delivery agent. For local producers, publication is very important for promotion and credibility. Publications in the form of printed media as well as online data are often non-existent. Likewise, access to international material within the region is limited. Very few SADC countries have dedicated art publications. For those that do, access to these publications by international markets is difficult, and where publications exist online, access is limited to those who are computer literate.

Case study: Workshops and publication: The Lusaka Museum in Zambia

The Lusaka Museum in Zambia is engaging young producers through workshops where the results are published in local newspapers. They run childrens' drawing workshops with some of the local schools with works produced around a specific theme. Some are selected for exhibition in the museum and for publication on a weekly basis.

In addressing an international audience, online publications are a good vehicle. Most of the SADC countries have almost no good online presence in terms of focused attention on crafts and visual arts. Most of the information on certain countries is written from an outside perspective and serves international corporations that sell goods online. This industry might not seem significant for the local trade, but its potential for delivering the image and identity of a region and its production is very strong, as the target audience has the means to buy and/or invest.

www.artthrob.co.za

An online publication of contemporary art in South Africa, www.artthrob.co.za, has grown to a valuable archive over the last five years. However, even though being the only publication of its kind in southern Africa, it is constantly facing closure because of lack of funding. Contributing editors in Johannesburg, Cape Town and Durban do weekly listings, news pieces, reviews, biographies, feedback and exchange, writing on average 4,000 to 6,000 words a week, at times without any remuneration. The international correspondents that cover contemporary South African artists abroad are not remunerated either. Efforts to produce a print publication version, as well as an archive set of CD ROMs, have been in vain due to lack of support from the public and private sector.

4.5.8. Corporate collections

Support from the private sector across the region is not nearly as focused or encouraged as it could be. South Africa, Namibia and to a certain extent, Zambia, are the only countries in the region where private sector support has had a marked positive effect on delivery, as well as production and beginnings.

It has become a serious investment, promotional and social responsibility focus for large corporate companies to develop art collections under the guidance of professional, independent consultants.

In South Africa, the Gauteng Legislature established the first cutting-edge, public sector collection of contemporary South African art. It can be argued that southern African mining giant Billiton (previously known as Gencor) paved the way for the new-look corporate collection of contemporary art. Working with artist Kendell Geers and curator Natasha Fuller as consultants, large-scale installation, sculptural, tapestry and mosaic work was commissioned for specific sites in their headquarters in downtown Johannesburg. They have an extensive collection of prints, paintings and other works, all

of which were carefully selected to reflect the history of local contemporary art as widely as possible.

Absa followed suit with the building of their new headquarters downtown. Standard Bank has an extensive collection of African Art, housed and managed by the Gertrude Posel Gallery at the University of the Witwatersrand. The MTN Art Collection comprises both historical and contemporary African works, including indigenous and “craft” objects. The collection is well-documented and used extensively for educational purposes. They also have the largest collection of South African printmaking on the continent.

These collections are open to the public by appointment. They have major significance for the region, as they demonstrate the value the private sector can add to the industry, especially in situations where public sector funding is minimal or non-existent. These corporations often gain status similar to that of living museums.

4.6. Audience reception and feedback

4.6.1. Introduction

With the close relationship of the crafts and visual arts in the region and the need to survive through one’s production, the value of qualitative feedback mechanisms (mass media, the Internet, awards, competitions, tours, visitors’ books, art books, training, conferences), and agents (art critics, researchers, journalists, curators and supporters), are often eclipsed by the more obviously quantitative mechanism of sales. Severe economic pressures in the region can account for this.

Visual arts

The issue of audience development has been touched on previously. It is an issue that affects the entire value chain. This lack of audience engagement has resulted in very limited reception and feedback. While there are very few systems in place to develop and capture audience feedback, a concern is that once feedback is given in the form of a critique, response, question or even a sale, this does not ensure quality feedback.

Visual arts is relatively young in most of the SADC countries. The quality of feedback is directly related to the lack of discourse around creative practice and the lack of well-trained critics and educators in the region. As such, the majority of local academics and historians has not been adequately mentored to address or define critical frameworks for regional production.

Across the region, the perception is that visual arts is elitist, or at least highly specialized, effectively excluding the majority of the population. As visual art is a product that arises out of a subjective and personal creative process, informed viewer response and feedback is often more abstract and theoretical. Audience development should be focused on demystifying these perceptions through interactive education processes, such as walkabouts, workshops and discussions.

Crafts

Crafts are more directly affected by the feedback of the audience in terms of the production changing according to the response by buyers.

4.6.2. Media reporting, broadcasting and publishing

Newspapers in the region tend to run articles on crafts and visual arts, but only if they are newsworthy. While initiatives for independent arts and culture publications exist, financial support is very scarce and they tend to be short-lived.

As mentioned above, publications are also scarce in most of the SADC region and, therefore, there is not only little exposure but also no real success in developing a discourse that is specific to the region. This would add enormous symbolic value to the industries in the region.

Feedback platforms are constantly being encouraged, for example convincing southern African broadcasters to support the arts. These initiatives have had varying degrees of success, but their major shortfall in terms of crafts and visual arts has been the inclusive focus on the general arts, featuring popular topics with strong entertainment value. Crafts and visual arts are not considered to have entertainment value.

In Zambia for example, popularity of the local soap opera and music is working in direct competition with visual arts instead of developing a common campaign. The annual Ngoma Awards of excellence in the arts are presented at a major ceremony to the artists of the different disciplines, but in this process the most popular discipline of music is overemphasized distracting from visual art award winners.

In Zimbabwe, unlike in many other countries in the region (excluding South Africa), there are trained art writers and historians, although these are often associated with existing galleries, who may publish independently or research role players in the industries for their own commercial interests. Local newspapers do not carry critical reviews, but do run newsworthy items, especially if the exhibition is associated with the National Gallery or Chapungu Gallery.

4.6.3. A buyer's influence on the industries

Uninformed audience feedback can have negative effects on beginnings and production, especially for artists dependent exclusively on sales. This is especially true of the crafts sector, which is a viable, if competitive, income-generating opportunity. This can result in a saturation of the craft market.

In Zambia, the effect of buyers on the industries is especially evident with foreigners living in Zambia, such as the diplomats and employees of foreign companies, who have the money to buy a work at an advertised price, but will negotiate. This has caused considerably little price difference between works of major artists and works of young artists.

Sometimes buyers can take advantage of untrained or uneducated practitioners who do not have agents representing their interests. In some cases, significant items have been traded for second-rate tools or broken down vehicles. This level of exploitation, especially when perpetrated by a “middleman” whose intention it is to sell the work on, negatively affect the value of the practitioner’s work.

Similarly, credible and high profile buyers can add value to a piece and its creator simply by including it in a reputable collection.

Case study: Sasol

Sasol was voted Sponsor of the Year last year by local contemporary art web site ArtThrob due to their continuing support of visual arts at the Klein Karoo National Arts Festival and the production of valuable catalogues that documented the festival over the last two years. This sponsorship is ongoing.

4.6.4. Sponsors' feedback

Many corporate sponsors see the support of the arts as a way of raising their corporate image, therefore seeing their contribution as a marketing exercise for themselves or as a social responsibility that is publicized. This approach has had a substantial impact particularly on the visual arts, in that public support is very limited and corporate support is highly sought after. It is important to establish sustainable relationships with corporate supporters. This relationship brings with it an invaluable, built-in feedback mechanism. As corporate and other private sector donors must meet specific agendas, practitioners, organizers and administrators of the crafts and visual art sectors are given pointed feedback in terms of issues and demands, especially when addressing further supporters.

This process is mutually beneficial as long as it does not become compromising.

4.7. Cross-cutting issues in the SADC region

4.7.1. Artists' rights and intellectual property

While the issue of authorship is key to the growth of visual arts, very little attention is paid to issues of intellectual property in regards to crafts. This is as much a result of expediency in response to market demands as it is about education in artists' rights. Awareness of the state of the artist, incorporating artist's rights and copyright legislation has been researched by UNESCO and has emerged as a point of focus in Culture and Information policy in the SADC region. While artists operating in urban centres, especially those that have had some exposure to international contexts are somewhat aware of these issues, rural crafters are often exploited. It is important to note that where craft objects derive directly from traditional or ritual practice, the issue of intellectual property is much more difficult to establish.

4.7.2. Gender issues

In general in South Africa, the gender split in visual arts is equal, but it seems to be that while most museum directors and students at tertiary level art school are women, most tertiary-level lecturers and successful solo artists are men.

In the rest of the SADC region, visual arts are male-dominated. Very seldom does one find high profile, female artists. Women's groups and other social development groups are mobilising to establish ways for working towards gender equality.

Crafts in the region are mostly male-dominated, especially where street trade is concerned. Female practitioners feature prominently in making objects that originate in the domestic sphere. These include basket weaving, tapestries, ceramics, textiles and beadwork.

In May 1998 the Southern African Development Community Sector of Culture and Information Policies, Priorities and Strategies addressed gender equality, raising the following key points to be addressed:

- all member States must continue to strive for gender equality;
- special ministries and/or departments have been formed to deal with women affairs generally and gender matters in particular;
- five member States have formulated a policy on women in development;
- strong women’s organizations have emerged in five countries and continue to be important organs for advocacy and participation;
- all member States have acceded to the UN Convention on Elimination of All Forms of Discrimination Against Women; and
- gender equality and mainstreaming are important themes in both the SADC Treaty and policies.

Despite these efforts, discriminatory practices against women in the region continue. In the political arena and traditional functions, women’s participation is severely limited. Women predominate in the informal sector. However, their presence in the formal sector in the region remains low. Similar disparities manifest themselves in regional formal education, especially in access to schooling, enrolment into science subjects and a variety of professions.²²

4.7.3. International opportunities

An underdeveloped local industry and dominating Western notions of art practice mean that artists in the SADC region define success as achieving international recognition, so much so that few artists remain in the region, choosing to relocate to international art world centres. With respect to craft, international markets are more viable as foreign currency is far stronger than African currencies.

Training in visual arts across the region prioritizes Western standards in art practice over indigenous knowledge systems. As such, these standards are deemed superior. However, local practitioners remain relatively isolated from contemporary international trends and only a small minority can receive opportunities to travel. Inherent values of local production contexts are not appreciated by many practitioners and access to materials, including technology, is often difficult or prohibitive in terms of costs (especially due to exchange rates and taxes on imported materials and equipment).

With globalization and the opening up of local markets to world markets, the last decade has seen a renewed interest in Africa and its cultural capital. Specifically, the democratization of South Africa opened up markets for its goods, as the country had previously been isolated from a large share of global trade and investment. This affected neighbouring countries. The instability of regional currencies also has a negative effect on countries in the region.

²² Southern African Development Community Sector of Culture and Information Policies, Priorities and Strategies, May 1998. <http://www.teledata.mz/sadccult/poling.htm>

Many export agents base their trade on buying products at extremely low prices from the producers and selling them for exorbitant prices in other countries. There are few effective organizing bodies that regulate this trade in foreign countries. Export boards and collective associations are attempting to intercept this type of exploitative trading in order to try and offer fair prices and spread the production over a range of communities. However, the international export from within the region needs to be administered for standards of quality and professionalism.

Much needs to be accomplished in order to communicate the value of crafts and visual arts and develop a strong local audience and market for their products. As the region has experienced “brain drain” in terms of professionals emigrating to Europe, the United States or Australia, so these industries are at risk, not just in terms of practitioners, but also agents, curators, administrators, writers and other key role players.

Key issue: In most countries, crafts and visual arts are regarded as unessential to a nation's economic well-being. But everywhere (not just in this region) practitioners complain about the paucity of economic investment in crafts and visual arts. It would therefore appear that government investment is imperative to ensure the economic growth of crafts and visual arts, as this leads directly to a more aware buying public, preservation of heritage, improved production values and a strengthening of both sectors, as well as further support from commercial and private enterprise.

4.7.4. Impediments to growth

In the report dated May 1998 of the Southern African Development Community Sector of Culture and Information: Policies, Priorities and Strategies, some of the major issues of concern and problems to all member states of SADC are listed. Certain inadequacies were identified in the areas of literacy, research, bridging the rural-urban divide, access to cultural institutions, stereotypes and attitudes towards work ethics, involvement of all stakeholders and trained cultural managers.

Although the impediments to growth are addressed throughout the document, critical issues are highlighted below. These are to be seen as general issues applied to the region, while exceptions can be found in various countries.

Key issue: Although the abovementioned policy document was drawn up in 1998, practitioners and administrators in the region were for the most part unaware of its existence, let alone its contents at the time of writing this report. In researching this study, it became clear that although these points were raised as common to the region, very little evidence exists that the SADC team has actively tried to address these issues. While South Africa has seen a visible growth in tourism (for both business and pleasure) which has impacted favourably, the rest of the region has not experienced much change. A further criticism of the policy document is that it is very generalized, and not sensitive to localized factors in each country in the region. It is the intention of the present report to take a more detailed look at the specific conditions of each country to assess common and specific needs.

Daily survival needs impact on all areas of the value chain of the crafts and visual art sectors, as for example the effects of the buying market.

Ill-equipped training institutions are not giving the practitioners the necessary skills to be self-sustainable and have a clear understanding of the sector.

The potential local buying market is not being strategically addressed to build awareness and sales of products in crafts and visual arts.

No effective marketing strategy is in place to professionally promote the crafts and visual arts and the products at an international standard.

Effective communication networks are lacking that would enable cross country interaction and dissemination of information between the countries, within the region and internationally.

Art administrators are not properly trained in management of the crafts and visual art sectors.

Limited knowledge of creative rights has led to artists and craft designers selling their work as well as relinquishing their copyright. This demonstrates the lack of knowledge of potential revenue generators.

Key issues:

- Lack of local and international public awareness of the SADC region negatively affects growth potential.
- Lack of support for institutions that are working in areas of promotion, publicity and local and international media coverage has led to small pockets of publicity without a powerful unified strategy.
- Internally, effective cross-country communication and promotion has not been addressed effectively, resulting in potential opportunities and collaborations not being executed successfully or with long-term sustainability.
- Lack of economic support to these industries across the board.
- Inadequacy of support agencies in training practitioners in management systems for their particular skill.

4.7.5. Cross-country projects

Reports that outline SADC policy in relation to crafts and visual arts have been published online (see bibliography).

Projects that work across the region through investigating common issues and sharing practitioners in the form of exchange programmes are good examples that highlight certain cross-cutting issues within the region and draw attention to different context of production within SADC. Some of these are tabulated in Chapter 6.

5. State of training in the region

5.1. Introduction

Crafts and visual arts training in the region is mainly focused on practitioners, having its greatest impact on beginnings and production.

Training in distribution, delivery agents and feedback, which incorporate curatorial, administrative, marketing, critical and managerial education, is rarely found in the SADC region. For these purposes, the interested learner needs to consult other industries that offer similar skills and knowledge education. This results in a paradoxical situation that is at once fragmented and interlinked. Because practitioners do not have access to specialized training in each component (production, administration, facilitation etc.), and markets are limited, relevant specialists cannot be sustained, which results in producers fulfilling more than one role at a time.

Visual arts

Throughout the region, local artists continually express the need for formal training in the arts. In school curricula, art is not well represented. It has been observed that this neglect constitutes a serious problem as the subject is widely considered to be essential in a modern educational context.

The publication “Art: A Curriculum for the Junior Secondary Schools of Botswana” adequately expresses feelings shared by many practitioners in the region:

For too long, the popular impression of art education has been either that of a subject to entertain children, particularly those who are not academically inclined, or a subject for talented individuals who can draw, paint or sculpt. [...] art is for everyone, not just the gifted. [...] The basic philosophy of the subject is to develop a sense of personal creativity, to provide knowledge and skills of self expression in different media, and to create a deeper awareness and understanding of relationships in the environment. [...] Through the medium of art, the genuine processes of education are invoked.

Crafts

While craft skills are mainly taught via informal structures, such as in craft studios or through passing on traditional practices and knowledge from a master crafter to an apprentice, there are craft skills transfer workshops and courses offered on a formal basis. As with the training in visual arts, hardly any focus is placed on developing managerial and administrative skills.

5.2. Formal training

Formal training facilities throughout the region range from very professional institutions to underdeveloped workshop systems with art and craft centres. While well-established education programmes in private and some government schools, universities and technikons do exist in South Africa, these are not necessarily widespread through the rest of the region. Schools and tertiary institutions provide crafts and visual arts as subjects, but little emphasis is placed on administrative and managerial skills in this process. On completing their education, most students enter this field with little idea of its structure and operation.

5.2.1. Educational institutions

Overall in the region, little priority is given to indigenous knowledge systems in the curricula. Although this is changing, especially in South Africa where outcomes-based education has been introduced, most governmental schools (except for Botswana) do not see crafts and visual arts education as a priority. Where education in visual arts exists in tertiary education, the approach is usually very conservative, based on traditional practices such as painting, drawing and sculpture. These skills can be applied to the crafts sector, as many visual artists often do, to supplement their incomes. Hence, while craft skills are taught mainly in an informal manner, most formal systems acknowledge that formal training can be applied to craft production, while others make no distinction between the two, focusing mainly on practical skills. This accounts for differences in what defines crafts and visual arts practices across the region

Case study: Graduates in South Africa

According to tertiary training institutes consulted in South Africa, some 1,200 students have graduated in the last five years. It is important to note, however, that most artists producing what is defined as “contemporary” art, especially the experimental or “cutting edge” variety must supplement their income by working in related or unrelated sectors. It is not uncommon to find such artists working full time in other jobs and producing art outside of regular working hours.

In the following table, examples of educational institutions in different countries are highlighted:

Country	Institution	Description	Similar institutions
South Africa	National School for the Arts, Johannesburg	Offers high school level students the opportunity of arts training across a range of media including “skill” or crafts-based training, eg. stained glass	Private colleges like Damelin and EdenPro Arte, Pretoria
	Most critically acclaimed art school is the Fine Art Department at the University of the Witwatersrand	Offers undergraduate professional (i.e. four year) degrees, Advanced Diploma courses, Art Education specialization as well as a number of postgraduate options in the Fine Arts	Technikon Witwatersrand Technikon Pretoria The University of Pretoria
	University of South Africa, Pretoria	Fine Arts can be studied via distance learning. Unisa’s reach extends into the SADC region, the continent and internationally	
	Technikon Natal, KwaZulu Natal	The Department of Fine Arts at the University of Natal, Durban was closed down many years ago, with the department moving to Technikon Natal. This means that students wishing to study fine arts in central Durban do not have the option of an academic degree in the subject	The University of Natal Pietermaritzburg still offers degrees in Fine Arts. With rationalization ML Sultan Technikon and Technikon Natal will merge as will the University of Durban Westville and the University of Natal Durban
	University of Durban Westville	The Department of Fine Arts at the University of Durban Westville has experienced major restructuring and is largely unstable	
	Michaelis School of Arts at the University of Cape Town	The Michaelis School of Arts at the University of Cape Town is Wits University’s strongest opposition in terms of tertiary fine arts education	

Country	Institution	Description	Similar institutions
South Africa	National School for the Arts, Johannesburg	Offers high school level students the opportunity of arts training across a range of media including "skill" or crafts-based training, eg. stained glass	Private colleges like Damelin and EdenPro Arte, Pretoria
	Cape Technikon	Diplomas in Fine Arts can be obtained	
	Cape Peninsula Technikon	Diplomas in related fields can be obtained from the Cape Peninsula Technikon, but this institution does not offer courses in Fine Arts	
	The Ruth Prowse School of Arts	An independent full time and part time college that offers courses in a range of media. Like many ventures of its kind, it struggles constantly with funding and day-to-day running costs and recently held an auction of works donated by South African artists to raise money to prevent closing down	
Lesotho	The National Teacher Training College (NTTC) in Maseru	Course aimed at training specialist art teachers	
	Machabeng College	Machabeng College is the only educational establishment in Lesotho which offers formal secondary, and tertiary training in Art & Design	
Democratic Republic of the Congo	Academy de Beaux Arts	Offers formal training courses in the arts. In the syllabus of these organization you can find teaching in: 2-dimensional studies, 3-dimensional studies, ceramics, painting and mixed media, printmaking, sculpture, life studies, critical theory on art, illustration, kids classes, spray techniques, paper making, package design, textiles, fashion, history of art and advertising. The closest things to arts and crafts studies and design are: printmaking, illustration and advertising as they could be under syllabus of graphic design, ceramics, paper making and textiles and fashion are forms of arts and crafts as such	L'ecole du Stanley – Pool, Le Grand Atelier and L'ecole Alhadéff
Namibia	College for the Arts John Muafangejo Arts Centre Franco-Namibian Cultural Centre		
Zimbabwe	Visual Arts Department, University of Namibia		
	Harare Polytechnic (Ecole des Beaux-arts)	Visual arts and craft skills training	
	University of Zimbabwe in Harare	Degree courses	
Zambia	University of Zambia	Cultural research through the Institute for Economic and Social Research Centre for Creative Arts has been established at the University of Zambia	

Country	Institution	Description	Similar institutions
South Africa	National School for the Arts, Johannesburg	Offers high school level students the opportunity of arts training across a range of media including "skill" or crafts-based training, eg. stained glass	Private colleges like Damelin and EdenPro Arte, Pretoria
	Evelyn Hone College (Education, Applied Arts and Commerce)	Visual art, craft and design skills as well as teachers training	
Malawi	Chancellor College of Fine and Performing Arts	Diploma and degree courses offered	

Even though South Africa has the most established infrastructure in the SADC region in terms of training for crafts and visual arts, the Minister of Education has proposed a series of mergers of universities and technikons, reducing the number of tertiary institutions from 36 to 21 throughout the country. The proposal is aimed at preventing tertiary institutions from closing down, while encouraging geographically proximate institutions to pool resources and student bodies.²³

5.2.2. Community colleges and training centres

Different courses organized by community centres and independent agencies, such as artists' studios and collectives also offer formal training throughout the region. While these are more developed in some countries than others, these relatively formalized structures generally focus on skills transfer that can be applied in both crafts and visual arts.

Examples of organizations offering formal workshops and training in their respective countries are listed below:

Country	Organization	Description
Zimbabwe	Batapata workshops	Run for three weeks and encompass all crafts and visual arts media and include Internet training
Zambia	Rockston Studio and Gallery	Visual artists and crafters develop stone sculpting skills
	Choma Museum Crafts Project	Empowers communities in and around Choma through craft skills
Namibia	The John Muafangejo Arts Centre	Offers courses and has outreach programmes in the visual arts
The United Republic of Tanzania	Nyumba ya Sanaa	Offers space for exhibition, studios and workshops for the disadvantaged and disabled
	Mwenge studio market	Comprises a carving studio, market and workshops focused on the Makonde carving tradition
	Tinga Tinga studio market	Includes a painting studio, market and workshops focused on Tinga Tinga painting

²³ Macfarlane, David. "Tertiary restructuring on hold". May 3, 2002. Macfarlane, David. "Storms gather over tertiary mergers" and "The proposals in brief". February 15, 2002 <http://archive.mg.co.za/MGArchive/>

Country	Organization	Description
Zimbabwe	Batapata workshops	Run for three weeks and encompass all crafts and visual arts media and include Internet training
South Africa	Funda College in Soweto FUBA (Federated Union of Black Artists) The Artists Proof Studio Vaca (Visual Arts and Crafts Academy) Katlehong Art Centre	Community art centres and colleges that offer studios, workshops and courses

Most of the formalized workshops and training centres above share concerns around qualified teachers, in terms of their knowledge and understanding of crafts and visual arts. This concern is expressed particularly in visual arts, which require more extensive conceptual training than the focus on skills transfer of craft education. Addressing this concern, some formalized structures have developed strategies to network and collaborate with other institutions and local and visiting expertise, such as the John Muafangejo Art Centre in Namibia.

Case study: The John Muafangejo Art Centre

The *John Muafangejo Art Centre* was established in 1994 and has become a teaching facility in the visual arts. It is the only facility in Namibia that provides comprehensive training to young Namibians who wish to pursue a career exclusively in the visual arts. The Centre is developed as an independent cultural institution in cooperation with the National Art Gallery of Namibia and the College for the Arts Extension Programme and hosts workshops by visiting artists, open studio space and practical classes. The Centre has received assistance in the form of materials from the French Mission for Cooperation and Cultural Affairs in Namibia.

5.3. Informal training

At present, most crafters and crafts teachers learn their profession from friends, relatives or mentors. These indigenous knowledge and skills systems that occur in and amongst communities are crucial to the development of the crafts and visual arts.

Informal training throughout the region includes:

- *mentoring and apprenticeships* (master artists or crafters passing on knowledge to less experienced artisans);
- *indigenous knowledge systems* (this incorporates all traditional and ritual practices);
- *exchanges in shared working environments* (situations allowing for information and knowledge exchange); and
- *creative collaborations* (exposure to working processes and different skills and ideas of the individual collaborators).

5.4. Specific training initiatives

In the SADC region, a range of training initiatives are geared towards supporting underprivileged communities as well as uneducated audiences or markets.

5.4.1. Training geared towards women

In crafts and visual arts in the SADC region, women have not yet been successfully integrated. For example, in Zambia, even though there are exhibitions featuring women artists, such as the *Zambian Female Artists' Exhibition* in Norway in 1999 and *The Essence of an African Woman* in Lusaka in 2002, they are mainly viewed (as the titles of these exhibitions show) as one community, and are not integrated into exhibitions with men artists in successful ways. This separation is present throughout many SADC countries.

Especially in the crafts, specific practices are understood to be the domain of women, including weaving, beading, tapestries, ceramics and textiles. Some initiatives have sought to further develop the practices and number of women involved in crafts and visual arts in a broader sense. A good example of this kind of craft education was the SADC Craftswomen Workshop in Windhoek, Namibia.

Case study: The Southern African Craftswomen Workshop

The Southern African Craftswomen Workshop, held in Windhoek, Namibia, between 10-27 October 1999, was organized by the National Art Gallery and the Namibia National Commission for UNESCO. It was an important step towards the factual transposition on the "Ten-Year Plan of Action for the Development of Crafts in the World (1990-1999)". This kind of creative workshop is part of the UNESCO programme to safeguard and promote crafts work throughout the world. These workshops have the aim of encouraging the development of small crafts business, encouraging the sharing experience, sensitising craftspeople to the notions of creativity and marketing and providing additional training in the areas of innovation and promotion. Two similar experiences took place in 1997: a training for craftswomen in Central America, Guatemala, and a creative workshop for textile master crafts women in West Africa, Benin.

The opportunity to bring together 20 craftswomen from 12 SADC countries, over a relatively short span of time, to combine traditional and contemporary ways of weaving and sculpting has been a significant contribution toward cultural development in Africa. The aim of the workshop was to stimulate diverse creativity, through exchange of experiences and knowledge transfer. Activities concerned the production of crafts, discussion, promoting intercultural dialogue between women from rural areas and the new generation of young African artists and included additional training in the field of innovation and promotion. [*Namibian Newsletter*, p.19]

5.4.2. "Internal" education programmes

Contemporary galleries, exhibitions, museums and projects realize the importance of not only educating their own staff in terms of skills, but also addressing audiences. While education of the employee is mainly an informal process, audience development occurs in the form of workshops, walk-about and discussions.

5.4.3. Corporate training initiatives

The private sector in the arts also provides educational support in the form of resources and community awareness or social responsibility programmes. For example, Access Financing in Lusaka uses its art gallery and its collection of Zambian art as a marketing strategy but also to develop and support the local art audience by publishing catalogues on local art production. MTN (Mobile Telephone Network) in South Africa does similar work, but focuses more specifically on art education, outreach and training.

MTN (Mobile Telephone Network) Art Institute

Recently the MTN Art Institute has become part of the MTN Foundation. Prior to this, the Art Institute aimed at the following:

MTN conflates an innovative marketing and branding strategy by using their private art collection for social upliftment. Through its Collection of African Art, particularly South African, MTN established a resource centre under the auspices of the MTN ART Institute. It produces information resources for art teachers who were experiencing a shortage of teaching materials. Employing trained artists, curators, art teachers and education specialists in collaboration with government departments and tertiary institutions, MTN is using its Art Collection to facilitate training projects in curatorship, art/craft making as well as a growing visual literacy program. Since its inception in 1999, the Institute has conducted lectures at their premises and schools, sponsored exhibitions, published art teaching resource materials, engaged in audience development and training, facilitated Artists in Residency Programmes and walkabouts of their collection, and encouraged art teachers and learners to raise the status of art at schools through the MTN ART Award. Their Art Bus takes aspects of the collection to outlying areas for visual literacy workshops.

5.4.4. Training initiatives in rural communities

Most remote rural communities in the SADC region receive little exposure to crafts and visual arts or training opportunities. Initiatives have been developed to grow industries through educational processes in these areas by using local resources and facilities or by introducing and allowing exposure to new practices and products. Dedza Pottery (trading as Paragon Ceramics), is a ceramic craft initiative that educates the rural audience to use local resources and become involved in the industry. With a similar objective of educating rural communities, the Mpumalanga Craft Mobile Clinic in South Africa aims to bring training facilities to rural areas.

The Mpumalanga Craft Mobile Clinic, South Africa

The clinic was established in June, 2001 as a joint project between The Department of Sport, Recreation, Arts and Culture and BuyAfrica. The fully equipped studio on board the truck provides training facilities on basic as well as advanced skills training on woodwork, sewing, printing techniques, jewellery design, beadwork, painting, drawing, design, papermaking, ceramics, industrial design and wire/metalwork.

The facilities on the truck provide the crafter/artist with access to tools and equipment to master the quality of their product by ensuring ISO 9000 compliance throughout the supply chain. This is done with the idea of providing the crafters/artists with a higher quality, more competitive product .

The truck is equipped with state-of-the-art information technology system with a UPS telephone that allows the crew to assist crafters/artists to digitally photograph their own works and download them onto a web site <http://buyafrica.com/> linking these products immediately onto the global Internet market.

An exhibition of artworks and craftworks from the permanent collection housed in the Mpumalanga Riverside Government Complex and Legislature provides the artists and crafters with an opportunity to see what other artists are doing both locally and nationally.

The project is hoping to make crafters and artists competitive and gradually sustainable through cutting-edge technology.

5.4.5. Training of new technologies

While projects like the Mpumalanga Craft Mobile Clinic in South Africa aim to provide training and distribution through the Internet, initiatives to educate around

creative uses of new technologies are slowly developing in technologically more developed areas in the SADC region. A large pool of employees in the new media industries is trained in the fine arts disciplines. These industries include advertising, web site development and publishing (electronic and print) representing the fastest growing industries within major developing economies. The job opportunities offered by specialized computer literacy has led South African technikons and universities to offer new media courses.

With the influx of the IT industry in the SADC region, an awareness of the technology is manifesting throughout the region. However, the possibilities of the technology are not clear for crafts and visual arts. While there is an international development of technology, such as the Internet, and while the computer is an exciting new medium in the arts, most communities in the SADC region are not even exposed to basic photographic resources and training. Initiatives addressing these issues, such as the Market Photography Workshop in Johannesburg, are actively training practitioners.

6. Preservation and promotion across the region

6.1. Introduction

Published material about Africa comes mainly from international publishers and researchers. Local contributions have been limited, due to a general lack of resources, skills and supportive funding available. Voices from within the SADC region have thus been eclipsed by international points of view. Preservation and promotion of information and cultural heritage of the southern African context has therefore become increasingly important. Preservation can be achieved through a range of activities:

- information collection;
- databases on artists and craftspeople;
- documentation of works and events;
- private and institutional collections;
- museums;
- published catalogues; and
- online publications.

Case study: Masiphembe Design Initiative

This South African initiative provides young designers an opportunity to enter into the international markets with minimum risk and cost by giving them access to facilities to register provisional patents on their design at a minimum cost. Through the use of 2D and 3D computer-aided design packages, the artists are allowed to experiment and innovate. Once the design is formed, a provisional patent is lodged with trade and industry and their designs receive publicity in Martin Creamer's column in the monthly engineering publication *Engineering News* to generate interest from potential entrepreneurs. <http://www.englishlink.co.za/masiphembe>

In order to promote cultural production and heritage, it needs to be effectively communicated to audiences locally and abroad. This is increasing, with certain objects, producers and visual styles becoming directly associated with specific countries, areas or communities and as such, contributing to a sense of identity and community.

6.2. Design and marketing

Design disciplines such as graphic design, product and industrial design and fashion design are closely linked to crafts and visual arts in that they inform and inspire each other. Like craft production, applied design is focused on production for a commercial or popular market. This is not necessarily the case with the visual (or "fine") arts. In specialized design industries, such as fashion, there has also been support to develop a local industry. In the example of the Swazi Enterprise Ministry, the focus is on SME management and investment to organize entrepreneurs into a fashion industry cooperative (see case study below).

Case study: Swazi enterprise ministry organizes entrepreneurs into a fashion industry cooperative

The Ministry of Enterprise and Employment of Swaziland, together with Taiwanese Small and Medium Enterprises (SME) experts currently assisting the Ministry in conducting seminars on SME Management and Investment, have organized about 25 entrepreneurs into a fashion industry cooperative. Formed in August 1998, entrepreneurs underwent training from the Ministry of Agriculture and Cooperatives to operationalize the cooperative.

The cooperative's main objective is to start a savings scheme, stock sewing material and secure sub-contracts from big textile and garment factories. A workshop will be set up in either Manzini or Mbabane. <http://www.swazi.com/government/newsletter/1999/nl303.html>

Visual arts

The creative skills of visual artists have enabled them to use design as an income generator. The understanding of corporate design practice does, however, also enable visual artists to package and present themselves more effectively. Although this is prolific in South Africa and Namibia, it is rarely the case in the rest of the region. Malawian painter Lad Kalonde is an exception, as the case study below describes.

Case study: Lad Kalonde

Malawian artist Lad Kalonde has made a living as a full-time artist for the past two years. Previously, he worked in graphic design and digital imaging. He does occasional freelance jobs but has now prioritized his art making. He occasionally uses the computer to generate images and is currently making a video showreel about his work. He is the only artist in Malawi interviewed who utilizes "new media" in the presentation or production of his work, although he focuses on painting.

The crafts sector

With some exceptions, crafts are experiencing some stagnation with repetition of products and styles proliferating across the region. This is fed by a number of factors, many of which have been touched upon in Chapter 3. These include trying to capture interest in the struggling tourist industry, with crafters who are insufficiently trained, resourced and skilled in business acumen. Across the region, the need for designers to contribute to existing skills bases is widely expressed. It is essential to reiterate that, across the region, there is no shortage of natural talent or the desire to apply creative skills to employment-generating ends. In cases where this has happened, craftspeople have yielded extraordinary results, and the process has added value to both the craftsperson's and designer's output. The increase in levels of professionalism allows work to be marketed more effectively, opening up the possibilities of new markets.

6.3. Cross-country links and projects

A series of projects has been initiated to promote crafts and visual arts of individual countries throughout the SADC region. Most of these projects are focused on skills transfer. Some are aimed at setting up access to resources and opportunities for the communities they serve, and others act to raise awareness, preserve and promote. Many receive international attention, especially when international partners or participants are involved. Tabulated below are some of these projects.

Project	Information	Countries involved
The Karoo Project 2000	<p>The Karoo Project between Botswana and South Africa focused on developing the printmaking skills, of indigenous artists. The focus was on lithography with the objective of publishing the prints in a collaborative portfolio that could be sold.</p> <p>In 2000, the artists at the Artist Proof Studio, a Johannesburg-based printmaking unit, collaborated with a group of Khoisan people outside Gaborone, Botswana. This included a printmaking exchange called The Karoo Project and an exchange that took place between the Botswana artists and Crow Shadow Institute in Oregon, focused on the preservation and promotion of native American heritage. Collaborations focused on the development of portfolios by indigenous peoples, looking at creation myth stories and other aspects of folklore that, while they are culturally and ethnically specific, find parallels in the folklore of other cultures.</p> <p>This portfolio, which also includes work produced during artistic exchanges in Greenland and Australia, is funded by Johnson & Johnson International, who are also regular funders of the Artist Proof Studio and their exchange relationship with Rutgers Print and Paper Institute at the University of Boston. Eileen Fotie from Rutgers visits South Africa regularly to set up contacts for the enhancement and expansion of the training network.</p> <p>All the artists involved received a complete portfolio of prints from all of the 10 participants. The portfolio is always sold in its entirety. In other words, individual editioned prints are not separated from the collection.</p> <p>Each portfolio includes 6 stories, 5 prints by native American artists and 5 prints by Khoisan artists. The portfolios are an attempt to revive ancestral traditions and focus on reclaiming identity. Other products of the workshops include fabrics and ceramics.</p> <p>(Based on telephone interviews with Cara Walters (The Artist Proof Studio, Newtown Johannesburg) and Alet Vorster (gallery owner, Art On Paper, Melville, Johannesburg).)</p>	<p>SADC: South Africa Botswana</p> <p>Other: United States</p>
Friends Across the Border	<p>Friends Across the Border was established 1996/7 as part of the "Paper Prayers Campaign", a printmaking exchange for AIDS awareness. Friends Across the Border was focused on skills transfer for women in paper making, linocut prints and batik, with a major HIV/AIDS awareness component. Various workshops took place in the Namashe, Mozambique and Mbuzini, South Africa respectively.</p>	<p>Mozambique South Africa</p>
Linkfest	<p>This multidisciplinary festival is a biennial celebration of the arts and culture of the region. Participants are mainly from countries in the SADC region with guest artists from the United States, Canada and Europe. Linkfest hosts an arts & craft market, with over 20 performances, and morning discussion sessions regarding global arts and culture. Topics have included preservation and promotion, arts and culture management and intellectual property issues. Linkfest usually takes place in Bulawayo. In 1999, the host country was Namibia. It is hoped the festival will tour the region. It is directed by Nomadlozi Kubheka and funding has been provided by the Swedish Embassy (SIDA –Stockholm) and the Rockefeller Foundation (United States).</p> <p>http://www.dandemutande.com/EmailList/list1049.html</p> <p>http://www.africanchorus.org/Voam/Voam645.htm</p> <p>http://www.dandemutande.com/EmailList/list1049.html</p>	<p>SADC: South Africa Mozambique Namibia Botswana Zambia</p> <p>Other: United States Canada Europe</p>

Project	Information	Countries involved
SADC Visual Arts and Crafts Exhibition Windhoek, Namibia 2000	A SADC Visual Arts and Crafts Exhibition was held in Windhoek, Namibia, between August 26 and September 4, 2000. The exhibition was attended by over one hundred artists and government senior officials from countries in the SADC region. The exhibition served to demonstrate that effective regional integration depends as much on culture as it does on economics. Primary values of the festival were the opportunity for artists to meet and exchange experiences, and create conditions for the continuity of the relationships established. They proposed the continuation of the festival and a regional forum of curators. Theoretical and practical workshops took place. Some works produced during the workshops were sold, with revenue being deposited in the SADC Cultural Fund, in the SADC Secretariat in Gaborone. http://www.teledata.mz/sadccult/events.htm	Angola Botswana Lesotho Mauritius Mozambique Namibia South Africa Zambia Zimbabwe
Sulsouth: voyages into mutant technologies Maputo, Mozambique 2001	Curated by Mozambican-born contemporary artist Jose Ferreira, then based in Johannesburg, "sulsouth" was the first ever exhibition of contemporary video art in Mozambique. It was held at the Instituto Camões and the opening attracted diplomats and local artists in equal measure. It was the first stage in an ambitious project by Ferreira, who selected artists from ex-Portuguese colonies (or areas where the Portuguese still exert considerable influence) in the southern hemisphere, and whose works speak to issues of identity, dislocation, history and memory. It critically engaged the relationship of technology and globalization to the third world. Concerned that issues relevant to those living in postcolonial contexts are seldom "heard" by those in Europe or the West. Despite these issues being very fashionable in critical and cultural studies, "South" was destined to travel to Angola, Brazil, South Africa and then back to Portugal, thus completing, in reverse, the colonial route. The project was underfunded, but was invited to the World Wide Video Festival in The Netherlands, reconfigured as a lecture and screening session.	SADC: Mozambique South Africa Angola Other: Brazil Australia The Netherlands Portugal The United Kingdom Austria
The Triangle Arts Trust and The Triangle Workshops	The Triangle Arts Trust and The Triangle Workshops were established 1982, originating from New York with the bulk of funding from the Ford Foundation. Founding member Robert Loder is currently heading up the United Kingdom component of the charity. The Triangle Trust aims to stimulate and initiate individuals from different parts of the world through workshopping processes and ongoing dialogue, as well as source funding to support synergies and synchronicities of exchange around the world. In accordance with the mandate of the Triangle Arts Trust and the Triangle workshops, the Fordsburg Artists' Studios (the Bag Factory) in Johannesburg is the southern African regional coordinator, maintaining close ties with the original workshops in New York. Artists are normally solicited via proposals or invitation. Ten to twenty artists participate per workshop. At least 1,800 artists have collaborated and exchanged since the inception of the trust and first workshop 18 years ago. Countries that have been involved in the network of exchanges are listed in the adjacent column. The Triangle Trust also supports the Thupelo Workshops in Cape Town and Johannesburg. These are still ongoing, and have major historical importance in providing training and opportunities for black artists during Apartheid. – Based on telephone interviews with residency coordinators, Koulla Xinisteris and James French - Fordsburg Artists Studios.	SADC: Mozambique Zimbabwe Botswana South Africa Other: United States Cuba Guatemala Trinidad Venezuela Wales Senegal Nigeria Uganda Kenya Ujama Australia India Pakistan China

Heritage and conservation sites

The preservation and publicizing of cultural practices and their sites of significance is mostly done through the world heritage sites that have become part of preservation and promotion strategies for the southern African context. This is a developing industry. Incorporating crafts and visual arts in this promotion contributes to the craft communities in terms of exposure and revenue, as these sites are popular with tourists. In addition, the association of such cultural industries with these sites adds great value to environmental and ethno-tourism, and contributes to potential cultural tourism, which also has huge potential in the region but remains underdeveloped.

Mauritian filmmaker and photographer Pierre Argo initiated a similar World Heritage Site project through UNESCO, which incorporates crafts and visual arts in a multidisciplinary job-generation project that facilitates ecological preservation, exchange of ideas and skill transfer. See case study below.

Case study: World Heritage Site through UNESCO

This project looks at the effect that globalization has had on indigenous and cultural natural sites. Pierre Argo goes around the world reconstructing indigenous villages and in doing so, he hopes to combat the negative effects of globalization. Done in the form of travelling exhibitions and artists' exchanges under the auspices of constructing cultural identities in the context of globalization, he involves locals who are artists, art administrators, curators and academics in reconstructing environments that face ecological damage. The show has travelled to Malaysia, Tiebele in Burkina Faso and Mpumalanga in South Africa. Not only does the show restore vernacular culture, but directly transfers skills and generates income as tourists pay to see the villages.

Nature and environmental conservation sites have also become areas of focus and growth potential where crafts and visual arts are concerned. The Lesotho Maloti Drakensberg Transfrontier Project is a case in point. The cultural heritage of the conserved site and its impact on the environment, such as using the local resources, attracting tourists and offering a service, has led to conservation and development projects incorporating crafts and visual arts.

Case study: The Lesotho Maloti Drakensberg Transfrontier Project

This is a project that addresses conservation problems of the Maloti-Drakensberg Mountains. The natural beauty of the area already attracts tourism. This project has added value to this emerging market by featuring the cultural heritage of these sites, including galleries of rock art paintings by the San people. This project also includes The Lesotho Highlands Water Project (www.lhwp.org.ls) that provides water to Gauteng Province in South Africa and generates revenue for Lesotho. There is a fairly developed craft focus with traders along the river's edge. www.maloti.org.za

6.4. New media and technology

With literacy issues, limited access and operational knowledge and understanding, the issues of the so-called "digital divide" are obviously present throughout the SADC region. This refers to those who have access to, and use digital technology to communicate. While the technology industry and education initiatives to promote and facilitate access do exist, their impact in the crafts and visual arts is minimal in most SADC countries. Many offices do not have computer access or share a communal resource, but as the IT industry is moving into the remote parts of the region, this issue is being addressed.

This has a huge impact on communication, promotion, marketing, preservation and building resources through networks, and is being achieved on a limited scale through the

establishment of small private business centres in outlying and rural areas, as well as mobile small business offices with Internet access.

In this process, however, there is very little developmental work being done to educate crafts and visual arts practitioners to use these technologies effectively. While educational computer literacy programmes teach basic user skills, this is not made industry-specific in terms of the potential to archive information, build product catalogues and portfolios and reach new markets.

Communication

Email is increasingly used to communicate, especially where established institutions and organizations are concerned. However, with slow download time, bandwidth problems and limited e-mail correspondents in many of the SADC countries the interest and efficiency of this is mostly not optimal. In crafts and visual arts, email communication has clear advantages in reaching international markets. The Triangle Arts Trust (see case study below) relies almost exclusively on email to keep in contact with past participants on the continent and within the region. Except in a few countries, this medium is not used effectively for this type of promotion and distribution.

Case study: The Triangle Arts Trust and The Triangle Workshops

As a worldwide workshop and network organization, particularly in Africa, all artists agree that reliable modes of communication will enable and enhance the relationships forged during residencies and workshops. New technologies such as email, the World Wide Web and mobile networks all prove to be the best method of sustainable contact and artists are increasingly turning to online chat rooms for dialogue and exchange. Websites are proving to be valuable data-capturing mediums as well as marketing and point-of-sale mechanisms for artists.

Cellular telecommunication has become extremely popular in the past few years. Mobile telephones are becoming an everyday item in most of the major cities and the understanding of how to use them does not seem to be a problem. They also offer an alternative to land line telecommunications in rural areas, although costs are prohibitive. The medium offers a host of promotional opportunities for crafts and visual arts, with text and picture messaging becoming the norm.

Promotion

In terms of the mass media of television and radio, there is very little general coverage on local crafts and visual arts production. Isolated programmes and small features on visual arts and references to crafts do appear when it is something newsworthy.

While most people in the region do not have access to the Internet, they acknowledge its potential as a powerful tool for accessing international markets. This medium is, however, underutilized in terms of presence of content emerging from the SADC region and strategies for addressing potential audiences. Currently, products of crafts and visual arts are mainly being marketed by online appropriation and much information that is not validated.

Negative potential of the Internet

A major problem seems to exist in the case of internationally-based web sites that promote crafts and visual arts of particular countries in the region. Most often, this tends to grossly misrepresent the cultural and production contexts in these countries. In most

cases, the complexities of what is defined as “craft” and “visual art” are oversimplified, the gender divide is perpetuated and the quality of products on these sites cannot be verified. Objects of vastly differing quality are marketed on singular platforms. In this case, crafts usually emerge as more viable as they tend to be cheaper (mass-produced) but the market as a whole could experience a negative effect in cases where buyers are not educated. The tourism market is important. However, the irresponsible or uninformed marketing of products via a medium such as Internet can be harmful to their genuine development.

This tool, essentially an unedited posting platform, is available to anyone with a computer, phone line and basic knowledge. However, it is the privilege of few and there are many more who are unable to defend themselves against misrepresentation and exploitation online.

Positive use of the Internet

Various organizations have used the Internet as a platform to positively boost the southern African producers.

Artthrob

www.artthrob.co.za – contemporary art from South Africa is the country’s only informative and critical publication on contemporary art. It was started by artist Sue Williamson and is run by a group of contributing editors (mostly artists) based in major cities in South Africa. It was founded in 1997 but has suffered from periods of financial uncertainty. Artthrob is an indispensable source of contacts, news, networks, biographical information on local artists based in South Africa and abroad, reviews and feedback and exchange opportunities.

Africaserver

Online global servers such as Africaserver (http://www.africaserver.nl/front_uk.htm), call themselves a gateway to Africa. They host projects and virtual exhibitions. A Virtual Museum of Contemporary African Art is produced by the AfricaServer Foundation, currently hosting an exhibition of a web project by Mustafa Maluka (South Africa). It also includes an extensive documentation department and an online magazine, as well as an international agenda, many links and an advanced search engine.

Production process

Art processes and products that are directly related to technology such as video, digital prints and digital projections are not being addressed in most of the region. South Africa seems to be most developed in terms of these processes and technology such as digital cameras and computers for production processes, whether in terms of producing a digital work or using it as an interface to develop a specific type of effect or experiment in another medium. Art departments in universities and technikons are currently gearing up to teach new media related courses and organizations such as Sanman (see case study below) are emerging to develop resources and facilities for producers and audiences.

Case study: Sanman (Southern African New Media Art Network)

Sanman provides a range of services (experimentation, facilitation, education, collection, promotion and preservation) to develop local relationships between art, business and technology. In 2000 it supported an exhibition for the Klein Karoo National Arts Festival, Oudtshoorn, designed to give audiences a better idea of the relationship of traditional media and creative uses of new technologies. The exhibition showcased two works by South African artists, one work which is technology based, (net art, CD ROM or video) and the other work in a more traditional medium such as sculpture, photography and drawing. The exhibition was supported by companies such as Sasol and LG Electronics.

While specialized technological creative practices such as corporate design and digital media design remain beyond the reach of the majority of the population in this region, there are a large number of employees in these sectors. The region's lack of new technologies has expanded digital design, particularly in the new media art sector, where creative practice is focused on design. Currently, however, very few designers are employing their design and computer skills to produce new media art, or art that is specific to new technologies. In South Africa, knowledge and interest in international trends in new media or digital art is catching the attention of contemporary practitioners, partly to do with job opportunities that come with specialized computer knowledge.

Preservation

Computer technology has made storage of information and documentation efficient as well as accessible to an international audience. The SADC initiative SACIS (see case study below) is one such project with a regional focus. A project example is the Kuru Art Project, which is part of the community-run Kuru Development Trust, a development organization that aims to improve the quality of life amongst the marginalized San communities in Botswana. It is active in a dozen remote San communities in the western and northern part of the country, and is very well represented online with much information and documentation pertaining to their projects. Unlike misrepresentation online, the web site www.kuru.co.bw empowers the San communities through this online presence.

Case study: SACIS

The Southern African Information Systems (SACIS) project was set up to collect cultural data from the region and disseminate the information throughout the region and beyond. The project aims to establish a system whereby interested parties worldwide can access information on the cultural aspects of the region. The information will cover a variety of cultural products, institutions and policies, conventions, legislation and copyright issues, based on the data received from SADC member states. <http://www.sadcreview.com/sectoral%20reports%202001/cultureinformation&sport.htm>

7. Coordinating bodies and agencies active in the region

7.1. Coordinating bodies in the SADC region

There are very few craft and visual art coordinating bodies active in the region. The major coordinating body that has been working with representatives from the countries in the region, is the SADC Sector Co-ordinating Unit for Culture, Information and Sport.

7.1.1. SADC Sector Coordinating Unit for Culture, Information and Sport

Aims and goals

The aim of the SADC Sector for Culture, Information and Sport is regional integration and development by supporting and facilitating events of regional dimension and disseminating the necessary legislation, which enables the participation of the countries and the private sector in the region. The aim is also to promote training and the strengthening of regional institutions and associations, through consultation and interaction with member states in order to work towards the sustainability of regional integration. Envisaged is a contribution towards the building of a regional identity and identifying and promoting common goals among the people of southern Africa.²⁴

Activities to date²⁵

Date	Event	Key players
May 1998	Report on Southern African Development Community Sector of Culture and Information Policies, Priorities and Strategies	Member States
September 1998	Ministers of Council Meeting in Grand Baie, Mauritius to approve policy document.	Ministers of Council
1 April 1999	Consultant team from the region began developing a protocol for the sector	The SADC Sector Coordinating Unit, in collaboration with the SADC Secretariat
September 1999	Regional Workshop, Lusaka	Senior experts from the three subsectors SADC Committee of Legal Experts First draft circulated to all member states. Comments and input incorporated into draft protocol
May 2000	Ministers meeting, Lilongwe, Malawi	Sector Coordinating Unit directed to continue preparations towards the hosting of the SADC Inter-Ministerial Conference on Culture

²⁴ <http://www.teledata.mz/sadccult/>

²⁵ <http://www.teledata.mz/sadccult/poling.htm>

Date	Event	Key players
27-30 November 2000	The SADC Inter-Ministerial Meeting on the Place and Role of Culture in the Regional Integration Agenda, Maputo, Mozambique	Attended by Ministers and Deputy Ministers from Angola, Malawi, Mauritius, Mozambique, Swaziland, South Africa, Zambia and Zimbabwe. Botswana, Namibia. The United Republic of Tanzania represented by government officials. Democratic Republic of the Congo and Seychelles represented by NGOs. Other participants included international cooperating partners, foundations, Regional NGOs, the business community, cultural institutions, the private sector.
26 August to 4 September 2000	SADC Visual Arts and Crafts Exhibition, Windhoek, Namibia	Over 100 artists and government senior officials representing Angola, Botswana, Lesotho, Mauritius, Mozambique, Namibia, South Africa, Zambia and Zimbabwe.
December 2000	SADC Ministerial Conference on Culture and Development	

7.2. Agencies which work across the region

Some agencies are active in more than one country of the region in specific parts of the value chain. These agencies play an important role in developing crafts and visual arts across the region and therefore deserve specific mention. While there have been a number of events that have been valuable in the process of developing crafts and visual arts in the SADC region, it is their coordinating bodies that need to be profiled here.

7.2.1. *The Regional Triangle Arts Trust*

Born out of the model of the International Triangle of networking artists from the United Kingdom, the United States and Canada this regional body coordinates workshops with artists from different genres and using different mediums to work in isolation for a period of 15 days with a stipend. Although heavily reliant on scarcely available funding, these workshops have proved invaluable in transferring skills and allowing exchange of experiences and ideas with a continued network. The region has seen artists with limited training and few opportunities to travel, which is the case of a typical SADC artist, who nevertheless produce innovative art-works.

7.2.2. *Sussuta Boe*

Sussuta Boe is an organization run by Fernando Alvim, an artist from Angola, which has developed a series of projects aimed at supporting the contemporary arts in different countries of the SADC region. Projects have included the following:

- Centre of Contemporary Art of Southern Africa and Camouflage, a gallery network that originated in Brussels to profile artists from the region and which had its presence in Luanda and until recently in Johannesburg;
- Coartnews, a contemporary arts publication focusing on the southern African region; and
- Consulting to and administering collections of contemporary African art.

7.2.3. Artist Proof Studio

This NGO is run by Kim Berman and Cara Walker and provides training, exposure, projects and working space for printmakers. The studios in Johannesburg act as centre or info base for printmaking networks across the region and international opportunities, initiating international/cross regional exchanges. Printmakers generate income through edition sales of prints by the artists and the studio exhibits printmakers regularly. Major projects that have been initiated across the region include:

- The Karoo project, a collaborative training project between Botswana and South Africa developing skill with the objective of training indigenous artists to collaborate; and
- Friends Across the Border established in 1996/97 as part of the “Paper Prayers Campaign” primarily focused on skills transfer for women particularly in paper making and linocut prints and batik, with training focus on AIDS awareness.

7.2.4. Linkfest

Linkfest is an organization that is directed by Nomadlozi Kubheka with funding from the Swedish Embassy (SIDA-Stockholm) and the Rockefeller Foundation (United States). The organization is networked and active in South Africa, Mozambique, Namibia, Botswana and Zambia. This multidisciplinary festival is a biannual celebration of the arts and culture of the region. Participants hail mainly from countries in the SADC region with guest artists from the United States, Canada and Europe. Linkfest hosts an arts and craft market, over 20 performances, and morning discussions sessions regarding global arts and culture. Topics have included preservation and promotion, arts and culture management and intellectual property issues. Linkfest usually takes place in Bulawayo. In 1999, the host country was Namibia. It is hoped the festival will tour the region.

8. Summary and conclusions

Crafts and visual arts, in general, are poorly supported and have not achieved their developmental potential throughout the region. Industry analysis models, such as the value chain, show that problematic areas are found in every segment of the value chain. There are a range of causes for this. One major difficulty is that practitioners often lack what might be called “cultural entrepreneurship”, which would include the requisite administration, infrastructure, understanding and education to develop the inherent potential of their own crafts and visual arts.

Furthermore, the lack of local and international public awareness of the SADC region limits growth potential as the region is perceived as homogenous, rather than a dynamic region of countries with specific and unique cultures, artistic styles and resources.

Before these difficulties can be addressed, it will be important for local governments along with the SADC Council of Ministers to acknowledge the paucity of support for crafts and visual arts, which is echoed by practitioners and administrators in developing countries around the world. Training practitioners in the best management systems for their particular skill is also imperative.

8.1. Opportunities and strengths

The following points highlight some of the major opportunities and strengths for the development of crafts and visual arts within the SADC region.

- Given the lack of published information and established structures throughout the region, *those that have been taking the initiative and been able to establish themselves can easily be identified.*
- The remoteness and international ambition of producers and administrators, as well as organizations and institutions, creates *a willingness to network and interact with potential partners or affiliates.*
- *Tourism in the SADC region* is a developing industry that offers much growth potential for crafts and visual arts.
- Out of necessity, *producers are starting to take on various roles of managing, administering and developing their own industries.* Although they lack the set of skills for effective “cultural entrepreneurship”, the initiative and commitment of these producers needs to be acknowledged as a strength upon which one can build with the correct knowledge and accommodating structure.
- Although they require assessment, *training institutions* exist and many formal and informal skills transfer projects take place throughout the SADC region.
- *Festivals and cross-country projects* do exist, that establish relationships in neighbouring countries, although these need to be further developed.
- *Artists and crafters with skills and ability* are practicing in the region.
- *Working relationships* exist and have resulted in activities such as collections, sponsorship deals and consultation with businesses, current and past biennials, trade fairs, expositions and festivals across the region.

- *Public and private support* exists in the region, such as councils and governmental arts and craft development.
- *A basis of existing networks of distribution* through coordinating bodies and agencies as well as *delivery mechanisms* to the public does exist, for example in the form of vendors, galleries and organized events, and forms a foundation from which to develop.

8.2. GAP matrix based on needs and assets

The following gap analysis based on research of crafts and visual arts in the SADC region in this report, has been developed. The issues that have been identified have been categorized into the following four sections:

- Human and cultural capital development.
- Business and sector development.
- Market development.
- Regulation and legislation.

The recommendations in the section below seek to close some of the gaps identified in this matrix.

Needs	Assets	Gap
Human and cultural capital development		
Training	Existing training institutions throughout SADC	Training is not geared to understanding the cultural industries and developing business skills.
Production management	Individuals interested in fund-raising, administration and managing Producers taking on management roles	Guidelines and training on management, administration and fundraising skills
Cultural entrepreneurship	The nature of the art production and the young industry forces practitioners to think of entrepreneurial approaches	Assistance on how to be entrepreneurial Information and consultation on setting up and administering an entrepreneurial venture
Integrating women more effectively into the industries and addressing racial inequalities (specifically South Africa and Namibia)	Employment equity and affirmative action	Integration strategies and consultation Gender and racial relations remain conservative
Agents with specific marketing and distribution skills	Marketing and distribution skills exist for other industries	Relationships with existing marketing and distribution skills in other industries Addressing skills and knowledge requirements and training in these for marketing and distribution specifically to the sectors

Needs	Assets	Gap
Exposure to other practices in crafts and visual arts in neighbouring countries	<p>Similar techniques and formal treatments in neighbouring countries show that there is existing trade and exposure of crafts across many borders</p> <p>Concentration of the exposure to other countries happens in tourist centres such as Johannesburg and Cape Town</p> <p>Festivals and cross-country projects exist that establish relationships in neighbouring countries</p>	<p>Arts and craft councils or organizing bodies in the different countries need to exchange information with their neighbouring counterparts</p> <p>Areas with a concentrated amount of visual artists and crafters from the SADC region need to be targeted for upgrading an existing industry structure</p> <p>Past relationships should be nurtured for future collaboration and exchange</p>
Ability to read the market to locate possible areas of demand	<p>Direct feed back in the form of sales or interests</p> <p>Agents and dealers that communicate with the audience or clients</p>	<p>More direct research into the needs of the local audience, visitors and export market</p> <p>Platform for sharing of information between individual agencies in the region</p> <p>More effective feedback mechanisms, such as more dedicated media space</p>
Ability to respond to current practices and environment	<p>Artists sharing working environments and craft communities and villages have existing working relationships</p> <p>Many formal and informal skills transfer education structures and projects throughout the region</p>	<p>Basic visual literacy training</p> <p>Workshops introducing more conceptually-based discourse</p> <p>Lack of intellectual knowledge transfer through existing collaborative and educational structures</p>
Stronger administrative skills and development programmes	<p>Currently artist-run administration and initiatives creating an understanding of the production process on an administration level</p>	<p>Upgrading of administrative resources</p> <p>Identification of potential key administrators and education through exposure to other working structures in the region</p>
Business and sector development		
Cooperation between sector players and government	<p>Existing councils and governmental arts and craft development exist in many of the countries</p> <p>History of government art and craft events that were supported by industry.</p>	<p>Closer working relationship between government and crafts and visual arts</p> <p>Government consulting to industry and visa versa</p>
Enhance the capacity of SMMEs in these sectors to access financing	<p>Finance available for local SMMEs in various industries</p>	<p>Compiling and disseminating information on finances that are accessible</p> <p>Proposal writing training and management training</p>
Sharing and developing resources	<p>Coordinating bodies are building networks that are accessible</p>	<p>Support for shared resource and coordinating bodies</p> <p>Effective exchange and communication between coordinating bodies in the region</p>

Needs	Assets	Gap
Interaction with other cultural industries	<p>Many traditional cultural practices incorporate a range of contemporary production sectors such as performance, music, object production</p> <p>Different audiences in different cultural industries exist</p> <p>Multi-disciplinary production and collaboration rapidly developing internationally</p>	<p>Structure for sharing of administrative knowledge and resources across various industries and disciplines</p> <p>Motivation for legislative support for multidisciplinary projects</p>
Industry-oriented production	Developing relationship with other sectors and industries	<p>Streamlining production processes in terms of questioning duplication and specialization</p> <p>Closer working relationship with other industries and NGOs that are currently supporting artists and crafters for their skills rather than only financial support</p>
Exposure to other practices in crafts and visual arts within the country	<p>Similarities in craft production within specific countries show that exchange and exposure already happens to a certain extent</p> <p>In certain countries, there is a unified arts council or organizing body that operates nationwide</p>	Communication and interaction between organizing bodies and practitioners
Market development		
A well-defined distribution mechanism for SADC artisanal products between other SADC countries and with international markets	<p>Current and past biennales and festivals across the region and internationally</p> <p>Trade fairs and expositions</p>	<p>Communication between SADC organizing bodies and participation support for international fairs and expositions</p> <p>More exhibition opportunities for crafts and visual arts</p>
Funds for distribution of local production	<p>There are coordinating bodies and agencies to ensure distribution</p> <p>Existing networks of other industries to ensure distribution</p>	<p>Under-resourced local agencies</p> <p>Address funding stipulations for supporting distribution</p>
Developing a specific niche for SADC crafts and visual arts products and skills	Southern Africa is developing expertise in specific skills while developing a range of quality products	<p>Skills to be packaged and marketed as an educational tool and commodity</p> <p>A strategic approach to packaging and promoting products for the international market</p> <p>Coordinate SADC countries' presence at international markets</p>
Expand the domestic market for local and regional products	Delivery mechanisms to the public does exist in the form of vendors, galleries and organized events	<p>Exhibitions hardly go public</p> <p>Rural audiences are often not catered for in terms of exposure to art and craft products</p> <p>Education in visual literacy at exhibitions, events and public demonstrations</p>

Needs	Assets	Gap
To exploit the local economic potential of crafts and visual arts	Existing value of products for a tourist market, an export market and a small local buying market	National and local governments need to identify and expand positive spin-offs in the form of tourism, jobs and income from the presence of strong crafts and visual arts
Marketing	Public international image of the African region mainly as exotic and abstract The traditions and the resulting artefacts are currently part of an image that is used to market and define the region	Strong working relationship with country level marketing Develop formalized relationship with marketing companies Community image pride to be promoted through local marketing Professionalism and marketing skills transfer Marketing industry relationships need to be forged Closer working relationship with the local and international media
Audience development	Increase visibility of production in cultural villages and collective open studios Diplomats and international visitors with an appreciation of crafts and visual arts	Community specific targeting strategies and workshops for skills, understanding and appreciation Develop closer relationships with other industries that address large audiences, such as the media, sport and tourism
More effective circulation	Most major circulation material on individual countries in the region is generated from outside the region or in select centres of the region The Internet as a tool to reach an international audience	Platform for information to come from within the region to empower people to promote their ideas, products and concerns A cross-country exchange of work and ideas within the region More effective use of the Internet
Regulation and legislation		
Co-production treaties and agreements to develop cooperation between public-private and private-private support	Public and private support exists in the region	Public and private key players should be aware of each others strategy and targets for support in the region in order to reach agreements and to forge partnerships
Using the copyright of the product	Existing products	Access and awareness of information pertaining to copyright and legislation benefits for practitioners
Region-specific standards	Many producers working in same medium and style	Introduce a body of standards within the educational and skills development programmes that sets guidelines to professional and quality production

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Annex 1

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Angola

Name	URL	Address	Role
The Angolan Art Gallery			Exhibitions, information
Instituto Nacional Formacoa Artistics e cultural			coordinator of Unesco project on Culture and heritage
Mr. Domingos Ziva			
Costa Reis			contemporary African art collector
Fernando Alvim			Artist, curator, dealer
Adriano Mixinge		Rua Frederich Engels N45, Box 2159 Luanda	scholar at Museu Nacional de Anthropologia
Sussuta Boe			Coordinating body, fundraising agency

Botswana

Name	URL	Address	Role
Visual Arts Association			Coordinating body, support
National Council of the Arts			Coordinating body, support
National museum of modern arts			Exhibitions, collections, research
L Segola			Curator: National museum of modern arts

Democratic Republic of the Congo

Name	URL	Address	Role
Noberto Bikoko			Dealer
Kwete Mbokama			Dealer
Tourism board (South African office) Anna Lunda			Information
Minister of Culture			Policy, support
Academie des Beaux Arts			Training

Lesotho

Name	URL	Address	Role
Dept of Mining, Sports and			Policy

Name	URL	Address	Role
Culture			
Steven Gill	http://www.morijafest.com/		Director: Morija Festival
Arthouse Association			Coordinating body
Dimpo Mohochane			
Morija Festival			Festival for promotion and preservation of arts and culture locally and regionally

Malawi

Name	URL	Address	Role
Bernard Kwilimbe		Box 264 Lilongwe Malawi	Director of Arts and Crafts Malawi Ministry of Sports and Culture
Pauline Ching'ama		St Joseph's Hospital PO Box 5505 Limbe Malawi	Artist and bricklayer
Lois Losacco		La Caverna Zubeda House Chipembere Highway Limbe La Galleria Old Town Mall Lilongwe	Gallery and agent. Deals in contemporary and traditional fine art, crafts and Malawian products. Has an archive of biographical and historical information about Malawian artists.
Frank Johnston		Central Africana off Victoria Avenue Blantyre	Specializes in Africana literature, maps, prints and craft objects
Bonaventure		Chilembwe Road Blantyre	Pamet director
Steve Hill			Exporter and retailer Art of Africa International (United Kingdom outlet)
WASI (Writers and Artists Services International)			Magazine publication for the arts, edited by prominent Malawian writer and poet Steve Chimombo Quarterly.
Chris Stevens			Dedza Pottery (Paragon Ceramics)
Jessica Banda			Development Trading Ltd. Relationship with UK-based trade development company TradeCraft
Harold C. Williams		Kabula Terrace off Zalewa Road Plot LK700	Local businessman. Serves on local council and boards
UNDP		Lilongwe	Funding

Name	URL	Address	Role
UNESCO		Lilongwe	Funding
French Cultural Centre Director: Christian Tonani		Blantyre (Limbe)	Exhibitions, support, publicity
Peter Masina		Blantyre	Director: Visual Arts Association
Macooha		Bangwe	Skills training and job creation for physically disabled Produce variety of craft items
Malawi Export Promotion Council		Blantyre	Promotion of local product Agents for artists invited abroad

Mauritius

Name	URL	Address	Role
Ministry of Culture			Policy, coordinating body
National Handicraft Centre			Skills, training, coordinating body
Mr Willes Argenos Atlier d' art		Coastal Rd. Pointe aux Cannoniers	Artist, activist, initiator
Charles Baudelaire School/Institute			Training, coordinating body
University of Mauritius			Training
Mrs Ramiad			Head of FA Dept at the Indira Gandhi Institute
National Handicraft Promotion Agency			Skills, support, market development
V.K. Koonjoo Officer in Charge			

Mozambique

Name	URL	Address	Role
Eduardo Sora		Maputo	Dealer
Ministry of Culture			Policy, support, funding
SADC Secretariat for Culture, information & Sport			
Museu Nacional da Arte, Maputo			Collections, exhibitions
National College of Art			Training institution
Núcleo de Arte	http://www.africaserver.nl/Núcleo/		Artist's studios, coordinating body

Namibia

Name	URL	Address	Role
Department Visual Arts		University of Namibia	Training

Name	URL	Address	Role
John Muafangejo Arts Centre Jennifer Barenthwarte	http://www.universes-in-universe.de/africa/nam/muaf/english.htm		Training, exhibitions, coordinating body, retail
National Arts Council			Coordinating body
National Art Gallery Director: Analine Eins	http://www.backstagenewz.com/venues/		Training, exhibitions, coordinating body
Annamarie Britz			Coordinator: Namibian Crafts Centre
Franco Namibia Cultural Centre	http://www.fncc.org.na		Cultural institution, support, exhibitions

Seychelles

Name	URL	Address	Role
National Arts Council (NAC)			Managing Director: Emmanuel d'Offay
Ministry of Culture and Information			Policy and support
SIDEC (Seychelles Industrial Development for Crafts)			Promotion

South Africa

Name	URL	Address	Role
Marilyn Martin		Government Ave, Gardens, Cape Town	Director: South African National Gallery
Trinity Session	http://www.onair.co.za/thetrinitysession	Strano Place 1st floor 14 Gleneagles Rd. Greenside 2193 Johannesburg	Artists Independent project initiators and facilitators Curators and researchers
Linda Givon	www.goodman-gallery.com	163 Jan Smuts Ave., Parkwood, Johannesburg	Gallery Owner: Goodman Gallery
Sue Sellschop Eunice Mthombo		PO Box 32978 Braamfontein 2017	National Crafts Council of South Africa
Steven Sack			Department of Arts, Culture, Science and Technology
Natasha Fuller			Independent curator Art buyer: Billiton Collection FNB Vita Art Prize

Name	URL	Address	Role
			curator
Bongi Dhlomo			Artist Curator: Constitutional Court Collection
Rochelle Keene	www.saevents.co.za	PO Box 23561 Joubert Park 2044	Johannesburg Art Gallery (JAG) Director
Prince Dube			Curator: JAG
Kim Berman Cara Walters		PO Box 664 Newtown 2113	Artist Proof Studios
Estelle Jacobs		Metropolitan Gallery, 35 Church Str., Cape Town	Director: Association of Visual Arts (AVA) Cape Town
Cross Path Culture			Internationally funded, independent initiative. Artists' studios and exchange
Tswelopele Maabane	www.nac.org.za		Grants Officer: Crafts National Arts Council
Funiwe Kubalo	www.nac.org.za		Grants Officer: Visual Arts National Arts Council
Mary Jane Darroll	www.stephanwelz.co.za		Auctioneer. Stephan Welz & Co/Sotheby's
Eve Thompson			Bus Factory Project Coordinator
Clarisa Radimeer			Mine Workers Development Fund
Chapungu Garden Gallery, Sandton			South African partner to Chapunga Gallery in Zimbabwe
Alet Vorster		Main Rd., Melville	Owner: Art on Paper
Nicola Danby	www.basa.co.za	11 Alica In, East Wing, 2nd floor, Sandton	CEO: Business and Arts South Africa
Arts and Culture Trust	www.artsculturetrust.co.za	PO Box 61574, Marschalltown 2107	Funding agency
Clive Kellner		Johannesburg	Independent curator
Koulla Xinisteris			Bag Factory coordinator Independent

Name	URL	Address	Role
			consultant
Bag Factory (Fordsburg Artists' Studios)			Artist's studios Residency and exchange programme
MTN Foundation			Contemporary Collection, education, publishing, outreach
Gertrude Posel Gallery		Ground Floor Senate House University of the Witwatersrand Braamfontein Johannesburg	University art gallery. Houses Standard Bank collection of African art and significant South African art holdings
Jan Storm Janse Van Rensburg		NSA Gallery	Curator NSA Gallery, Durban Artist Art Educator
David Andrew		Wits School of Arts	Arts Educator Deputy head – New Wits School of Arts
Kathy Coates			Artist Art Educator – Giyani College, Northern Province
Neil van Kraayenberg			Mukondeni Arts and Crafts
Mike van Graan			Article 27 Arts and Culture Consultancy Funding policies/arts administration
Graham Reid		90 Market Street Johannesburg	JDA, public arts commissioning agency, urban regeneration and cultural industries
Bie Venter Dorothee Kreutzveldt			Joubert Park Public Art Project Urban regeneration and cultural industries
Lorna Ferguson		Johannesburg	Independent curator Initiator: First JHB Biennale Journalist
Sue Glanville			Biennales Seeing Ourselves

Name	URL	Address	Role
Mark Attwood			Print exchanges in the region
Pieter Vorster Glynnis Jackson			The Orchards Project incorporating Spark! Gallery
Heather Greg/ Charles Storr		Jan Smuts Ave., Johannesburg	Merely Mortal design house and showroom/retail
David Krut			Publisher
Kevin Mansfield			Crafts Development Consultant
Jack Ginsberg			Collector, Ampersand Foundation Award

Swaziland

Name	URL	Address	Role
Ramilla Patel			art teacher at Waterford School Private researcher
Ministry of Sports & Culture			Policy and support
Prince Lomgokelo			
Indingilizi Art and craft Gallery			Retail and representation
Wendy Vickery			Coordinator, project manager
Tishweshwe Crafts	http://www.gone-rural.com/index1.html		Multi Craft related Skills, retail
Art society			Coordinating body

The United Republic of Tanzania

Name	URL	Address	Role
Nyumba Ya Sannaa			Artists studios Training Exhibitions retail
Jonathan Du Toit Peacock Hotel	www.peacockhotel.co.tz	Bibi Titi Mohammed St. PO Box 70270 Dar es Salaam, Tanzania	Hotel manager consultant
Ali Ibrahim		Plot No. 40. A.H. Mwinyi Rd. PO Box 9212 Dar es Salaam Tanzania	Director: ILO Area office for Tanzania, Kenya, Uganda, Somalia
Tinga Tinga			Painting –studio market

Name	URL	Address	Role
Tanzania Carvers Association			Coordinating body retail
Incorp. Mwenge Market			
Jackson Kihyo		Baga Moyo Rd	Curator Village Museum
Damas S. Dandi		NSSF Building 3rd floor, Room 54 Askari monument PO Box 9212 Dar es Salaam	National Coordinator Jobs for Africa Tanzania ILO
Coen C. Chipeta			General manager Nyumba Ya Sanaaa Arts and Crafts Centre

Zambia

Name	URL	Address	Role
David and Helene Chirwa			Galleries Artist Carving workshop Art centre Rockston Studio and Art Gallery
Norwegian Development Agency NORAD			Funding
National Arts Council			Coordinating body, support
Jodam Allington	www.lesartistgalleria.com		artist/ collector
Johnathan Simwawa		PO Box 30064, 5th floor Woodgate House Cairo Road Lusaka Zambia	Marketing officer Zambian Export Board
Kate Naluyele		PO Box 37084 Lusaka Zambia 10101	Zambia National visual Arts Council Student
Victor Makashi		Mulungushi international conference center Annex Lusaka, Zambia	Assistant director Visual Arts and Fine Arts
Dianne Bouchard		The Gallery at the Marco Polo PO Box 30163 Lusaka, Zambia	Gallery Owner
Patrick Mumba			Head of education Evelyn Hone College of Applied Arts
Henry Tayali	www.vac.org.zm	PO Box 37084 Lion Lane St. Showgrounds Lusaka Zambia	Visual Arts Council (VAC) National Chairman
Laury Nevers			Painter

Name	URL	Address	Role
Frank van Dixhoorn		PO Box 320207 30 G Sable Rd., Lusaka Zambia	Development Services and Initiatives (DSI) southern Africa
Flinto S. Chandia		PO Box 33809 Lusaka Zambia	Sculptor
Mr Sam Odera-Oteng			Deputy Director of the ILO office in Lusaka
James Z. Zimba			Resource Manager Lusaka Museum Cultural services
William Miko			EU Coordinator for the Cultural Development Study. Founder of the Visual Arts Association Artist and initiator
Gilead Lamba Mwenya		Evelyn Hone college	Art and Design Lecturer Mural painter
S. Mudenda			Director: Lusaka Museum
Chipo Simunchemba		Government Complex Box 50491 Lusaka, Zambia	Senior curator: Lusaka International Museum National Museums Board
Victor Makashi			Assistant director Visual Arts and Fine Arts
Kabnata Visual Art and Craft Center		PO Box 50814	Exhibition and retail
Alan and Justin			
AF2U Crafts Ltd			Craft retail
Artmail Ltd			Craft retail
Bushcrafts			Craft retail
Twikatane African Art Co. Ltd			Craft retail
Aron Chumba		Kabelenga Rd. Mambilima House	Access Gallery
Kubu Craft			Craft retail/development projects
Kenith Zenzele Chulu		PO Box 37084	Visual Art Council Documentation Dept
Roy Kausa		PO Box 37084 Lusaka Zambia	Art Columnist Zambia Daily Mail
Mulenga Chachafilwa		PO Box 37084 Lusaka	Visual Arts Council Provincial Chairperson
Stary Mushiki Mwaba			Visual Arts Council
Martin Chanda		C/o Rockston	Artist
Javin Phiri			Gallery Attendant Visual Arts Council
Tourism board			

Zimbabwe

Name	URL	Address	Role
Business Associations Initiative Tony Mhondo = researcher Des Fergusen = Project Manager		Harare	World Bank sponsored initiative (subsection) Enterprise Development Project
Pip Curling			Curator. Aborted Barber Signs exhibition for Harare International Festival of the Arts 2001
National Gallery of Zimbabwe		20 Julius Nyerere Way Box CY 848 Causeway Harare	Collections, exhibitions
Gallery Delta (Gallery Scene)			Private gallery. Publishes arts magazine. Research
National council of the arts			Coordinating body
Pip Curling	http://www.worringham.com/art&craft.html		Curator: National Gallery
Glen Ncube			Research on stone sculpture subsector

Annex 2

The way forward

Recommendations for crafts and visual arts: Key issues to address

Human and cultural capital development

Key issues	Processes to address issues	Possible agencies involved
Training geared to understanding the sectors and developing business skills	Introduce simplified value chain and existing research to illustrate current state of sector	Consultants Successful projects (short and long term)
	Identifying lack of business skills	
Guidelines and training on management, administration and fundraising skills	Extract and examine working examples	Consultants
	Identify effective ways to disseminate information	Successful projects (short and long term)
		Training institutions
Assistance on how to be entrepreneurial	List current difficulties	Small business development agency
	Address small business development guidelines	Use Successful venture as case study
Information and consultation on setting up and administering an entrepreneurial venture	Identify skills currently available in the specific industries for setting a new venture	Governmental bodies developing small businesses and supporting young industries
Integration strategies and consultation	Identify current working practices regarding integration issues	Affected individuals or organizations
Gender and racial relations remain conservative	Current integration problems	Lobbyists for gender and racial integration
	Look at reformulating gender and racial expectations and stereotypes	Agencies that assist in this process
Relationships with existing marketing and distribution skills in other industries	Identify other industries, whose marketing and distribution skills could be valuable to these industries	Consultants from identified industries
Addressing skills and knowledge requirements and training in these for marketing and distribution sector-specifically	Focusing specifically on the skills for marketing for the individual producer and distribution agent	Consultants from identified industries
Arts and craft councils or organizing bodies in the different countries need to exchange information with their neighbouring counterparts	Identifying which organizing bodies and positions would be approachable	Current participants and other identified individuals representing organizing bodies in different countries
	This is already happening through this particular meeting	

Key issues	Processes to address issues	Possible agencies involved
Areas with a concentrated amount of visual arts and crafters from the SADC region need to be targeted for upgrading an existing sectoral structure	Examine whether upgrading is appropriate Identify possible source for support	Fundraiser consultant to project sectoral status if not upgraded
Past relationships should be nurtured for future collaboration and exchange	Strategies for effective and easy regular nurturing process	Sector players that have supported each other, have been nurturing their professional relationship
More direct research into the needs of the local audience, visitors and export market.	Strategies for finding out more about the local audience etc. needs and interests	Selected members of the public
Platform for sharing of information between individual agencies in the region	Identify possible platforms to share information Identifying individual agencies	Communications expert
More effective feedback mechanisms, such as more dedicated media space	Identifying what type of media space Identifying other feedback mechanisms	Media person consultation
Basic visual literacy training	Identify easy solutions in the cultural spaces and in the public spaces.	Past successful visual literacy programmes
Workshops introducing more conceptually-based discourse	Illustrating the vast difference between different complexities of discourse Explore by practical examples of different discourses	Theoretician to illustrate examples of discourse
Intellectual knowledge transfer through existing collaborative and educational structures	Expanding on the meaning of intellectual knowledge in specific parts of the region	Educator of a successful intellectual knowledge structure
Identify formalized, communal working environments for less isolated production and some stability of resources	Extract what constitute formalized environments Consider minimum needs and other options	Representative from a working, self sustaining formalized structure Practitioners working in such formalized structures
Explore opportunities for support of living expenses to allow time for development	Consider importance of development time without being caught up in every day problems Exploring opportunity for its support	Consultant for support opportunities
Upgrading on the administrative resources	What administrative resources currently exist and which are shared How can upgrading help more than one community	Administrators
Identification of potential key administrators and education through exposure to other working structures in the region	Indirect networking with participants that are not present	Persons from working structure

Market development

Key issues	Processes to address issues	Possible agencies involved
Under-resourced local agencies	Possibilities for sharing resources and aiming to build on it	Participants in those agencies
Address funding for distribution support	Identify what support is needed and where funding can be found Examine self sustainable distribution possibilities	Fundraiser and distribution agent
Skills to be packaged and marketed as educational resource and commodity	Examine how and which skills can be "sold"	Training consultant and product and service marketing person
A strategic approach to packaging and promoting products for the international market	Explore needs of international markets and standards of packaging and promotion Identify local equivalents and alternative possibilities	International market expert
Exhibitions addressing general public in public spaces	Look at existing public interventions Identifying the benefits	Organizations that facilitate public interventions
Exposing art and craft products to urban and rural audiences of practices in the country and other	Address how products are currently circulated and advertised in own examples Address more strategic possibilities	Successful projects in the rural and urban environment
Education of the people in visual literacy at the exhibition, events and public demonstrations	Examine simple visual literacy possibilities and the standard publicity templates such as walkabouts and workshops	Audience aware curator and workshop facilitators
Public interventions to create hype and exposure	Look at examples and address community specificity	Practitioners operating in this way
Strong working relationship with country level marketing	Identify suitable country level marketing partners	Country advertising agency representative
Community image pride to be promoted through local marketing	Examine viability of marketing cultural tourism	Ministry of tourism Private sector role players
Develop formalized relationship with marketing companies	Pursue possibilities of linking to the advertising industry	Marketing consultant Advertising agency representative
Professionalism and marketing skills transfer	Workshop	Project managers
Marketing industry relationships need to be forged	Networking	Role players in marketing industry
Closer working relationship with the local and international media	Exchange of information	Relevant ministries and agents in private sector
Strategies for skills, understanding and appreciation	Workshops that target specific communities	Trainers and producers

Key issues	Processes to address issues	Possible agencies involved
Develop closer relationships with other industries that address large audiences	Forge relationships with media, sport and tourism	Relevant parties in public and private sectors
To empower people on a country level, foreground their ideas, products and concerns	Platform for information generated within the region A cross-country exchange of work and discourse within the region	Practitioners, writers, academics
More effective use of the Internet	Mobilizing small business centres and other facilities to offer onsite training	Established small businesses Internet companies

Regulation and legislation

Key issues	Processes to address issues	Possible agencies involved
Awareness of other players within the sector itself Supportive strategies between competitors Development of niche services	Organize networking events, create database, and use existing databases more efficiently	Arts administrators, government and private sector
Information pertaining to copyright and legislation benefits explained to practitioners	workshops	Policy makers, administrators, legal representatives
Introduce a body of standards within the educational and skills development programmes that sets guidelines to professional and quality production	Workshops and publication	Government, art educators

Galleries and museums

A relatively comprehensive list of all commercial galleries and established practising artists can be found in the Zebra Arts Registry, although this list is fairly conservative.

The 2002-03 edition of “The South African Handbook on Arts and Culture” is an indispensable sourcebook for all national galleries and institutions.

Competitions

Competition/award	Region	Structure
Absa L’Atelier Award	National/JHB	Open submissions at regional centres in South Africa, out of which finalists in each region are selected Only artists under 35 are eligible All works sent to JHB for final exhibition, from which winners are selected
FNB Vita Art Awards	National	A panel of judges selects up to six nominees, guided by public nominations Nominees are given a commissioning fee to produce a new work The winner is selected on the basis of this work The exhibition is usually held in JHB, but moved to

Competition/award	Region	Structure
		Durban in 2001. It will be held in JHB again in 2002
MTN New Contemporaries	National/JHB	A panel selects a curator who then selects up to six artists. A panel then selects a winner
Daimler Chrysler	National	Advisors, both local and international choose one discipline a year and award a single artist in that discipline. It has run for three years now, with two awards for Visual Arts (Kay Hassan and Jane Alexander) and one for jazz
Standard Bank Young Artist	National	Closed selection by panel of an artist under 40 (usually established)
Sasol New Signatures	Gauteng	Administered by the Association of Arts, Pretoria Open submissions to Pretoria Art Museum. All work exhibited with winner chosen by panel of judges
Ekhurhuleni Art Award	National, although open to international submissions	Initiated by the Kempton Park Tembisa Local Metro Council and private sector in area Open submissions to exhibition venue; 100 works chosen for exhibition with winners chosen by panel of judges Previous year's winner serves on panel and is expected to run a one-day workshop with artists from the area
PPC Young Sculptor Award	National, although focus on Gauteng	Open submissions to Association of Arts, Pretoria: all works exhibited with winners selected by judging panel

Annex 3

Intellectual property, copyright and related rights and collective management of rights

Intellectual property

Intellectual property (IP) relates to the type of property that results from the creations of the human mind, the intellect (creativity). The law which protects such creations is known as intellectual property law. This is to say once an individual or an enterprise considers that he/it has made such a creation it is important to take measures to legally protect the creation. Such measures are known as acquisition of IP rights. Once IP rights are acquired the creator would have exclusive right to legally use the creation for commercial purposes (economic gains). Others can lawfully use the creation for commercial purposes only after the owner of the IP right has granted consent, usually after an agreement of some form of remuneration (usually known as royalties). The effective use of such IP rights would not only enhance the competitiveness of the holder, be it an individual, small, medium or large enterprise, it will also create opportunities that would lead to benefits that can ultimately be translated into financial gains. IP is usually divided into two branches known as "industrial property" and "copyright". Different types of IP rights can be used in order to maximize the benefits resulting from protected creations (product/work). For more information on the existing types of IP rights visit the following web site http://www.wipo.int/sme/en/ip_business/acquire_protection.htm

What is copyright?

Most of the creations (works) in the cultural sector/industry are protected by copyrights and other rights related to copyright generally known as "related rights" or in some cases "neighboring rights".

When a person creates a literary, musical, scientific or artistic work, he is the owner of that work and is free to decide on its use. That person (called the "creator" or the "author" or "owner of rights") can control the destiny of the work. Copyright is a legal term describing rights given to that person for his literary and artistic works. Copyright protection covers literary works such as novels, poems, plays, reference works, newspapers, computer programs, databases, films, musical compositions; and artistic works such as paintings, drawings, photographs, sculpture; architecture; advertisements, maps and technical drawings.

The economic rights are the rights of reproduction, broadcasting, public performance, adaptation, translation, public recitation, public display, distribution, and so on. The moral rights include the author's right to object to any distortion, mutilation or other modification of his work that might be prejudicial to his honour or reputation. Both sets of rights belong to the creator who can exercise them. The exercise of rights means that he can use the work himself, can give permission to someone else to use the work or can prohibit someone else from using the work. The general principle is that copyright protected works cannot be used without the authorization of the owner of rights. Limited exceptions to this rule, however, are contained in national copyright laws. In principle, the term of protection is the creator's lifetime and a minimum of 50 years after his death.

These legal aspects are specified in international conventions to which most countries are now party. On their accession, member States should have national legislation that is in line with the international standards. At the international level, the economic and moral rights are conferred by the Berne Convention for the Protection of Literary and Artistic Works, commonly known as the "Berne Convention". This Convention, which was adopted in 1886, has been revised several times to take into account the impact of new technology on the level of protection that it provides. It is administered by the World Intellectual Property Organization (WIPO), one of the specialized international agencies of the United Nations system. Angola, Mozambique and Seychelles are the only SADC member states which are yet to accede to the Berne Convention, though all SADC member states have national copyright legislation.

A created work is considered protected by copyright as soon as it exists. There is no formality to be complied with, such as registration or deposit, as a condition of that protection. Mere ideas in themselves are not protected, only the way in which they are expressed. According to the Berne Convention literary and artistic works are protected without any formalities in the countries party to that Convention. However, many countries have a national copyright office and some national laws allow for registration of works for the purposes of, for example, identifying and distinguishing titles of works. In certain countries, registration can also serve as prima facie evidence in a court of law with reference to disputes relating to copyright. It is important to note that ownership of copyright of a creation does not necessarily mean physical ownership of the said creation e.g. ownership of a copy of a novel does not mean ownership of the copyright of the said novel.

The 1994 Agreement on Trade-Related Aspects of Intellectual Property Rights (or TRIPS Agreement), which is administered by the World Trade Organization (WTO), as well as the WIPO Copyright Treaty (WCT) incorporate this international protection.

For more information visit the following web site:

<http://www.wipo.int/treaties/ip/berne/index.html>

What are related rights?

Whereas the rights provided by copyright apply to authors, “related rights”, also known as “neighbouring rights” concern other categories of owners of rights, namely, performers, the producers of phonograms and broadcasting organizations. Related rights differ from copyright in that they belong to owners regarded as intermediaries in the production, recording or diffusion of works. The link with copyright is due to the fact that the three categories of related rights owners are auxiliaries in the intellectual creation process since they lend their assistance to authors in the communication of the latter’s works to the public. A musician performs a musical work written by a composer; an actor performs a role in a play written by a playwright; producers of phonograms – or more commonly “the record industry” – record and produce songs and music written by authors and composers, played by musicians or sung by performers; broadcasting organizations broadcast works and phonograms on their stations.

At the international level, related rights are conferred by the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations, better known as the “Rome Convention”. This Convention was adopted in 1961 and it is jointly administered by the United Nations Educational, Scientific and Cultural Organization (UNESCO), the International Labour Organization (ILO) and WIPO. As of February 15, 2002, among SADC member states only Lesotho had acceded to this convention. However several SADC member states do have national legislation on related rights.

The basic related rights granted are, in general, the following:

Performers: are provided the rights to prevent fixation (recording), broadcasting and communication to the public of their live performances without their consent, and the right to prevent reproduction of fixations of their performances under certain circumstances; the rights in respect of broadcasting and communication to the public may be in the form of equitable remuneration rather than a right to prevent. Due to personal nature of their creations, some national laws also grant performers moral rights, which may be exercised to prevent unauthorized uses of their name and image, or modifications to their performances which present them in an unfavourable light.

Producers of phonograms: are granted the rights to authorize or prohibit reproduction, importation and distribution of their phonograms and copies thereof, and the right to equitable remuneration for broadcasting and communication to the public of phonograms.

Broadcasting organizations: are provided the right to authorize or prohibit rebroadcasting, fixation and reproduction of their broadcast.

Also, the WIPO Performances and Phonograms Treaty (WPPT) grants protection to the performers in sound performances and producers of phonograms, particularly in the digital environment.

Though the duration of protection of related rights may differ from country to country the minimum period provided by the Rome Convention is twenty years. However the WTO agreement on Trade Related Aspects of Intellectual Property Rights (TRIPS) and the WPPT provide 50 years of protection to the rights of performers and producers of phonograms.

The 1994 Agreement on Trade-Related Aspects of Intellectual Property Rights (or TRIPS Agreement), which is administered by the World Trade Organization (WTO), incorporates or refers to this international protection.

For more information visit the following web site:

<http://www.wipo.int/treaties/ip/rome/index.html>

Collective management of rights

The exclusive right of the author to exploit his work or authorize others to do so is the basic element of copyright, and such a right, where recognized, is also important for the beneficiaries of related rights. An exclusive right can be enjoyed to the fullest extent if it may be exercised individually by the owner of the right himself. In such a case, the owner maintains his control over the dissemination of his work, can personally take decisions on the economic conditions of its exploitation and can also closely monitor whether his rights are duly respected. As early as at the time of the establishment of the international copyright system, there were, however, certain rights that their owners were unable to exercise individually, and later, with the ever newer waves of new technologies, the field in which individual exercise of rights was impossible or, at least, impractical, became constantly wider.

The reason for which, in a number of cases, copyright and related rights cannot be exercised individually is that the works and/or the objects of related rights are used by a great number of different users. An individual author or other rights holders, in general, does not have the capacity to monitor all the uses, to negotiate with users and to collect remuneration. In such a case, collective management of rights is the appropriate solution. It is obviously a great advantage also for users since it decreases their administrative costs and facilitates lawful use. The importance of collective management societies is crucial especially where they provide "one stop shop" services, a coordinated collective management of all relevant rights, established on a global basis. These can go as far as the organization of public awareness campaigns, training and providing legal advice and assistance on issues such as the signing of contracts between the owners of copyright and related rights works and users of such works, where implications of intellectual property must be taken into account.

Given the importance of this aspect of the protection of copyright and related rights, a new WIPO guide on "Collective Administration of Copyright and Related Rights" is under preparation and will be published soon. It describes the main fields of collective management, analyses the most important issues of this form of exercising rights, including the digital environment and offers some basic principles for the establishment and operation of collective management organizations.

All of the SADC member states except for Angola, Botswana, Lesotho, Seychelles and Swaziland have copyright societies. Namibia, South Africa, Zambia and Zimbabwe have private copyright collecting societies, while the rest have either parastatals or State-funded societies. In most cases, the "parastatal" collective management societies have dual responsibility i.e. that of administering the economic rights of their members but also that of enforcing the provisions contained in the national legislation, e.g. in Malawi, Mauritius and Tanzania.

For more information visit the following web site:

<http://www.wipo.int/africa/en/>

Current status of copyright protection in the SADC countries

WIPO has a long history of cooperation with SADC countries in the field of copyright in which it has provided legal advisory and technical assistance aimed at modernizing and/or establishing national copyright protection regimes.

As of 30 April 2002, none of the SADC States have ratified neither the WPPT nor the WCT. However it is important to note that initiatives are under way in Mauritius, Malawi, United Republic of Tanzania and soon it is hoped Botswana and Mozambique to ratify the two treaties.

All SADC countries, with the exception of Angola, Mozambique and Seychelles, are party to the Berne Convention. **Swaziland** is the only SADC country, which according to WIPO records, does not have a copyright legislation. In the remaining member states, copyright is protected as described in the list below:

- **Angola** – Copyright Act N 4/90 of 10 March 1990
- **Botswana** – Copyright and Neighboring Rights Act No. 8 of April 2000
- **Democratic Republic of Congo** – Copyright and related rights are protected by Order No. 86-033 of 5 April, 1986
- **Lesotho** – Copyright Order No. 13 of 1989 which is currently being reviewed
- **Malawi** – Copyright Act No. 9 of 26 April 1989 which is currently being amended to comply with current international norms
- **Mauritius** – Copyright Act No. 12 of July 1997

- **Mozambique** – Copyright Act No. 4 of February 1997
- **Namibia** – Copyright and Neighboring Rights Act No. 6 of 14 April 1994
- **South Africa** – Performers' Protection Act No. 11 of 1967, Copyright Act No. 98 of 1978, as amended by respective Copyright Amendments Acts No. 56 of 1980, No. 66 of 1983, No. 52 of 1984, No. 39 of 1986, No. 13 of 1988, No. 61 of 1989 and No. 1125 of 1992, Intellectual Property Laws Amendments Act of 1997
- **Seychelles** – Copyright Act No. 25 of 29 December 1982 and the Copyright (Registration) Regulations No.12 of 14 February 1984
- **United Republic of Tanzania** – Copyright and neighboring Rights Act No. 7 of 2 June 1999
- **Zambia** – Copyright and Performance Rights Act No. 44 of 31 December 1994
- **Zimbabwe** – Copyright Act of 2001

Annex 4

National copyright offices in the SADC region

Angola

Ministry of Culture
National Institute for Cultural Industries (INIC)
National Directorate of Entertainment and Copyright

Address:
Rua Civilo de Conceição 72 andar
Luanda

Mailing address:
Caixa Postal 1252
Luanda
Telephone: (244 2) 33 13 71
Telefax: (244 2) 33 13 62

Botswana

Ministry of Commerce and Industry
Department of the Registrar of Companies,
Business Names, Trade Marks, Patents and Designs

Address:
P.O. Box 102
Gaborone

Telephone: (267) 580 754
Telefax: (267) 371 539; 580 987
Telex: 2674 TRADE BD
email address: roc.mci@gov.bw

Democratic Republic of the Congo

Ministry of Culture and the Arts
Directorate of Research, Planning and International Cultural Relations
Secretariat General of Culture

Address:
B.P. 3090
Kinshasa I

Lesotho

Office of the Registrar General
Copyright Office

Address:
P.O. Box 52
Maseru 100

Telephone: (266) 31 30 34
Telefax: (266) 31 01 94
Telex: 4228 SADCTU LO

Malawi

Ministry of Sports and Culture
Copyright Society of Malawi (COSOMA)

Address:
P.O. Box 30784
Lilongwe 3

Telephone: (265) 751 148; cellphone: 865 211
Telefax: (265) 752 717
email address: cosoma@sdpn.org.mw

Mauritius

Ministry of Arts and Culture
(Mauritius Society of Authors (MASA))

Address:
7th Floor
R. Seeneevassen Building
Maillard Street
Port Louis
Mauritius

Telephone: (230) 212 5848
Telefax: (230) 212 9366
email address: copyrightsoc@intnet.mu

Mozambique

Ministry of Culture and Sports
National Institute of Book and Records
Department of Copyright

Address:
Av. 24 de Julho 1921
Maputo

Mailing address
P.O. Box 4030
Maputo

Telephone: (258 1) 42 02 57; 42 03 73
Telefax: (258 1) 42 02 09

Namibia

Ministry of Information and Broadcasting
Copyright Services

Address:
Government Offices
Provost Building
Windhoek

Mailing address:
Private Bag 13344
Windhoek, 9000

Telephone: (264 61) 22 22 46; 22 10 77
Telefax: (264 61) 22 49 37
Telex: 665

Seychelles

Ministry of Youth and Culture

Address:
Ministry of Youth and Culture
P.O. Box 1383
Victoria
Mahe

Telephone: (248) 321 333
Telefax: (248) 322 113
Telex: 2305 MINED SZ

South Africa

Department of Trade and Industry
Office of the Registrar of Patents, Trade Marks, Designs and Copyright

Address:
Private Bag X400
Pretoria 0001

Mailing address:
Zanza Buildings
116 Proes Street
Pretoria 0001

Telephone: (27 12) 310 8700
Telefax: (27 12) 323 4257
Telex: (9) 35-0168 TRIN
email address: mcdonaldn@dti.pwv.gov.za

Swaziland

Ministry of Justice
Registrar General's Office

Address:
3rd Floor Justice Building
Mbabane

Mailing address:
P.O. Box 460
Mbabane

Telephone: (268 40) 46 010/9
Telefax: (268 40) 43 531

United Republic of Tanzania

Copyright Society of Tanzania (COSOTA)
Business Registrations and Licensing Agency (BRELA)
Ministry of Industry and Trade

Address:
Cooperative Bldg.
Lumumba Street
Dar es Salaam

Mailing address:
P.O. Box 9393
Dar es Salaam

Telephone: (255 22) 812 760839 (Mobitel)
Direct lines: (255 22) 2180048; 2180139; (255 22) 2180141
Telefax: (255 22) 2180371; 2184727
Telex: 41689 INDIS TZ
email address: usajili@intafrika.com

Zambia

Ministry of Information and Broadcasting Services
Copyright Administration

Address:
P.O. Box 51025
Lusaka

Telephone: (260 1) 25 17 73; 25 17 66
Telefax: (260 1) 25 34 56; 25 34 57; (260 1) 25 17 67
Telex: 40113 INFORM ZA

Zimbabwe

Ministry of Justice, Legal and Parliamentary Affairs
Office of the Controller of Patents, Trade Marks and Industrial Designs

Address:
Private Bag 7704
Causeway
5th Floor Forner House
Corner Leopold Takawira Street and Samora Machel Avenue
Harare

Telephone: (263 4) 775 544/6
(263 4) 773 443
(263 4) 781 835

Telefax: (263 4) 772 999; 772 993
email address: zimpat@gta.gov.zw

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