REPORT
SYNTHESIS

November 2001
Culture in Africa: Workshop on Consultative
Kimberley
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On behalf of the World Bank, I would like to express our appreciation to the organisers of the Kimberley Consultative Workshop on Cultural Property, the Northern Cape Provincial Department of Sport, Arts and Culture, for their excellent organisation and hospitality. Mr Andrew Hall deserves special thanks for his guiding role in the Consultative Workshop.

The Workshop was made possible with the support of the Government of Norway, through the World Bank Trust Fund, which has demonstrated long term interest and support of culture in Africa.

Our thanks go as well to the Workshop participants for their informative presentations and willingness to share their experiences and ideas. This meeting is an important gathering of experts and we hope that it will lead to enhanced collaboration among the ten countries represented and the international and national organisations that attended.

I would like to acknowledge the contribution of World Bank colleagues Ike Achebe and Ian Campbell. June Taboroff has produced this Synthesis Report.

A full transcription of the proceedings of this workshop will be available by arrangement with the McGregor Museum, Kimberley, South Africa, on their website at http://www.museumsnc.co.za/report.htm until the end of May 2006.

Our gratitude to all those who have made the workshop possible and a platform for improving the management of Africa’s remarkable cultural heritage.

Arne Dahlfelt
Africa Region
The World Bank
The Consultative Workshop on Culture in Africa was held in Kimberley, South Africa in November 2001. It was hosted by the Northern Cape Provincial Department of Sport, Arts and Culture and sponsored by the Government of Norway and the World Bank through the Norwegian World Bank Trust Fund.


Ten country presentations were complemented by discussions on common issues in southern Africa, western Africa and eastern Africa. Six reports commented on the World Bank's work in the culture sector in Africa, the interface between culture and development in Africa, mapping of cultural heritage, the World Bank's environmental and cultural property policy guidelines, cultural industries in South Africa, and the conservation of oral traditions. Site visits in the city of Kimberley and surrounding areas were arranged for the workshop participants.
The Kimberley Workshop was held to explore how arts and culture can contribute to economic development in sub-Saharan Africa. It followed on the Florence Conference, 'Does Culture Count?', held in October 1999 and organised by the Government of Italy, World Bank and UNESCO. The Conference was a major international gathering which explored the interface between culture and economics. The Kimberley Workshop was intended as a stock taking of what has been done to align arts and culture with sustainable development. Representatives of the cultural authorities in ten southern, eastern and western African countries were invited to analyse the current status of cultural heritage in their country, present priorities for conservation, and consider the primary risks involved in protecting culture resources. The aim was to create a baseline for a more coherent strategic approach that will be part of the development concept.

The meeting was restricted to ten selected countries. If the workshop is successful and funding can be found, further countries will be included in this consultative process.

The Workshop represents a first step in dialogue with African heritage experts. Listening to African voices is a step in creating the awareness of heritage and its potential. It is intended to encourage innovative and new ways of doing the work of caring for and mobilising cultural resources for socio-economic development. Sharing of observations and experience about how heritage is managed will serve to promote linking economics and culture and the development of African peoples in discussions with government and donors. It will encourage them to take up the challenge of using heritage and indigenous knowledge to address poverty.
The World Bank is a development bank and its main function is to lend money to governments for development projects. It has come, over time, to realise that development is not just putting up infrastructure for industry. Over the last few years the Bank has increasingly focused on poverty reduction as an absolutely necessary basis for development and sustainable development. It has also realised that cultural heritage conservation is extremely important for sustainable development. Unless full local ownership, African ownership, of development is created, success will be impossible.

The Bank has so far approached cultural heritage on an ad hoc basis. It has been incidental. There have been ideas proposed from governments and institutions that we have taken on, and on-the-spot activities. The Bank wishes to be more strategic in this approach. To be strategic in using cultural heritage in the development process it needs to know what Africa is thinking and what are the priorities. Because the Bank is in the process of revising the policy on cultural property, the Workshop is particularly timely.
The Workshop was organised to cover six objectives.

OBJECTIVES OF THE WORKSHOP

1. Present an up-to-date overview of the state of cultural property, including agreement on the definition of Cultural Property that will guide discussions.

2. Produce a country-by-country review of the legal and regulatory framework governing national bodies on cultural property conservation.

3. Draw up an initial inventory of cultural property most at risk from damage, looting or other forms of destruction in Africa and recommend appropriate interventions.

4. Outline the methodology for a larger and more comprehensive risks assessment of Africa's cultural assets using air-photos, satellite imagery, old maps, books and ground surveys.

5. Develop a framework for community involvement where sites are in situ, including suggestions for building management and conservation capacity of communities living around the sites.

6. Initiate the collection of the above documentation in a publication to be called Culturally Sensitive Sites in Africa.

Discussion of these objectives and associated issues are presented in this Synthesis Report.
PRINCIPLES FOR ACTION

Discussions among participants brought out three key principles for action: collaboration, ownership, and mainstreaming.

1. **Collaboration** – among national and local government agencies, regionally and internationally

   Collaboration is important in Africa, particularly in view of the overall lack of financial resources for cultural heritage management, the small number of trained cultural heritage experts, and the resulting limited exposure to modern management practices.

   ‘One of the things that we begin to see is actually the opportunities for collaboration, because in many areas the concerns are the same, for example, the issue of human resource development and the skills in the heritage sector. It is something that is a challenge to all of us in the continent, and we can begin to actually look at ways and means of sharing this expertise.’

   South Africa

   ‘We have to find a linkage with the Environmental Council. We have to work out... harmonise a working relationship, because our Act provides for impact assessment ahead of any development that will impact archaeological heritage. But the Environmental Act in terms of environmental impact assessment is the principal Act, so we have to harmonise how are they going to work. What is the relationship? I think that is the direction we have to take.’

   Zambia

2. **Ownership** – by Africans, by governments, by communities

   An implicit theme of the Workshop was how to better utilise the precious industry of heritage for improving Africa’s future. Community ownership is central to success. Many examples were presented, ranging from Kaya Forests in Kenya to the Community Based Resource Management Agency in Botswana. Fostering a sense
of ownership, however, can be complicated due to demographic and political changes that result in new populations and new affiliations around sites.

'I think the other important area that... this particular meeting has broached very clearly, is the realisation of the importance of cultural heritage as a resource, and the need to actually ground it in the community ownership, that communities should be part of that, and this is an area that we need to address as a priority, and as an objective.'

3. **Mainstreaming** of culture into development, especially education, health, agriculture and tourism, serves both the interests of culture and development

Many speakers noted ways in which culture is integral to the development agenda, providing examples of the linkages between culture, education, health, agriculture and forestry, and tourism.

'The poverty issues I've talked about, and the economic growth at local, provincial, national and regional levels is... we would argue that Arts and Culture is absolutely central to being able to achieve that. Now, the cultural tourism strategy involves linkage to the Department of Environmental Affairs and Tourism, the International Marketing Council, South African Tourism, who promote tourism abroad, the CSIR, which is our Council for Scientific and Industrial Research, the Mappp-seta, that's Media, Advertising, Print, Packaging, Publishing, Sector Education, Training Authority, so that's the mechanism by which we will fund skills development, and through export and investment via Trade and Investment South Africa. The purpose is just to show the inter-dependence, the integration that has to be achieved in order to get this going. We have to be able to work effectively with a whole range of stakeholders and other players. And as I say get them to do the work on behalf of us. Get them to own our mandate as well.'

South Africa
KEY FINDINGS

The individual country reports, commissioned papers, and workshop discussions covered many subjects related to heritage management. Among the key findings that can be highlighted are:

- **Conserving cultural heritage, in order to be effective, cannot be restricted to heritage agencies only.** Government departments and local government and communities concerned must be involved. They should actually be participants in the execution of cultural projects.

- **African experts proposed a definition of cultural heritage inclusive of living culture.** The need for an expanded definition of cultural heritage to encompass living culture was acknowledged. Cultural heritage is not only a thing of the past.

- **Legislation pertaining to heritage is frequently in need of strengthening.** Although several countries have initiated review and reform of legislation, many countries have outdated laws or ones that are not applied. The link between the land use planning system and heritage is often absent. To increase the effectiveness of conservation measures, an area conservation approach is needed to replace a monument based approach.

- **Survey, documentation, and inventory are important to reduce risks to heritage.** Knowing the extent and condition of heritage must precede laying strategies for mobilisation to reduce poverty and reduce risk of loss. The knowledge base of heritage urgently needs strengthening as a key preventative strategy.

- **Heritage at risk can only be prioritised on the basis of assessment and field surveys.** Priorities can be set with some degree of confidence if the resource base is known. Too often only well-known sites are mentioned, and they may not
be those most at risk or of most significance. The diversity of African culture demands comprehensive field work.

- **Methodology for risk assessment may include reference to earlier maps, aerial photography and other sources of information but must be cost effective and geared to end use.** In view of the rate of loss of sites and enormous areas that have not been surveyed, there is a need to take advantage of new technologies to extend coverage.

- **The HIV/AIDS pandemic has a serious negative impact on the transmission of culture and heritage conservation.** Oral traditions and rituals are being lost as the generation onto whom the elderly would pass information die. These traditions embody ideals and values of a culture and therefore losing them means loss of knowledge.

- **Site management efforts must involve local communities.** Maintenance and longer term sustainability depend on a sense of involvement of local people. This is also a way to reduce vandalism at sites. There are already good examples in Africa to draw upon.

- **Cultural landscapes are important in the context of Africa and slave routes are one of the most significant.** Cultural landscapes are only beginning to receive attention. Most slave routes are not visible anymore and many of the elements of the slave routes, such as the slave houses in Bagamajo in Tanzania, are under threat. This is an area of research and management that needs careful attention. UNESCO has begun a programme.

- **The World Bank ‘has opened up’ to culture in development and makes available lending and non-lending instruments, yet it needs to consistently advise governments that culture is part of development as a whole.** Further sensitisation of World Bank officials who participate in poverty reduction strategies (PRSP) and country assistance strategies (CAS) is needed.
• The role of Africans must be on the steering seat. Participants welcomed assistance in terms of facilitation and training. Africans must seriously tackle illicit traffic, through legislation, government sensitisation, community education, and community participation.

• A regional approach to heritage conservation and management can result in synergies and economies of scale. Because many heritage issues are common within a region, sharing expertise and good practice examples makes sense.

**POLICY ISSUE: WHAT WAS NOT ARTICULATED**

Through the discussions there were several important themes that were mentioned but not fully articulated. They related to incentives for risk prevention, public sector reform, property ownership, decentralisation, and funding.

• **Methodologies and incentives for prevention of risks require further analysis**

  Mention was made of a number of possible incentives to reduce risk. The performance of the following methodologies and incentives needs to be explored in more detail:

  - Using inventories, gazetting, listing and other forms of government designation as ways to encourage protection. How can they be reconciled with attachment of the community to their heritage?

  - Developing a culture of maintenance

  - Establishing boundaries and buffer zones around heritage sites

  - Sensitising the public at large to reduce looting and illicit excavation and sales

  - Applying more rigorously Environmental Assessment procedures to include heritage.
• **Government public sector reform policies should support more efficient heritage management**

Experience shows that public sector reforms in Africa may not offer adequate management training to staff. Reduction in staff or a freeze on new hires will not result in efficiency gains without appropriate staff training.

'... We are losing most of them (Ashanti wall decoration) because of inadequate staffing at Museums and Monuments who are responsible for the maintenance. We are not allowed, presently, to employ more staff because of economic situation... People come and they leave within a very short time because of the level of renumeration. So this is an area where governments need look at if they have to keep professionals within the sector to see to our cultural heritage.'

Ghana

'The economic crisis of the last decade brought an embargo on recruitment to the civil service. The few people in charge of heritage conservation are inexperienced or unqualified. Therefore, new recruitment and training are very necessary.'

Cameroon

• **Clarification of property rights and ownership will help improve heritage management**

Unclear property rights has an adverse impact on the maintenance and management of heritage properties. Changes in ownership may also introduce problems as new owners may not feel a responsibility or attachment to heritage properties. There are serious examples of damage to sites, as in the case of Domboshawa rock art site in Zimbabwe.
• **Decentralisation and empowerment require availability of resources and appropriate skills to protect heritage**

Many governments in Africa are in the process of decentralising but access to resources does not always meet new responsibilities.

'We talk a lot about empowerment, but it doesn't go without resources, they don't have enough money, they don't have trained people, and they have a hard time facing their own local problems.'

Mali

• **Increased levels of funding are needed to improve current levels of management and utilisation of the heritage**

Funding for cultural conservation in Africa is in short supply. In many countries budgets are constricting although conservation needs are increasing while the cadre of trained staff is very small. The results from investments made by ICCROM's Africa programmes, and Swedish, Norwegian and other bilaterals assistance, and World Bank IDF and project work are encouraging. Experts are being trained in site management, museums are becoming more active, and laws are being revised. Much, however, needs to be done and strategic investment is necessary.
The discussions of Workshop Objectives covered four areas: scope, analysis, actors, and approaches. The reader is referred to the ten individual country presentations for detailed examination of the themes. The presentations were complemented by joint discussions about groups of countries to compare experiences. The complete Workshop proceedings are available on the website until the end of May 2006 at http://www.museumsnc.co.za/report.htm.

The following comments are intended to draw attention to issues requiring further attention and analysis.

**Overview of the state of cultural property, including agreement on the definition of Cultural Property to guide discussions.**

Much of the known heritage of the African countries represented is in a poor state of health. Moreover, the trend seems to be towards an acceleration of loss. The country reports provide a more detailed information.

There was general agreement that the definition of heritage requires extension. For example, the West Africa group discussion cited the need to add to UNESCO definition the living cultures. This would mean that it is not a thing of the past only. The Ghana report notes that protection and conservation have been concentrated on areas or sites of archaeological, palaeontological, ethno-graphic or scientific interest and intangible heritage has often been omitted from definition.
Living and Dead

Consideration of the term dead and living heritage led to the following comment:

'I would also be cautious to use the terms... dead heritage and living heritage; all heritage is living. The moment we start designating some as dead heritage it means that we think that we can take people away and look at it in the manner which we think is best for us scientists. If all heritage is defined in the broadest terms to include the aspects from the communities, we will find that the people know their heritage, they can define it, they can at least give you a list of their heritage. But the way we define it as scientists, needs to be looked at much more critically.'

The Intangible

The intangible is closely linked to indigenous knowledge systems.

'But the other end of the intangible heritage is also the know-how, the construction know-how, the lime construction for example. But not just that also, for example, in Uganda the Kasubi Tombs, the know-how of doing the thatching of the Kasubi Tombs. In Mali the know-how of the communities involved in the maintenance of the mosques every year ...'

Underwater Heritage

Underwater heritage was largely overlooked, with the exception of this comment:

'One thing that I've not had, but which Africa is so endowed with, and in which we are so restricted and controlled, is the old under-water heritage. I know in South Africa alone, at the Cape here, you have about over 300 ships lying there, or is it 3,000? And one maritime archaeologist... When we talk of heritage, let us not just talk of heritage on the ground, what we see. Let us also talk of underwater and see what we can do. And I think that we can rescue countries like Mozambique, where you have all these French companies coming to just loot. That heritage is at risk. We have a convention, a new convention that has been passed, we can incorporate that in the document that we are going to come up with.'
A country-by-country review of the legal and regulatory framework governing national bodies on cultural property conservation.

The legal and regulatory framework in the majority of the ten countries represented fell short of perceived needs. The southern Africa group remarked that more regulations were required to ensure protection. Some countries, such as Ghana and Cameroon are currently reviewing the law on cultural heritage. The West Africa group summed up the situation, ‘Every country has some legislation but what is common is the fact that the legislation is normally not very adequate ... (It is a) domain in which some work has got to be done. We recommend that each country submit available legislation to the Secretariat with any comments to specific sectors of the legislation that they wish the Secretariat to take note of.’

Conservation Area Planning

Designating conservation areas is not yet standard procedure, as it is in many western European countries.

‘Ghana, where buildings of historic and architectural significance are situated in extant built environments have been protected as historic or national monuments, the protective measures have usually been implemented in isolation, without:

- Securing the planned and controlled development of the surrounding areas, and
- Ensuring that such developments harmonise with the protected monuments.

Thus legislation is geared towards national monuments, either individually or collectively. These provisions are inadequate when properties are within an extant built environment.’
What is Not Legally Protected

There are important elements of cultural heritage that are not yet protected under law in many countries. For example,

‘All the historic and traditional buildings, settlements and sites which are not scheduled national monuments and, thus have no security include: chiefs palaces and compounds, churches and mission houses, mosques, traditional shrines, graveyards, historic quarters, traditional settlements and compounds in rural areas, former merchants’ traders houses, colonial buildings, old towns and older commercial and public buildings. Few people perceive these non-scheduled cultural heritage properties as part of their national heritage, though they certainly are representative of the African response to the European presence on the coast of West Africa.’

Ghana

‘Monuments, or the heritage after 1890, from a legal point of view, according to the Act, you can’t have as a heritage, or an ancient monument after 1890, except if it’s an historical building which is dated after 1910. That is the legal position. But National Museums and Monuments have not just said that well, we’ll accept that legal position, they have gone on to look after sites, particularly liberation sites and things like that. Whilst they would want to make amendments to the Act so that they become legal, but at the moment it’s not legal.’

Zimbabwe

Legislation and Participation

Whether legislation promotes participation was a subject of concern.

‘Something which was raised by the last speaker which I find very interesting was the fact that if you actually declare, you also instill a sense of disempowering people. That you are taking something away from them and it is something that they have all throughout been custodians of, that custodianship has always been there in the community, and your piece of legislation is
actually disempowering. It is something that I wish that if we had time we can begin to talk about, because I think we can learn a lot from that.’

In Mombasa, ‘Under the discussion of the legal aspects of protection, there was a lot of interest shown in how one incorporates traditional protection into a conventional legal framework. There are quite a number of ideas around that issue, and I think it is something that could be looked at in an African context: How one reconciles tradition and law in a way.’

**An initial inventory of cultural property most at risk from damage, looting or other forms of destruction in Africa and recommend appropriate interventions.**

While a number of countries presented an initial list of cultural property most at risk, most participants emphasised the fact that the lists were very tentative. They made the point that there is a need to assess the state of cultural property, then develop a risk preparedness strategy. The Southern Africa group noted that only Zimbabwe has a list of property most at risk.

‘Whilst the other regions have been able to identify the heritage that is written and the elements that are threatening it, I think the concern in southern Africa is that of assessment and actually carrying out a survey so that an assessment is made out of which a prioritised list is going to be made. So I think there is a need for them not only to focus on the list, but also to focus on the concern that has emerged from southern Africa.’

**For Intangibles**

Intangible heritage (oral history, rituals, languages, music and performance) also needs documentation. It is often under other statutory bodies.

‘For intangible heritage, it suggests profiling or prioritising those of the traditions most at risk as a way to protect or promote; recording by audio and video; Get young people to come to certain centres where they can learn or practice some of these skills. Encourage festivals, either annual or periodic, where a lot
of the oral tradition is displayed. Research to enable proper documentation of these traditions and values are recorded; “empower” institutions or build them. Create websites for diffusion of some of these traditions. Encourage radio and television programmes in local languages to promote these traditions. Special recommendation to preserve minority languages.

West Africa

Typological Approaches

The East Africa group followed a typological approach to heritage. They distinguished: rock art, ancient living towns, ancient abandoned towns, cultural landscapes, archaeological/palaeontological sites, single monuments, sacred groves, industrial sites (44 in all).

Challenges

There are four primary challenges to protection: vandalism, encroachment, knowledge systems, and physical changes.

Vandalism can be decreased by sensitising inhabitants to the importance of heritage. Enhancing and increasing protection roles are also important security measures. Encroachment can be reduced by demarcating boundaries, obtaining title deeds of sites, and providing alternate expansion area. Community ownership could be developed. Knowledge systems can be enhanced by establishing research centres for study, documentation, presentation. Encouraging training of staff to preserve heritage resources. Physical changes can sometimes be stemmed through technical interventions such as improving drainage, creating wind breaks and other measures.

For intangibles, divergent cultural practices and traditions require more detail in order to make recommendations.

Other threats listed include environmental, development, tourism and visitors, and administrative (Ghana).
An outline of the methodology for a larger and more comprehensive risks assessment of Africa's cultural assets using air-photos, satellite imagery, old maps, books and ground surveys.

In mapping Africa’s cultural heritage ground surveys, Geographic Information System (GIS) and cultural landscape surveys are important. As expected, the different regions of Africa have different coverage. Some countries have maps available. In many instances satellite imagery, air photography and ground photography may be helpful. In some countries institutions are present that would be of great use in production of maps. Nearly all the countries required GIS databases, and to have their aerial photographs re-examined. There was a thought that the most productive use of aerial photographs would be in the savannah areas, and that most of the ground surveys would be better concentrated in the rain forest area.

West Africa appears to have a very large number of unmapped large monuments. It has little comprehensive mapping of much of its other cultural heritage by comparison with the other areas, although a lot of work has been done... West Africa has got about half of Africa’s population, and therefore it’s challenge is going to be far greater than elsewhere.

In East Africa there was some really good archaeological coverage, but overly localised cultural landscape surveys. And there are no nationwide GIS databases. So there is a basic filling in of gaps to be done in this area, both at the database level and the cultural survey level.

Southern Africa called for mapping of cultural landscapes.
A framework for community involvement where sites are in situ, including suggestions for building management and conservation capacity of communities living around the sites.

The discussion of community participation brought to light useful examples. There was a general agreement that community involvement is very important given the fact that heritage is the heritage of the people and that a framework for community participation is needed. Because communities differ in many ways, there must be flexibility to come up with an approach that encourages an active community role. Management structures should include members of communities because those are the people who are closer to the heritage sites.

Objectives need to include capacity building – to empower those people to manage the site at some point in the long run (away from dependence on experts coming from outside).

‘Experts coming from outside... if they come in, make sure that they leave a mark and the people can run and protect or conserve their own heritage.’

The need for regular consultation and dialogue between government departments and communities concerned was cited. Training in the skills of site management is important to empower the local communities to be able to manage their sites within guidelines provided by a relevant government agency. Establishing community management committees within localities where cultural properties exist was recommended.

The East Africa group suggested that communities can participate in the management and conservation of cultural properties by way of providing them with funds for establishing cultural villages, making them participate in community museums, and encouraging site management committees to reinforce ownership of sites. Entrance fees for sites could be shared with the authorities that control the sites and some to the communities to develop some of local industries. Also recommended was raising funds for outreach education programmes around the sites, museums, schools and community centres.
COMMUNITY PARTICIPATION: ISSUES

Selection of Sites

‘That’s where the issue of the National Museums deciding which monument to protect? If a community comes and says: Here we have a cave, which we think is interesting, it is way on the bottom list of the sites we want to protect, or to develop. Do we say: “No that is at the end of the list, we don’t want it?” No, we say okay, as long as you realise what it means to have a community protect the site, we’ll help you, and we have several examples of that. A slave trade cave that was used in southern Mombasa where the community came and told us: “We want to develop this into a tourist attraction.” That was not among the priority sites that we had. We have now gone into partnership with them, they have developed it, they are manning it, the revenue they are getting from the cave, goes to buy medicine for the local dispensary and also to pay the teachers in their primary schools, because the government doesn’t have enough money to pay all the teachers. It was not among the things we were interested in. So even when we classify them into various levels, we must be sensitive to such innovations.’

Kenya

Planning and Consultation

‘The role of communities in protecting heritage. In our strategic plan community involvement is very, very important. We have done this year some baseline studies for 13 sites which range from rock art sites, waterfall sites, historic buildings. And for each one of these sites we had public consultation. At some of the sites there are annual festivals that take place at a site, so we have to incorporate them into the planning. I must emphasise again that we do not want really to introduce problems that are not related to proper planning. There are certain sites for which we are going to have plans, and we will incorporate the role of the communities in those plans. So when those plans are implemented, they will specify clearly the role of the different players, the local communities, the local authorities and that sort of thing. So that is how we are handling that. We are handling it through the planning process so that the roles are clearly specified. The functions are quite clear for each of the players.’

Zambia
Site Management and Tourism Development

Uganda: Strategies for Community Involvement in the Management of Sites in situ: A Case of the Heritage Trails of Uganda

All communities are unique in that they have their own cultural aspirations and value systems. It is important that we recognise these issues when we involve them in cultural resource management. In Uganda, we have a non-governmental organisation (NGO) known as the Heritage Trails of Uganda, which has developed strategies and consultative mechanisms to facilitate local community involvement in the conservation and management of cultural sites in Uganda. To this end, the HTU does the following:

1. Enables the community to participate in the tourism opportunity of the cultural sites to generate resources for the preservation of the natural and cultural heritage.
2. Ensures that the community is represented on its Steering Committee.
3. Emphasises participatory planning with the community to identify local needs and aspirations.
4. Identifies different groups from the community e.g. heritage owners, women, youths, elders, national and local governments.
5. Identifies existing power structures at national, local and traditional level
6. Consults with leaders at these levels to obtain permission and support for work with the local people.
7. Consults with local community leaders i.e. village, church, women's and youth group leaders.
8. Establishes local management structure.
9. Clarifies roles and avoid confusion.
10. Works with the community to establish roles of the groups involved so that these groups are accepted and can be effective.
11. Seeks feedback to communities on how their concerns and inputs are being dealt with so as to ensure trust in the process.

12. Makes the local communities custodians and protectors of their heritage.

13. Empowers the local community so that they play a leading role in the actual work of protecting, conserving, presenting and managing the cultural property.

14. Helps communities benefit financially from the enhanced conservation of the sites.

15. Assists communities to maintain strong connections with their cultural roots to enhance their identity and self-confidence.

16. Involves communities in project identification, preparation and implementation.

17. Shares economic benefits by creating employment opportunities for some members of the community e.g. guards, wardens, guides and maintenance workers, or using part of the benefits derived from tourism for development programmes addressing community needs.

18. Promotes of local handicrafts and local products as a source of revenue for the local population e.g. the Tourism and Handicrafts Association of Kalema.

19. Uses local material and simple techniques for site rehabilitation works, thereby allowing maximum impact on local employment.

It is very important to involve the communities in the maintenance of the cultural property because the heritage belongs to them. Members of the community feel suspicious, uncertain and threatened when they don't understand the issues concerning the conservation and protection of their cultural property. This is especially so when decisions are made by government authorities without involving them. This concern is being addressed by the Heritage Trails Uganda and the Uganda Museums and Monuments Agency will corroborate in the endeavour.
Funding Options

Botswana: The Botswana National Museum continues to accept and invite requests for partnership with communities in the management of cultural property. This is in line with Vision 2016 which promotes community participation and ownership of development projects. For this reason the Museum is part of the CBRMA-Community Based Resource Management Agency. Through this, there are several trust bodies involved in the management of cultural sites in Botswana, for example:

1. Lekhubu Island Project
2. Matsieng Community Trust
3. Molema Trust

Education and Preventing Looting

'I will not speak about our actions to stop the pillaging of the sites but I would like to explain the participation of the people in protecting our sites. For example, for the past few years, due to the fact that the Djenné site was pillaged, we have established in the village a temporary exhibition and a theatre to enact the pillaging of the sites and to explain the archaeology and the importance of the culture. This theatre moves from village to village in an attempt to educate the people in this matter. In each village we have established a committee to protect the site and to this end we have donated bicycles to them for the surveillance of the site. It is the duty of the committee to report any pillaging, but this is not enough.

At the site of Dja we also tried to work with the community. For example, every Thursday we invite the schools to visit the site so we can explain what we are doing and the importance of our work. It is important for them to know about their ancestors.

For this reason I believe that the research at the sites should be done with the involvement of the communities. The people of Dja who are working with us are from the towns and when they see what we are doing they ask questions. The involvement of the people helping to create museums or local museums on the sites can help them to know about their history, and this should also help generate an income for local tourism. We try to include the people in our works, but obviously for them to understand the importance of these sites, they must know what they are about.'

Mali
Collection of documentation in a publication on Culturally Sensitive Sites in Africa.

The methods and form for such a publication await further discussion. Raising awareness and creating access to information are important elements of a risk reduction strategy.

Comments on Environmental Impact Assessment (EIA)

Environmental Assessment is becoming recognised as an important tool to identify and protect heritage. Most countries have some environmental assessment legislation. Nevertheless, it is the exception rather than the rule that cultural heritage receives adequate coverage.

'I want to agree with the presenter, certainly some of the impact reports have a weakness in that there is the tendency to ignore the cultural heritage. There is a tendency to assume that there is no heritage, there is a tendency to assume that if you can talk to a few local villagers then you have covered the cultural heritage. We need to define for the purposes of this impact assessment what is cultural heritage, so that different aspects of that heritage can be covered. That will also help to determine the sort of personnel that are required to do this. Often there has been insistence to get to one cultural resources expert to handle different things, which is not possible. If you get a sociologist there's no way he can deal with archaeological sites, just like the bio-physical aspects cannot be handled by one person, it's not really going to be a good job if it's done that way. There is a need to diversify the teams that are involved in assessment of cultural resources.'
The Workshop participants stressed that the meeting was an opportunity to reflect on what has worked, and focus on primary needs.

'... in my presentation I think I was too positive to the extent that it was all achievements. And there was a reason why I do this, because I sometimes get very tired when we go to these conferences in Africa, and donors are around, and the Africans start listing their problems and forget about their successes. I'm very positive because I think some of those successes should be emulated by those who have not done that. So I tend to be much more positive than negative, and I think it's through negative and positive that we'll come to a proper conclusion, rather than coming with a list of shopping of all your problems.'

'What we need to do is to be much more focused and identify issues, issues that have been identified before, issues that have not been identified. And then we need to say, what is the way forward?'

**Linking Culture to Poverty Reduction**

The Workshop deepened the understanding of the cultural relationships, both physical and intangible, and poverty reduction. Many speakers provided examples of the value of intangible heritage in terms of know-how for production and maintenance. It is also the main vehicle for the transmission of cultural traditions and values, and therefore a resource for conflict resolution.

'With proper planning and management, buildings of historical and architectural significance, as well as being cultural landmarks which are also important housing stock, and represent a pool of knowledge and skills, can contribute to the socio-economic development of the communities which created them.'

'And again going back to this issue of poverty reduction because we are in a World Bank Forum, and that's one of the priorities of the Bank's certainly, is that this construction know-how is one way of bringing
employment and bringing life back into the community. It's a way of linking culture to economic benefit, and community benefit in general, and also social benefit, because it also maintains the social fabric of these communities too. So I think it's something that is very important to discuss more and I'm happy to hear that it's coming out, and hopefully we can continue to discuss it over the next few days.'

'There are many institutions I believe in Africa, like museums, that deal with all kinds of issues, when you are talking of poverty eradication and alleviation, such as the issue of indigenous food plants which are resistant to drought. These are the things that we are promoting.'

'On the area of conflict resolution, if you are going to develop, how do you go outside there, develop, where there is a volatile situation, you must be able to manage the conflicts. And some of this information is stored, is researched in these cultural institutions. They are already there. I know probably World Bank have their own ways of doing this, but I think that we need to tap such kinds of things.'

Moving from Discussion to Action

Effecting change requires a willingness to engage, to make new alliances, and to learn from the past. This openness is required of all participants, from governments to the World Bank to community leaders.

As a sponsor of the Workshop, the World Bank came under scrutiny for its own record. The delegates gave several examples of the World Bank's reluctance to consider cultural heritage in its core work:

'...we were part of a team which worked on what is called poverty reduction strategy (PRSP) in Mali. Yes, we did it. And what I was trying to say during my presentation is that every time you talk to people in the Ministry of Finance, they will tell you: There are three or four priorities, education, health and clean water, access to clean water. And then when you talk about culture, they will tell you: Culture, we can't take culture into account at this point. These are the three or four priorities. And at the same time in other circumstances when you talk about culture or cultural projects, what they would tell you is that the country is under structural adjustments. So the World Bank is around. The IMF is around. And that's the kind of talk we hear all the time.
Every year we hear the same thing. So what I was trying to do, is if you could provide us with some advice as to how to talk to these people. What we have been doing so far is to let them know that every cultural project now would have a poverty reduction component... But for us it’s not enough.’

They called on the Bank to inform itself about how culture contributes to development.

‘So I would like to ask the World Bank to be able to go out there, the end should not just be Ministry of Finance, I know that is the governmental part. But I’m happy to say that even the President of World Bank we have had him in our museum, because I know he is a person who is very interested in culture, and we showed him, and he knows quite a bit about that. But the other people who are actually dealing with it should also be able to visit some of these institutions.’

They gave parallel examples of the need to make inroads within government, at the national and local level.

**Speaking a Language of Sustainability**

The Workshop heard its South Africa hosts reflection on the lessons and the experience that has come out of the work that they have done in the last four years.

‘(It) has shown that there is receptivity within government to issues related to arts and culture. And I believe that Africa is uniquely positioned because there is generally a high appreciation for arts and culture within the leadership within Africa. But, the critical issue is to speak a language and to develop strategies that can be owned by our partners in government that move away from the purely art for arts sake, art as a good in itself kind of argument, towards arguments to do with sustainability, job creation, economic growth and development. And our experience is that if you make those arguments, and if you engage in that debate systematically, that there are resources available, and the challenge that lies ahead for us as partners, as we move into the new African Union, and as we work into the NEPAD process, is to deepen this strategic work across Africa so that we can become globally competitive.’
NOTES FOR DONORS

The Workshop was conscious of the need to engage donors in support for heritage. To this end the participants made suggestions on possible future activities.

Proposals on the Way Forward

We propose that short term consultancies be set up by World Bank in each of the countries represented in this workshop to:

1. Assess the extent of destruction and loss revealed by presentation of this workshop.

2. Assess the local structures through which preservation and conservation work can be channelled.

3. Discuss with each country's authorities possible ways of formulating an effective response to conservation issues revealed by this workshop.

4. Explore the best ways to implement educational programmes aimed at raising awareness and enlisting support from communities living around the cultural properties.

5. To organise and run short training workshops for local officials.

This should produce a comprehensive report complete with recommendations and costed project proposals for a programme of rescuing and preserving Africa's heritage.
Donor assistance

Among other areas for donor assistance that were not explicitly mentioned at the conference but which are key to improving heritage management are:

- Collection and assessment of legislation relating to cultural heritage (also land use planning, town planning, customs etc). Analysis of the application of the laws. Creation of data base and website (the European Commission's Euromed Heritage I supported UNIMED Audit is an example).

- Study on incentives for better protection of heritage including examining how traditional protection and legal protection can be harmonised.

- Application of new technologies, such as website, CDs to document and recorded heritage, both tangible and intangible.

- Investigation and demonstration of how community participation can be used in site management.

- Examination and demonstration of ways in which cultural heritage can be used to reduce poverty.

- Development of networks among individuals and countries to develop policies and practice in key areas such as Environmental Impact Assessments, Poverty Reduction Strategy Paper (PRSP), discussions, risk preparedness.

- In national donor fora, ensure that cultural authorities are present and able to participate.
The State of Cultural Property in Africa:
Definitions, Challenges and Opportunities.

Dr Emmanuel Nnakenyi Arinze, National Council for Arts and Culture
Gark-Abuja, Nigeria

Introduction

Africa is one continent in the world that has a blend of unique cultural sites, monuments and historic landscapes that have continued to impress, challenge and intrigue scholars, experts and ordinary folks who come in contact with them. These gifts cannot be said to be an accident of creation for, in our traditional African theology, mother nature cannot err in the process of creation.

In sub-Saharan Africa, there exists a whole range of cultural and historic sites, shrines, ancient monuments, buildings, kingdoms, archaeological sites, cultural landscapes and human settlements which have become places of great monumental value and interest. Such priceless immovable cultural property which constitute the collective immovable heritage of our various communities range from the great mosques of Timbuktu in Mali, the West African kingdoms of Ghana, Songhai and Benin, the world famous ruins of Great Zimbabwe, to the ancient Swahili settlements along the East African coast, the unique Obu Temples of the Ohafia and the Nok civilisation of Nigeria. However these sites and monuments, including the various spectacular landscapes, dotted all over Africa, are today exposed to real danger that put their continued existence and survival at risk.

Definitions

In defining cultural property, we shall be guided by UNESCO’s views and definitions as the organisation stands out in the world as one body that has given persistent and concentrated attention to matters of culture and heritage over the years. The UNESCO 1972 Convention
concerning the protection of the world cultural and natural heritage defined cultural property in terms of monuments, groups of buildings and sites with historical, aesthetic, archaeological, scientific, ethnological or anthropological value. Perhaps in our peculiar situation in Africa, we should include our shrines, groves and tombs that have religious and spiritual significance. This category would include, among many more, the tombs of the Kabakas (The Kasubi Tombs) in Uganda, the tombs of King Long Peter and King Short Peter in Liberia, the Omukwu Temples of the Ohafia of Nigeria, the great shrines in the Palace of the Oba of Benin and the Ogwugwu Isigwu Grove of the Isigwu people of Ukpor in Nigeria. It will be significant if this Workshop can come out with an improved definition of the term ‘cultural property’ that will reflect and indeed pay homage to the uniqueness of the heritage of Africa. This improved definition that will have a pure African flavour in it will capture the various dynamics that form part of the very existence of the heritage and its environment. It will also capture the relationship between the cultural landscapes and the natural environment and how our cultural landscapes are the manifestations of the interaction between humans and their environment.

**Overview**

In presenting an overview of the heritage in Africa, it will be essential to critically examine some fundamental issues:

- the state of the heritage
- the attention and respect given to the heritage
- the management of the heritage.

What one finds generally in Africa is that apart from a few countries, and they are very few indeed, the heritage (cultural property) is generally in a poor state of existence. One finds a situation of near total neglect and so most of the heritage is in a state of ruin and abandonment.
Another fundamental issue is the level of respect and attention given to the heritage in various countries. Again, there is near total blackout among the citizenry when we talk about matters concerning the heritage. One experiences a high level of ignorance that is disturbing among the citizenry and political power brokers, even among policy formulators, as to the very existence of elements that constitute the cultural property of the nation. The level of ignorance is alarming but real.

Thirdly, the management capacity of those charged with the conservation and maintenance of the heritage is low. This can be attributed to a number of factors, like inadequate training, unavailability of experts, lack of resources and sheer low-level interest because of the unattractiveness of the job. It can also be attributed to lack of conscious effort by governments to make heritage an issue of national importance and relevance.

Now, putting these fundamental impediments together paints a picture of the state of the heritage in Africa with specific attention to sub-Saharan Africa. Put simply, the cultural property of Africa calls for urgent intervention to save it from further decay, deterioration and eventual extinction. The cultural property is assaulted from many flanks such as environmental degradation, rapid process of urbanisation, modernisation and development, political miscalculations, acute poverty and an assault on Africa's valued traditional cultural values and ethos. Certainly, in today's Africa, cultural property is at risk.

The cultural map of Africa's past is still incomplete and there are research gaps and vacuums to be filled. There is an urgent need for more research work to be done in the area of the heritage in Africa. Little attention is paid to the destruction of sites in sub-Saharan Africa and many sites that are found by local communities are not recorded. There are scarcely authentic and comprehensive aerial surveys of sites, while the documentation of sites, and creation of inventories are not done professionally in most countries, where they exist.
These issues account for the general poor state of the heritage in sub-Saharan Africa; a situation which is compounded by numerous social, economic and political problems. African politicians can conveniently ignore this heritage, but it will be to the detriment of future generations.

Challenges and Problems

The challenges confronting the heritage in Africa are many and these challenges must be tackled systematically and professionally if the heritage is to survive. In addition to the threat posed by the illicit trade in cultural objects to Africa's ancient culture, the continent risks losing most of its priceless immovable Cultural Heritage, if conservation efforts are not stepped up and destructive agents contained. There is an urgent need to train conservators to work on the cultural property of each country. Such training should be designed to meet the needs of the country and should focus essentially on hands-on approach rather than pure theory without practice.

The heritage is facing serious threats from various man-made and environmental sources; it is threatened by avoidable destruction and deterioration. The incidents of floods in Mozambique recently, and fire in Madagascar where the entire historic palace housing the museum was burnt down, wreak havoc on the heritage in Africa.

Apart from environmental degradation and the natural process of ageing, Africa's cultural property is threatened by the many brutal civil wars and armed conflicts on the continent. The tragic wars in Liberia and Sierra Leone did enormous damage to the heritage. During an evaluation mission of cultural sites, museums and monuments that I carried out for UNESCO in Liberia during the civil war in 1995, I was shocked and horrified at the level of destruction of cultural sites and monuments throughout the country. It was a case of unmitigated destruction of the cultural property of the nation, and looting and vandalism of cultural objects. The same can be said of Sierra Leone where
the heritage was not spared the horrors of the war. The situation in Angola, Mozambique, Rwanda and more recently, the Democratic Republic of the Congo is very disturbing, as all parties to the conflict have not respected the UNESCO Convention on the *Safe-guard and Protection of Historic Cultural Sites and Monuments* in times of armed conflict.

War and civil conflicts today constitute one of the biggest and most dangerous challenges facing the heritage in Africa and it is important that this workshop gives due attention to war with a view to making a statement to our political leaders and our local community leaders.

Another critical challenge that Africa has to grapple with is the lack of qualified heritage conservation personnel. There have been initiatives to train conservators to manage Africa's Heritage by Agencies like UNESCO and ICCROM, yet the problem is still there; there are no adequately qualified conservation personnel to service and meet the challenges confronting the heritage. This is one challenge that this workshop should address. Short-term training in situ is one way of addressing this challenge, and will involve the immediate community where the site or monument is located.

There is need for comprehensive and detailed national inventories of sites and monuments compiled as a matter of strategic priority. Such inventories should include the creation of photo-archives in various countries manned by qualified personnel.

Cultural experts in Africa are becoming increasingly worried that future African generations may not be in the position to appreciate their cultural heritage due to the diminishing value attached to it, coupled with declining cultural awareness on the continent. In most African countries, their priorities are certainly not in the areas of culture and cultural property. Thus, a situation is emerging where the policies and programmes of government help to reduce the importance and relevance of the heritage in the society. The effect of this is that the level of awareness on the heritage drops drastically and the citizenry becomes indifferent to it.
The challenge, therefore, is to preserve the immovable cultural heritage for the benefit of surrounding communities as well as for posterity. Among the many problems confronting the heritage in Africa are:

1. Lack of adequate financial capacity and lack of human resources to protect cultural property. Funds from government are drying up and dwindling by the day as the heritage is not in its priority bracket. This problem has become more acute and managers of the heritage appear helpless as their historic sites and monuments decay and fall into ruins;

2. Information storage, retrieval and accessibility is poor due to lack of modern information equipment and technology;

3. The heritage protection legislation in most countries is very old, unchanged and outdated. Most have not been changed in any meaningful way since their enactment during the colonial era. The situation in most countries is that the laws protecting cultural heritage are scattered in various statutes and need consolidation and strong implementation mechanisms. This has created a situation where most African countries lack the legal structure to protect their heritage;

4. Most immovable cultural property witness encroachment on the sites by local farming communities, while there are numerous un gazetted sites on private land;

5. Vandalism of sites, monuments, groves and shrines by treasure hunters; especially from foreigners who engage in illicit trade and trafficking in objects of cultural relevance;

6. New economic and political forces and opportunities tend to pose a threat to Cultural Property as people's orientation and tastes become foreign to the heritage;

7. Lack of security at the sites and monuments. Generally there is rather loose security around most heritage sites in Africa, so
theft, destruction and desecration become rampant. This security issue is a very serious problem and a dangerous threat to the heritage;

8. Lack of community involvement and participation in the protection of sites and monuments situated in their communities. There is the need to involve the community in all activities affecting the heritage situated in their environment;

9. Lack of publicity and public consciousness about the heritage. It is important that adequate publicity is given to the heritage and all activities around it.

Opportunities

As a means of protecting the cultural and natural heritage, UNESCO adopted the 1972 World Heritage Convention so as to:

- identify, protect, and preserve heritage considered to be of outstanding value to humanity;
- support the conservation efforts of states party to the convention;
- monitor the preservation and protection of sites;
- provide emergency assistance for sites in immediate danger;
- encourage international co-operation, and
- motivate local participation in the preservation of this heritage.

Flowing from UNESCO's position, Africa can develop its own opportunities. Heritage in Africa offers a unique opportunity for community empowerment if the appropriate mechanisms are put in place. It creates opportunities for promoting rural tourism which will be community based and community-centred since tourists will visit the heritage in situ. The heritage will create the opportunity of effective research from primary source; which in turn will generate ideas for the publication of series of educational materials on it.
Community participation in the management and conservation of the cultural property is a critical factor that should be taken very seriously in any work plan that will be developed in heritage management in Africa. The local community knows and understands the cultural sites and monuments that are situated in their environment. The community is also knowledgeable in the area of conservation, using local traditional materials that have helped to sustain such sites and monuments. Therefore it will be to our advantage to harness such knowledge and involve the locals directly in the developing a conservation and preservation strategy. For too long experts have continued to ignore this traditional native intelligence of our local communities in the area of conservation and preservation of the heritage that they have lived with for generations. Let this workshop make a bold statement on this issue for the sake of Africa’s heritage located in rural areas. It is important that any interventions that are made to save heritage at risk promote and celebrate community solidarity and actions for reducing poverty, encouraging empowerment and improving the general well-being of all in the community.

**Conclusion**

The heritage of Africa has continued to survive through the centuries as signposts of our march through time. In spite of various problems associated with our age and time, it is refreshing and encouraging that the World Bank is taking a bold step to make a loud statement that the collective heritage of humanity should be protected, nourished, celebrated and preserved for tomorrow’s generation.
CONCLUDING REMARKS

Premier EM Dipico, Northern Cape, South Africa

We left the conference excited and challenged. It gave us the confidence to make our own arguments for the role of Arts and Culture in addressing poverty and development.

In the context of South Africa, we can add to the international organisations mandated to address cultural development and add to that some of the South African agencies which are critical partners with government in this process, and those are the South African Heritage Resources Agency, the National Arts Council and the National Film and Video Foundation.

In the context of Africa, we can welcome the new partnership for African Development NEPAD and the great potential that lies ahead for us in cutting out a future of prosperity and growth for the continent. Arts and culture must, and will be, on the NEPAD Agenda.

The Minister of Arts Culture, Science and Technology here in South Africa has developed policies and programmes in the area of cultural industries and cultural tourism: policies and programmes that position us as a leader in working towards strategies for culture and sustainable economic development.

Our minister, Dr Ngubane met with Mr James D Wolfensohn shortly after the Florence conference. They agreed that the UNESCO report lacked sufficient depth in its analyses of African and developing countries. A process of engagement was recommended which would lead to a better understanding of how developing countries might meet the challenge by promoting economic development linked to culture and the arts.
This must begin with better information and data of course, what policies, what programmes and resources currently exist on the African continent for sustainable cultural development. What are the partnerships that are already in existence, what partnerships are being forged, and what is the potential for future partnerships? Where is the best practice taking place? How can international organisations such as UNESCO and World Bank best assist in increasing the capacity in this sector.

I trust that these are some of the issues that will be raised in this historic town of Kimberley; I also expect that very specific and concrete recommendations will arise out this meeting and that these recommendations will add value and capacity to the realisation of a new partnership for African development.
Overview of the World Bank Culture Projects in Africa

Dr Ike Achebe, World Bank, Washington, USA

The presentation gave information on the various tools and opportunities that the World Bank provides in the area of cultural assets for sustainable development. As a development institution, the Bank has made poverty reduction its central concern. Lending and non-lending instruments are available.

Non-lending Activities

**Poverty Reduction Strategy Process (PRSP).** An important area of non-lending support is assistance given during a country's poverty reduction strategy formulation and implementation. Each country represented at the Kimberley workshop is undertaking a poverty reduction strategy, either ongoing or nearing completion. Reviews or studies on how cultural assets can contribute to poverty reduction or specific programmes targeted at alleviating poverty which have a cultural assets dimension could be eligible for support. Information about this form of support is available from Ministries of Finance or at the World Bank Resident Missions.

**The Role of the Ministry of Finance.** The Bank's primary counterpart in every country, its main contact, is the Ministry of Finance. It is therefore an important first step for cultural administrators to increase the amount of interaction that they have with either the Ministry of Finance or the Ministry of National Planning and through that contact to increase understanding and agreement that support for culture is crucial to poverty reduction.

**Environmental linkages.** Another potentially important area of cooperation is in partnerships between cultural administrators and
environmental specialists, both from within the environment group of the World Bank and in the relevant ministries. The task for cultural administrators is to make contact and work with the environment departments, with environment groups, and with the World Bank to articulate a coherent policy that links environmental and cultural concerns with social development.

**Institutional Development Facility (IDF).** These grants have been available to increase institutional capacity. The guidelines for the IDF have recently been revised, however, to focus on legal and regulatory issues. The ceiling of the IDF is placed currently at US$500,000.

The Bank is occasionally able to provide forums, such as this gathering in Kimberley, for the exchange of information and knowledge.

**Lending Activities**

Lending has been the principal form of World Bank assistance. Today the preferred approach is to integrate culture in a much broader range of sector activities in education, health, urban rehabilitation etc. Countries can of course borrow for cultural heritage projects although such loans are quite rare. Increasingly a precondition for activities in support of cultural heritage is inclusion of cultural heritage issues in poverty reduction strategy. Governments thus need to consider issues of cultural property in the poverty reduction strategies. The PRSP is reviewed in some countries every three years, in others yearly. The country assistance strategy (CAS), a joint strategy between the World Bank and the country, sets out areas for which lending and non-lending support will be given during a three year period.

The other possibility is for the private sector to borrow from the International Finance Corporation (IFC), which is an arm of the World Bank Group, or from a multi-donor’s small business window that is called the Africa Project Development Facility.
HIV/AIDS Prevention. There are options here to show how culture can enable (or indeed hinder) the World Bank and its partners in providing more successful programmes for the management of HIV/AIDS. There are already several projects concerned with these issues.

Africa Region Social Development and Culture and Poverty Reduction Strategies. In the course of the fiscal year ending in June 2002, the Africa Region of the World Bank will formulate a strategy for the Bank’s work in culture. The Africa Region is also piloting the integration of cultural issues into other sector activities, for example in Senegal and Mali in the field of education and HIV/AIDS.

Community Development. Another important area for lending is community development. The Community Driven Development (CDD) approach emphasises a need for communities to lead the development process themselves by identifying priority projects for support, including community management of cultural assets. The African Region is also planning to pilot feasibility studies on how to ensure financial sustainability for the work of cultural institutions. Among the current ideas are Cultural Funds to ensure sustainability of cultural activities. There are also feasibility studies for the conservation of oral traditions through the recording of material and establishment of archives.

Examples were given of projects including the Chad Education Support Programme; Eritrea Institutional Framework for Cultural Heritage Management; Ethiopia Cultural Heritage Management Project; Ghana Greater Accra Urban Poverty Project and Promotion of Partnerships with Traditional Authorities; Mali Education Sector Expenditure Programme; Senegal Quality Education for All Programme; Tanzania Social Investment Fund; and the Uganda Cultural Heritage Institutional Development Fund.

A great deal more attention therefore needs to be paid to articulating, more strategically, the connection between cultural assets development and poverty reduction.
The Interface between Culture and Development in Africa


The paper discussed the work of IDEP to map out a common agenda for the development of Africa’s cultural property and to enhance its contribution to the continent’s overall development.

Highlighting the importance of culture should not be understood as minimising the role of economic development. The current debate is not on culture versus development. Neither an ‘economistic’ model nor a one-sided accentuation on culture with a total refusal to economic advancement. Culture, understood in an anthropological sense, signifies a totality of ways of life of a people. This totality includes, among others, economy of a society. Cultural development, in its broader sense implies a rounded development of all aspects of a society’s life. The argument is, therefore, for a replacement of a sectoral model by an intersectoral model treating culture as an integrated whole and the basis or foundation for sustainable development in Africa.

Early thinking on development failed to assign to culture a central place either as a goal or as an instrument. Mistaken assumptions regarding tradition and traditional societies also impeded an integrated approach. Societies were seen as static, denying them an inner dynamic, adaptability and variability. A second fallacious assumption concerned the homogeneity of cultures and social structure. Another flawed assumption is the tradition/modernity dichotomy and the denial of the centrality of culture – its functionality and considerable reactive power. Culture cannot be dispensed with to promote growth, for it has critical functions, and development does not offer adequate replacements for them.
Traditions and cultural innovations of our forefathers survive right through history to the present moment because they have definite functions. They contribute to a community's special sense of being, they provide the basis of social integration, and offer guidelines to actions during periods of uncertainty. Development has to draw upon innovations and creativity from diverse sources. This will promote self-reliance and contribute towards avoidance of dependence on external sources.

**Itinerant College for Culture and Development**

UNESCO and IDEP began to create a regional framework for networking and co-operation for promoting the cultural approach to development in Africa. In 1996 the African Itinerant College for Culture and Development was founded with the following objectives:

- Equip planners, project managers and development agents in different fields of development with the skills and techniques needed to adopt the culturally sensitive approach to development as a standard practice in all strategies, policies and projects;
- Provide top-level policy and decision-makers, media practitioners and development extension agents with the awareness and understanding of the culturally sensitive approach to development in Africa;
- Stimulate among specialists and university academics the emergence of general attitudes, behaviours and practices that are more sensitive to, and cognisant of the culturally-sensitive approach to development in Africa;
- Use the media and the college's dissemination service to better inform and educate the target population on culture and development in Africa, based on the knowledge, know-how and insights gained from the results of the training courses and related research;
- Develop, field test, elaborate and disseminate techniques, tools and indicators for incorporating cultural factors in development frameworks and processes;
• Stimulate the establishment of networks for research and co-operation among regional and national research and training institutions, professional associations, individual social scientists and scholars on issues relating to culture and development in Africa;

• Provide technical assistance to African countries and grassroot NGOs in designing development strategies, policies, plans, programmes and projects in a culturally-sensitive approach; and

• Contribute to strengthening national and regional institutions in building endogenous research, training, consultancy and advisory capabilities on a culturally sensitive approach to development in Africa.

The college is actively working with a wide range of stakeholders in the compilation of a compendium of cultural resources in Africa and the drawing up of methodological instruments and cultural indicators for facilitating the promotion of a culturally-sensitised and based African development.

An international conference on the cultural approach to development in Africa will be held from 10 - 14 December 2001, at IDEP premises in Dakar, Senegal.

The speaker called on the World Bank to establish a synergy for their interventions on cultural development and culture and development in Africa.
Mapping Africa's Cultural Heritage: Methods, Technologies, Resources

Dr Patrick Darling, African Legacy, School of Conservation Sciences
Bournemouth University, UK

The paper presents the main sources and methods for mapping: aerial photographs, satellite imagery, mapping, ground surveys, and supplementary sources such as oral history. It discusses needs related to artefacts, cultural landscapes, buildings, and statues. The discussion emphasises comprehensiveness, rapidity and inclusiveness. Examples of field work from Nigeria are cited.

Overview

Recording Africa's rich visible archaeology before it disappeared was a challenge facing African archaeology over the last century. Yet the mapping of Africa's cultural heritage was uncoordinated, uneven, and extraordinarily incomplete. At the regional level, much more attention was paid to Egypt and Ethiopia than to West Africa, whilst southern Sudan and countries in conflict lost out almost altogether. In terms of topics, emphasis on art history and ritual objects outweighed attention to utility items, monuments and cultural landscapes. In terms of monuments, stone features in the highlands were studied more than earth mounds on the agricultural plains, where most Africans live or once lived. Much archaeology and monument work in sub-Saharan Africa derived from external initiatives and agenda, and these often expressed different sets of priorities from those in Africa.

Over the last few decades, unprecedented rates of forest loss, urban encroachment, agricultural development and erosion have caused irreparable damage to Africa's monuments. The main need has been to focus resources cost effectively on a systematic mapping of Africa's visible archaeology before it was lost. Recent descriptions of the state of Africa's cultural properties include the following trends:
• Museums have suffered from neglect, public disinterest and serious internal theft
• In situ cultural artefacts have been looted from the African landscape on a massive scale
• Innumerable monuments have been directly or indirectly damaged or destroyed by urban growth, changing agricultural practices and erosion
• Traditional practices and custodians have been adversely affected by religious change
• Fieldwork surveys have been minimal, highly localised and often unpublished

Some causes for optimism in African archaeology are cited:
• The UK has agreed to ratify UNESCO policies against looting from overseas
• Public discussion and awareness of looting have grown
• International agencies are using Environmental Impact Assessments (EIAs) and there is some uptake of rescue archaeology
• During economic downturns, traditional African farming and medical practices have proved to be still very much alive and are increasingly valued by global research
• Fieldwork is on the up including new discoveries in Nigeria of the world's longest ancient earthworks
• The introduction of 'cultural landscape' categories for UNESCO World Heritage Sites enabled much more of Africa's unique cultural heritage to be recognised world-wide.

Assessing the rates of past, present and future monument destruction, coping with the impacts of religious and cultural change, and enhancing the vital role of fieldwork surveys are discussed. Realistic achievement of these objectives requires a radical revaluation of African archaeology and its monuments; and this entails some rejection of the old emphases on portable cultural artefacts and art objects.
Assessing Rates of Monument Destruction and Principles for Mapping

This discussion provides comparisons with the English Monuments at Risk Survey (MARS), a major precedent for cultural heritage risk assessment. Some of the main terms adapted from the MARS survey are defined. Conditions for the MARS survey differ in many respects from those found in Africa. Those undertaking similar risk assessments in many sub-Saharan African countries face a situation of poor aerial photograph coverage, almost fossilised National Monuments Records, extraordinarily little fieldwork, and an unprecedented scale of ongoing monument destruction.

Assessments of monument survival, percentage area loss, or future risk require at least two points of reference – usually measured base-line data from past records and measured present day observations. In many African countries, especially in West Africa and in countries under prolonged conflict, the pioneering base-line data is inadequate or missing. Examination of many maps in Anglophone and Francophone West Africa reveal similar lacunae of mapped evidence of past civilisations: some African countries' records on their national monuments are not open to public scrutiny. Survey work using aerial photographs, ground surveys, oral data and other records need to be carried out urgently, prior to, or as part of, any valid risk analyses; and resulting publications must aim for the African public.

Some basic principles of implementation are:

- The task must determine the methodology
- Mapping of the visible archaeology and of associated cultural landscapes takes full precedence over any second phase excavation
- Survey work for each country should include a range of experts and stakeholders
- Task definitions, schedules, monitoring and evaluation procedures, employment conditions need to be agreed by all parties before work commences
- Modes of publication must meet a wide range of public interests
Aerial Photographs

Aerial photographs for cultural and/or environmental features are an important source of information. Most of Africa's aerial photographs were taken between about 1940 and 1970 and thus have the potential to provide an invaluable baseline data. However, many of the old photographs are stored in-country as negatives. Established overseas collections of aerial photographs, such as those for most of Anglophone Africa at the UK Ordinance Survey in Southampton, offer a much easier way forward for initial comprehensive examination. Identified features of interest can then be submitted to the country concerned, where follow-up prints, scanned images and ground surveys can be made.

Many old aerial photographs were taken at scales of about 1:40,000, making identification of archaeological features difficult, especially in heavily vegetated areas. By far the most visible ecozone is the Sudan savannah. One value of aerial photograph identification of archaeological features is that it escapes the circularity of so much oral history data, in which only features relating to what is already known tend to be discovered. It is estimated that aerial photograph studies across the West African Sahel and Sudan savannah would result in about 10,000 extra settlement walls being discovered at under $10 a site. No other technique is so cost-effective. The rapid Dambam wall study illustrates the role of aerial photograph examination and subsequent ground survey in making qualitative assessments of monument survival. Risk assessments involves consideration of other environmental and historical hazards.

Satellite Imagery

Archaeologists need high-resolution imagery over very extensive areas at affordable prices. Satellite imagery seems to be more useful for examining environmental change than for discovering new archaeological features. Any mapping of Africa's cultural heritage risk will require monitoring of prevailing ecological backgrounds and land-use changes, and satellite imagery may find its main niche here.
Mapping

Maps express spatial relationships; and the mapping of Africa’s cultural heritage will begin a process of unfolding the relationships of past cultures within themselves, between themselves and with their surrounding landscapes over vast areas. In terms of archaeology, the focus would be on mapping visible monument sites, with some attention on mapping artefact distributions from rapid examination of nearby surface material. The ethnographic emphasis would be on mapping associated contemporary cultural, sacred and ideological landscapes.

Whilst the oldest maps of Africa are invaluable sources of data, they are rarely accurate enough to be used as base maps. More recent 1:50,000 and 1:100,000 scale maps in Africa provide more accurate topography, drainage, roads, tracks and settlement sites, which means they can be used as base maps; but settlement names are often wrong and need reviewing, because the etymology of place names often helps in understanding past history.

Ground Surveys

In Africa, past cultural survey outputs are not easily accessible. Collation of existing information may be impractical and expensive. The interaction between aerial survey data and ground surveys is full of challenges. Data registration can be complicated. One way to reduce error is for the potential new sites to be located and numbered clearly on the maps, on which good photocopies of the numbered images are attached with a clear indication of their scale and orientation. Recent use of EDM (Electronic Distance Measurement) has reduced the number of surveyors; it has increased the speed of work; and it has improved accuracy to well beyond what is normally required for vaguely bounded surface features. The advent of handheld GPS (Global Positioning System) at a reasonable cost is probably the most useful new tool for pioneering survey work.
The tasks are:

- mapping of monuments known from past records and discovered from aerial photographs
- mapping of any associated surface artefact distribution and, perhaps, some sondages
- mapping of associated contemporary cultural, sacred and ideological landscapes
- training of archaeological and ethnographical personnel in rapid survey techniques.

The mapping of monuments involves: classifying their typology; measuring their orientation, length and width (Current Area); noting their vertical extent and condition; recording associated features; and assessing their Projected Archaeological Extent (PAE). Small area monuments (stone monoliths, tumuli, historic buildings, bridges, statues and excavation sites) may need to be measured with greater precision than more extensive monuments. EDM is the preferred technique for intricate plotting of complex features. A mini-max solution, minimising survey error but maximising survey speed, is to establish post hoc EDM key reference points along routes which intersect transects derived from more rapid, pioneering survey techniques.

Rapid Survey Technology (RST) involves orienteering compasses and pacing, spirit-levels and metre-rules, and is supplemented today by GPS and EDM. On a continental scale, approximate recording of most of Africa's visible features is preferable to excessively accurate recording of a very few monuments and total neglect of the rest. The result of such sampling in West Africa is now clear: the significance of the distribution patterns and typology of thousands of unmapped town walls, tumuli, and a 14,000 km cluster of unmapped earthworks has all but been ignored. The minimal size and ease of operation of RST permits greater freedom to survey. RST can be adapted to survey multiple features, such as iron-smelting furnaces or shaft-mines.
Ground surveys of monuments provide a measure of their present extent; and the best preserved sections provide baseline data against which past degradation can be assessed. To assist estimates of linear monument loss, those undertaking ground surveys will measure the destroyed sections and ask local informants to date destruction events of the last few decades. Other elements of risk assessment, such as past and projected changes in land use, will be covered by the closely associated Cultural Landscape Surveys.

Artefacts
The high incidences of sherds in the African landscape means that they are vital to archaeology so rapid, reliable ways of using sherds to help contextualise monuments in their archaeological context need to be devised. A rapid, task-based approach is advocated for pottery surveys. The tasks are:

- high resolution mapping of basic sherd variable (forms, decorations, fabrics) distributions
- formulation of basic sherd variable chronologies, identifying key indicator variables
- identification of form function wherever possible (often ethnographic data)
- discovery of anomalies and sites worthy of further investigation.

Cultural Landscape Surveys
Ethnographers generally outnumber archaeologists in Africa. In the past, much ethnographic concern was with rituals, beliefs and artistic expression. Cultural Landscape Surveys expand the focus of study to examine the linkages between society and natural landscapes. To record this multiplicity of landscape a variety of Rapid Rural Appraisal (RRA) approaches can be adapted. For example, one archaeologist/surveyor
would map an old wall, whilst ethnographers/historians/geographers would map the landscape within and for some distance outside it. Survey techniques, amenable to on-site adaptation, are as follows:

- rapid literature review
- meetings with settlement chiefs, elders and official custodians of history
- in settlement meetings with main groups not previously represented
- in situ follow-up to specific features noted by initial informants
- follow-up work on in situ perceptions of the monument(s) and associated shrines etc
- orienteering compass surveys along the network of footpaths and farm-paths, noting land-use, rural industry and shrines as well as brief interviews with those met en route
- follow-up to the footpath surveys
- participatory surveys on the main local activity(ies)
- alternative perceptions obtained from adjacent settlements wherever possible
- visits to acknowledged experts on the area.

Interviews will be structured open-ended questioning. In all cases, questions would aim ultimately to relate topics to the landscape. They would also cover: the orthodox oral history, resource exploitation in the surrounding landscape; and cosmological perceptions. Cultural landscape surveys should occur simultaneously with associated monument surveys, so that interaction between the groups is maximised and leads can be followed up.
Artefacts at Risk

Ethics and issues of political will affect the mapping of vulnerable cultural artefacts more than technical difficulties, especially if looting occurs. Looting of artefacts continues to impoverish Africa’s heritage.

Supplementary Sources

Old maps, book and archives can provide some hard data and increase the authenticity and significance of the heritage sites, for example the 1300 AD Udo town wall – one of the large monuments submitted by Nigeria for nomination as an UNESCO World Heritage Site.

Buildings. Africa’s past traditional structures have attracted conservation concern. Property development is usually the main risk. The commendable work carried out by NGOs, such as Legacy in Lagos, has resulted in the involvement of ordinary Lagosians in promoting and protecting their architectural heritage. It is worthy of emulation by government institutions for culture.

Quantifying Risk

The mapped data from remote sensing, ground surveys, pottery sherds and cultural landscape surveys can be used to identify, estimate, evaluate and reduce the risks of damage and destruction to Africa’s visible monuments and its rich cultural landscapes and heritage. The resulting GIS or other forms of database can be used for research, education, public awareness or tourism purposes.

Risk can be defined as the probability of occurrence of a particular hazard in relation to the impact or severity of that hazard. All monuments, especially Africa’s most extensive ancient earthworks, are liable to suffer from varying combinations of hazards. It is this mix of hazards and the probability of each of their occurrences that needs to be assessed. The identification of risk arises from the various studies and surveys
undertaken and relates to foreseeable changes or stasis in land-use and to the composition and state of the monument itself. Past destruction of monuments helps to identify the past natural and artificial hazards involved, providing direct evidence of impact. Event-based destruction, e.g., road building, is less likely to re-occur than process-based destruction, e.g., collecting roadside earthwork sub-soils for building. Estimations of risk impact involve observations, experience and intuition developed during surveys, as well as modelling, experimentation and case-study monitoring. The concept of vulnerability is useful, as it is also a criterion for deciding whether nationally important monuments should be scheduled. The MARS project standardised area as the common quantitative unit: this linked present Current Area with past Projected Archaeological Extent to calculate today's Percentage Area Loss (PAL). Implicit in all impact assessment is the perceived significance and state of the monument or landscape.

Effective risk reduction or risk control of those features evaluated as being most at risk is one important outcome. The strategies employed will include standard setting; legal regulations and enforcement; and mitigation of the most serious risks. The perceived significance of the features may play as large or larger a role than their risk assessment in selecting which features receive most attention.

Inclusiveness

Mapping will be improved with wider involvement, particularly of the public. In rural areas, this means valuing interaction with local guides and informants; it is often their knowledge and experience of the surrounding landscape that is mapped. They are the true custodians of Africa's ancient monuments and landscapes; the survey is aiming to help them. In urban areas, inclusiveness involves both raising public awareness through publications and educational activities and involving the urban public in the conservation of their threatened architecture.
Environmental Assessments and the World Bank's Evolving Policy Framework on Cultural Property Safeguards

Ian Campbell, World Bank. Washington, DC, USA

The paper explains the recent revisions to the Bank's safeguard policy on cultural property and asks for criticisms, comments and ideas. The policy intends to ensure that cultural heritage is not damaged accidentally when World Bank financed projects are implemented. Consultation with concerned parties including governments, NGOs and other institutions in countries who borrow money from the Bank for projects have been conducted in twelve major borrower countries including the Yemen, Ethiopia, Ghana, India, Mexico, Brazil, and Cambodia.

Coverage of the Policy

World Bank policy safeguards physical and cultural resources. The terminology reflects the understanding that cultural heritage is an asset like natural resources or human resources. It refers to physical heritage, in contrast to intangible cultural heritage. The Bank has other social policies and social impact assessments, and policies on indigenous peoples, which are designed to cover the intangible. The policy is based on the UNESCO definition but it's a little bit wider as it covers features that are natural as well as manmade. It covers aesthetic values, for example, and religious values, scientific values. The culture to which the resource relates may be living as well as dead; ancient archaeology as well as living cultures. It includes phenomenon which are purely natural but which have cultural significance such as sacred groves in Ghana. Some of the most important cultural resources are purely natural and therefore would not be recognised by an outsider as anything identifiable as cultural heritage, such as holy waters. Monuments are covered as well a sites that are both manmade and natural, which are perhaps in Africa the most common of all.
These resources are important from a purely cultural viewpoint, but this is just a reminder that the bank is also very much aware of their importance as assets. They are not just for scholars and for the Western archaeologists and people like myself, they are real assets to the country, and in many cases may be some of the most important assets. I've just come from Mexico where the Ministry of Culture alone has 400 full-time archaeologists because their cultural heritage is basically almost their most important economic asset. The World Bank is aware of the importance for these for socio-economic development, as well as scientific historical information. Social cohesion and social identity is wrapped up with the whole question of cultural heritage which helps to make projects more successful of course.

Negative Impacts

If projects that the bank finances do have negative impacts, they can have social, religious and political consequences. Damaging cultural heritage isn't just a matter of upsetting academics; people get killed, people hold violent demonstrations, the whole matter can get very political. And from a purely practical viewpoint when we accidentally overlook cultural heritage it sometimes gets discovered at a very awkward moment, during project implementation and becomes a much more serious issue than if we had spotted it earlier on.

Doing harm to cultural heritage not only is negative in itself, it can also mean a lost opportunity. Sometimes, archaeological artefacts found during the planning stages become an asset to the local community because the local community sets up a small museum. So destroying cultural heritage can have an opportunity cost.

Bank Response

Since 1986 the Bank has had a policy on the books that says that the bank basically will not finance projects which would damage cultural heritage. This was eventually written into the Bank's environmental assessment policy. By 1990 environmental impact assessment covering all types of project impact had become mandatory for all major World Bank funded projects, and indeed had become mandatory in most countries.
In 1994 a publication of the bank instructed its staff and partners to integrate cultural heritage issues into environmental impact assessment. By the year 2000, most international and national guidelines on environmental impact assessment require coverage of cultural heritage issues. Many heritage experts have not been aware that the Environmental Ministries or authorities were covering cultural heritage in the environmental impact assessment. So an environmental ministry or an authority which is not mandated to cover cultural heritage would have been in charge of environmental impact assessment, which is supposed to cover cultural heritage. Without a close working relationships between the environmental authority and the cultural heritage authority, this area of work sometimes is not done, or is not checked very well.

What has been the outcome of this tendency to deal with cultural heritage within an environmental impact assessment? Basically it has not gone very well. In the World Bank environmental impact assessments the sections dealing with cultural heritage are among the poorest. Either the people doing the environmental impact assessment have forgotten about cultural heritage completely, or if they did think of it, they just assumed that there was nothing there because there was nothing obvious so they claimed there are no cultural heritage issues here. But when we start implementing the project these issues come to haunt us.

Why has the track record covering the safeguarding of cultural heritage not being terribly good? Many people have not been aware that they were supposed to be covering this. Terms of reference did not specify that this sort of work should be done; cultural heritage experts were not involved upfront to remind the environmental impact assessment team that they're supposed to be doing this. Often no-one there in the room is from the Ministry of Culture. Awareness is poor and the Bank has not been very good at issuing practical guidelines for how to do this work.

Access to information is an obstacle. While the national atlas covers agro-climatic zones, and endemic species and rivers and everything else you can think of, it probably doesn't cover the mapping of cultural heritage.
very well. There is not much in the way of guidelines. In-country data is usually a limited list of monuments produced some years ago. And sometimes the environmental impact assessment team does not actually know who to hire to do this sort of work. If you’re going to build a power station or highway in a certain part of your country, does the environmental assessment team know what the issue is likely to be in cultural heritage, do you need an archaeologist, do you need a cultural anthropologist, do you need a generalist? They often frankly don’t know. So they end up employing no-one and hoping that nobody will notice.

There is a shortage of people to deal with cultural heritage issues in the wider sense, from archaeology to community development, and who would know how to advise the investigation team.

The methodologies themselves are not very well developed or suited to development projects. Classical archaeology methods are designed with an expectation of many years of academic research on site. This is not very realistic for a twelve months or six months study. Techniques on how to assess impact on cultural heritage are also lacking.

These are some of the reasons for poor performance. What does our policy aim to do about this? The basic objective of the policy is that the World Bank will assist countries, the governments of those countries who are borrowing money, to mitigate impacts on cultural heritage. In regard to financing projects that affect cultural heritage, there is a slight change of philosophy. The Bank is not here to stop projects or to lay down the law; it is here to find solutions. So the policy aims to identify, mitigate, and manage these impacts to improve the quality of the management of cultural heritage when those projects are implemented.

**Key Procedures Presented in the Policy**

If a project needs any sort of environmental impact assessment (EIA) because it will disturb the environment, then you must include consideration of cultural heritage. The first rule is that the policy must be applied to every project where there's an environmental assessment (EA). There are no exemptions.
Cultural heritage impacts are to be addressed within the integrated environmental impact assessment. In stand-alone cultural heritage impact reports, it may be more difficult to take note of all the other social and bio-physical impacts and achieve a comprehensive study. Wherever possible integrated environmental impact assessment is preferable.

In the early stages of environmental impact assessment, which are screening and scoping and collecting data for the base line, people must go out on site, make some sort of investigation, talk to the community, and look at aerial photos or other documentation. They cannot assume that because there is no monument registered that there are no cultural heritage issues.

When the EA is finished and an environmental management plan is prepared, this plan must include all the provisions required to manage potential cultural heritage impacts. Chance find procedures must be followed which generally means that every contractor who signs a contract to do civil works will have clauses in his contract specifying that if artefacts are discovered accidentally during the course of the excavations, procedures with the archaeology department will be followed.

**Stages**

When a project is first suggested a screening process takes place to decide whether or not this project needs an environmental impact assessment, and if so why? Cultural heritage issues must be included in the first stage; it’s not only a bio-physical environment which can make a project require an EIA.

During the scoping stage, main impacts are identified and the composition of the EIA team is decided. The terms of reference are designed. In the scoping stage possible cultural heritage impacts must be identified so that the right cultural heritage people are included in the team, and not as an afterthought. Going out into the field to identify the situation, the team must include full coverage of cultural heritage as determined in the scoping stage. Typically this was done later in the process.
Although the Bank has a policy on full disclosure, in the case of cultural heritage the right is reserved by agreement between the parties to exclude from the environmental assessment report any detailed information which might reveal the presence of perhaps movable artefacts which might therefore be stolen, or may disappear, as a result of distributing the information before the Ministry has had a chance to make it secure.

Three determining factors can be distinguished:

1. The Bank depends on the existing instrument of environmental impact assessment mandated by national laws.

2. Cultural heritage is now included in our screening criteria where projects are classified for environmental assessment.

3. Field inspections at the early stages are requested.

The policy provides for some capacity building assistance through the authorities to implement the policy. In one country where it was necessary to have close collaboration between the Ministry dealing with archaeology and the contractor, an archaeologist was on site when the earthworks are carrying on. Some funds were made available to give a boost to the capacity of the Ministry of Culture so that it would have transport and archaeologists available to have a rapid response capacity for chance finds.

The policy is very concerned about the lack of inventories. Project teams should not rely on the paper work nor only to do a desk job. The inventories are very useful but they may not be complete.

The draft policy is soon to be presented to the board of the World Bank. The policy will apply to virtually all World Bank projects that have any disturbance of any type to the environment which are negotiated after approval date.
The Relationship between Conservation and Commercialisation of Cultural Property: Cultural Industries in South Africa

Steven Sack, Department of Arts, Culture, Science and Technology. Pretoria, South Africa

The presentation discusses the cultural industry's growth strategy for the national Department of Arts, Culture, Science and Technology. It is work that commenced about four years ago in a unit within the department created out of the new democracy. The initial budget of R3-million per annum to start rolling out some pilot projects and, through a process of mainstreaming the arts, has grown to about R300-million available to the sector for skills training, for poverty alleviation projects, and for cultural industry's development for the next three years. Previously arts and culture, heritage, languages, archives, portfolio was managed as a post office, an organisation that transferred money. Speaking a language and developing strategies that can be owned by our partners in government is based on moving away from art as a good in itself kind of argument towards arguments to do with sustainability, job creation, economic growth and development.

New Resources

The reason why we've managed to open doors to these new resources are two-fold: a high regard within our Cabinet and from our President himself towards the importance of the arts, and a recognition of the value of the arts; and second, a strategy of mainstreaming the arts and speaking the language of finance and trade and industry, establishing linkages to tourism etc. We managed to leverage budgets off other government departments.

The increase of resources is on other departments budgets: Department of Labour, that manage the skills development fund; National Treasury, that manage the poverty fund; and
various other government departments, such as Social Welfare, Agriculture, Public Works, who have all absorbed some elements of our mandate, and are spending money off their budgets to support our initiatives. We work in terms of our constitution, in close partnership with the national government, and the nine provincial governments. When we roll out our programmes we do that in close collaboration with provincial government and local authority.

Replacing the word 'cultural' with 'heritage' and talking about heritage industry, and replacing the words 'the creative arts' with 'the heritage arts' sheds light on the sector. Leisure time, disposable income, added value, indigenous knowledge, cultural property, are common to both cultural industries and the creative. The differences are that cultural industries are for-profit arts, and address mass culture, they are comprised of copyright industries in which royalties are a key manner in which income is generated, they are concerned with culture and trade, and the mechanism for financing them is within a kind of a loan and investment finance system.

Creative arts are not-for-profit arts and the arts business. Rather than culture and trade, the critical issues there are about culture and human rights. And rather than loan and investment finance, it's generally sponsorship, state grants, corporate funding and foundations that sustain it. So, that is the portfolio to manage.

Leisure time and disposable income are critical issues. One of the biggest problems we have in this country is high levels of unemployment: people with an enormous amount of leisure time, but no disposable income. We also have large numbers of people who might be in jobs, but the nature of the jobs they are in are such that they cannot really afford to go and buy the leisure time. So they depend on being able to access cultural facilities, sport activities, recreational activities, at an absolute minimal cost. The question of disposable income is absolutely critical to the way in which we conceptualise the management of our arts and cultural facilities, and our heritage facilities in developing countries, and the ongoing subsidies and supports that have to be made available to sustain this infrastructure to make it viable.
Indigenous Knowledge and Cultural Property

Cultural property is more than the built environment, it's more than material objects, it's about intangible assets such as memory, skills, local knowledge. Intellectual property is absolutely fundamental and is linked to indigenous knowledge. The issue of geographical indications is a very interesting point that has just come up through the new round of negotiations through the World Trade Organisation. Place names, and how place names are associated with distinctive products that come out of distinctive locations. Is the ownership of that intellectual property secured within your national boundaries?

Commercialisation of these assets linked to tourism, exports and local markets is what we're concerned with: an indigenous knowledge system and a design knowledge system. Design to feed the poor is absolutely core to the work that we do. We go into communities who are to all intents and purposes poor communities but we say to these communities, what assets do you have? What skills, what local knowledge, what memory do you have? And that constitutes indigenous knowledge, and local knowledge. And how can we use that knowledge to produce product for a contemporary market, often for an urban market, sometimes for local needs, but generally for a tourism linked or an export linked market. With the craft sector the critical issue is design. How do you take a product that was being used often for hundreds of years in a particular context and design it anew for a new context, a new economic environment, an environment in which you can add value to an existing product. That interchange between IKS, (indigenous knowledge system) and a design knowledge system, that interface, and that interplay that enables people to reinterpret, recreate and redefine the local knowledge and the traditional knowledge that they have, and bring it into a new context.

The sectors dealt with in our strategy were craft, film and television, music and publishing. New areas that evolved through this work are design, e-commerce, copyright industries, cultural tourism, skills development, poverty alleviation, urban renewal and rural development. Some of these are areas that are national priorities, others are issues that have arisen out of those four core areas.
Cultural tourism. The work around cultural tourism involves a critical alignment between our department and the national Department of Environmental Affairs and Tourism. It entails making sure that we know what their development plans and strategies are and new tourism nodes, and we come in with our training linked to their strategy. That would apply to cultural villages, to heritage facilities, to museums, to crafts development, to performance, oral traditions, poetry, etc. All of these things we would build into a cultural tourism strategy.

Within the skills development area, South Africa imposes a 1% levy on all companies with a wage bill in excess of R250 000 per annum. That 1% levy goes into a national skills fund. A quarter percent of that 1% goes into a national strategic skills fund. We have managed to get cultural industries, and with it the heritage component, into the national economic plan of the country. The Cabinet approved national economic plan has cultural industries as one of the areas in the national economic plan. Because it's in the national economic plan the Department of Labour has money to spend on our sector. We developed a skill development plan with R18-million over the next three years for skills development linked to events management, music industry, film industry and the craft industry. Over the coming months we will begin work with our heritage sector to bring the heritage sector in line with this.

Transformation Agenda

Our heritage sector tends to be a little bit behind because it carries so much baggage from the past and was aimed at white communities. The transformation agenda within that sector is enormous. We will work together with them to access money for skills development.

Within the poverty alleviation programme again, we put forward a number of proposals for addressing poverty through arts and culture, and with the support of the President, we got R95-million over a three year period to roll out largely craft development and tourism linked programmes within the poverty programme. The real difficulty with
the poverty programme is that you have to show your ability to create jobs. One needs to be cautious in terms of the heritage sector about sustainable job creation.

The value chain is quite an interesting and useful exercise for the heritage sector to engage in. For the film industry, looking at the value chain in terms of beginnings, productions, circulation, delivery and audience feedback, we asked what is our responsibility? What is it that Arts and Culture needs to be doing as opposed to Trade and Industry, as opposed to Public Works or Social Welfare, or Environmental Affairs and Tourism, or independent agencies, or the corporate sector? In Arts and Culture our critical role is in the area of beginnings and production.

Any kind of production goes through a conceptual stage, into a production planning stage, into production, into a final product. And that really constitutes the major area of work of our department: the distribution, the circulation, all of those things are not seen as the responsibility of our department. We are concerned the beginning stages of creativity and design.

The heritage sector often has, it has final products that are often remains from a previous culture. Dealing with an historic building, or an archaeological site, somebody a hundred years ago, or two hundred years ago, had a concept, went through a production planning process, went through a building process, and you ended up with a final product, such as a building, or a monument, or what remains within an archaeological site. These things are often the final products of earlier processes. Somehow you guys have to go through some kind of reverse engineering, to go from the final product, and put these into some kind of new value chain system.

Why invest in culture? Tourism that celebrates South Africa was a big project that we worked on. South Africa was a big marketing and branding campaign undertaken by the High Commissioner in London in which Arts and Culture was absolutely central to the imaging and branding of South Africa. The International Marketing Council and
Branding South Africa are two initiatives that are taking place under the direction of Government Communications and the President's Office. At the core of that imaging are issues to do with culture, the arts, heritage and tradition. So we are absolutely centrally located within the process of imaging and branding South Africa.

The cultural tourism strategy involves linkage to the Department of Environmental Affairs and Tourism, the International Marketing Council, South African Tourism, who promote tourism abroad, the CSIR, which is our Council for Scientific and Industrial Research, the Mappp-seta, that's Media, Advertising, Print, Packaging, Publishing, Sector Education Training Authority, so that's the mechanism by which we will fund skills development, and through export and investment via Trade and Investment South Africa. This points to the inter-dependence, the integration that has to be achieved in order to get this going. We have to be able to work effectively with a whole range of stakeholders and other players, get them to do the work on behalf of us, get them to own our mandate as well.

There is receptivity within government to issues related to arts and culture. Our experience is that if you make those arguments, and if you engage in that debate systematically, that there are resources available.

The challenge that lies ahead for us as partners, as we move into the new African Union, and as we work into the NEPAD process, is to deepen this strategic work across Africa so that we can become globally competitive. We can't develop our crafts industry in South Africa as a stand-alone industry; we have to develop it as a SADC-wide regional strategy in order to compete. The same applies to our strategy around heritage, the way in which we build capacity around our heritage resources needs to be done within regions. Quite clearly South Africa needs to have linkages to Zimbabwe, Namibia, and Botswana.
Conserving Africa's Oral Traditions: Protecting Intellectual Property

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The paper discusses the importance of oral traditions and indigenous ways to protect intellectual property. The foresight of the scholar and associated institutions of learning and documentation can help preserve endangered and extinct traditions.

Conservation is partly a resistance strategy adopted in most situations where dominant and subjugated knowledges have been juxtaposed. For oral traditions, the need for conservation is particularly crucial for Africa, because we are basically an oral, or predominantly illiterate, society.

The term oral traditions appears to be enmeshed with overlapping terms like folklore, and intellectual property. Folklore is a broader term, referring to the totality of a people's intellectual and spiritual traditions – customs, belief, material culture, dramatic art, festivals, stories, proverbs, riddles – passed on by word of mouth or example or imitation. Folklore has several segments, and one of these is verbal or oral art, sometimes referred to as intangible cultural heritage, or verbal folklore, and sometimes oral traditions.

The conservation of oral traditions, unlike material culture, may be very easily glossed over, due to the very character of oral traditions as being evanescent. Unlike the tangible aspect of culture, it has no permanence.

The expression, oral tradition, applies to a process and to its products. The products are oral messages that are at least a generation old. The process is the transmission of such messages by word of mouth over time, until the disappearance of the message. They represent a stage in the elaboration of consciousness and are among the main wellsprings of culture. These may be reminiscences, commentaries, or verbal art such as poetry, song, sayings, proverbs, and tales.
In predominantly oral societies the preservation of oral traditions can only be through human or supernatural agency, the power of human memory, as well as the continued relevance of that tradition. The latter implies that, oral tradition is naturally preserved within the social contexts that necessitate their continued performance. Most of Africa's oral traditions do not exist in isolation, and neither can they be transmitted outside a defined social context.

Depending on the length of a verbal tradition, or its extent of specialisation, it may either be accessible to general practitioners of art within the community, or its performance may be restricted to specialists, who often rely on various formulae to recall long oral verses. In certain communities, they rely on remembrancers, or special custodians with rare capacities for memorisation.

In spite of its evanescence, the word if cleverly crafted in poetic capsule, becomes a source of preservation in itself. Proverbs, and epigrams have been preserved out of ruins of ancient civilisation.

Oral tradition is group oriented and bears the character of the group from which it emanates. Since it is community based, the authorship of oral traditions can normally not be ascribed to any identified or identifiable individual or groups of individuals. The idea expressed often represents centuries of folk experience.

**Visual/Verbal Nexus**

Several material forms have associated verbal forms, to the extent that visual artefacts have historical echoes, and often trigger associated verbal accounts, myths, narratives, or poetic forms. In this case, the tangible becomes a token representation of an oral tradition, or a mnemonic. Perhaps the best expression of the visual-verbal nexus is in Ashanti-Akan proverb traditions where proverbs have visual counterparts in gold weights, umbrella tops, and most importantly, orators' staffs.
Musical Surrogates. The African talking drum, used in western, and central parts of Africa, is a significant visual embodiment of oral tradition. It is not only a musical instrument, but is also the embodiment of oral traditions. The drum often speaks an esoteric language, the earliest and most archaic version of the language. Its vocabulary is replete with stock words and forms of expression that are no longer in oral circulation. That is partly why drum literacy, the ability to understand drum messages, is limited to the older generation. The drummer is not just an educator and poet; he is also a historian-custodian of linguistic history. The drum a repository, an archive of oral traditions. The preservation of memory in drum is also made possible by the society’s restriction of drum speakers, to a few specialists.

Among indigenous modes of preserving oral traditions and societies’ intellectual property in visual form, song minstrels in Sierra Leone, Senegal, Cameroon, and the Gold Coast are an indigenous art of preserving both oral tradition and its creators. They are a mobile museum of oral traditions.

Mobile Museums. Itinerant proverb custodians in Ashanti, Bono and eastern parts of Ghana, move from ward to ward, with a string of objects, each representing a proverb composed and acknowledged to have been composed by an individual. The visual icons representing the proverbs may be a mango seed, watch strap, bone, spoon, or knife. These are mnemonic devices, that recall relevant proverbs, some of which may still be in oral circulation, others dying, or no longer in use. The proverb string is virtually a museum of proverbs, old and new, archaic and recent. They remind the society of artists dead and gone, whose intellectual property still guides the society.

Social Transformation

Oral traditions are endangered when ethnic groups diminish in membership, when key practitioners and performers die without passing down the tradition; and when the social context that naturally triggers a performance is dislocated by time and circumstance. The growing
urbanisation of rural areas is accountable for several endangered oral traditions. Dying oral traditions include the Nyanja epic performed in Tanzania; the Klama song tradition of the Krobos of Ghana; Ashanti nubility songs; Akan hunters song. Many more are dying because their associated customs and practices have been pronounced obsolete.

Of the endangered oral traditions in Africa, perhaps the most fundamental is language, insofar as language is the vehicle on which oral traditions travel. The loss of an oral tradition naturally means the loss of a specialised register, or mode of speaking; the loss of specialised vocabulary, and the loss of unique grammatical structures. Outside endangered style and vocabulary, whole languages themselves can be endangered. When this is lost, the culture has lost its main vehicle of transmission, and also a good deal of its cultural identity, insofar as people identify their culture with language. Out of the world's languages estimated at 6,800, of which 35% are in Africa, it is believed 50% are endangered; and many fear that 90% will disappear by the end of this century. In a recent list of endangered languages of the world African languages listed were close to eighty.

One way of preserving endangered languages has been to speak them to children. For when a language is only used by older people, it is bound to disappear. So it is with oral traditions, that stand the risk of disappearing, and with it the soul of the people.

Institutions

In Africa, attempts to rescue endangered languages and oral traditions are not rare. The Ghana Institute of Linguistics is undertaking the study of minority languages in northern Ghana. Proverbs of endangered languages are also being collected. A 1997 meeting of proverb scholars in Pretoria, decided to set up regional centres for proverb studies in Kenya, Ghana, and Cote D'Ivoire. The mission was to intensify the collection of proverbs from minority ethnic groups, particularly, endangered proverbs to ensure that future generations get acquainted with a residue of their ancient philosophy.
Similar ventures in recording and studying endangered oral traditions can be undertaken in the several institutes and departments in African universities, studying oral traditions and folklore. These include departments of linguistics, African Languages and Literature, and departments of English and folklore. Professional associations could also preserve prevailing documentation and add new collections of oral traditions. They would be tasked to collect, study and undertake audio and video recordings of endangered oral traditions, including recordings on CD. Current practitioners of endangered traditions could be identified, and recordings made in possibly natural context situations. Studies of biographies of specialists in specific traditions could also be undertaken before it is too late.

Due to the foresight of certain scholars it has been possible to see and hear extinct languages spoken. Two South African languages that existed in the 1930s, but are no longer spoken were recorded; and are now part of a collection of recordings of extinct languages on a CD.

Radio

Community radio, now a pervasive phenomenon in parts of Africa, has also helped to revive endangered and minority languages.

Indigenous Intellectuals

Indigenous intellectuals, guardians of indigenous knowledge, are often not acknowledged for their intellectual property.

Oral tradition is dynamic. Cultural forms under the threat of extinction may adapt and take on new forms and meaning in keeping with its new social ecology. In some cases, new technology itself, otherwise considered a potential menace to cultural traditions have been catalysts for cultural revival. State intervention in the form of legislative instruments, constitutional provisions, or the assertion of a universally binding ‘Bill of Rights’ are important ways to safeguard an endangered tradition.
## PARTICIPANTS

Kimberley, South Africa – November 27-29, 2001

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