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► **To cite this version:**

Christian Barillet, Thierry Joffroy, Isabelle Longuet (Dir.). Cultural heritage and local development: A guide for African Local Governments. CRATerre, pp.112, 2006. hal-00973780

HAL Id: hal-00973780

<https://hal.science/hal-00973780>

Submitted on 30 Apr 2014

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A guide for
African Local Governments

Cultural heritage & local development



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African Local Governments

Cultural Heritage & local development

Published by
CRATerre-ENSAG / Convention France-UNESCO

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PRINTING

Imprimerie BASTIANELLI, Grenoble, France

Isbn 2-906901-46-6

Dépôt légal: septembre 2006

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This guide was prepared for PDM, UNESCO and the french Senate with funding provided by the French Government: Ministère de la culture et de la communication ; des affaires étrangères ; du transport, de l'équipement, du tourisme et de la mer, within the France-UNESCO cooperation agreement.



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Acknowledgements

We express our deepest thanks to Minja YANG and Simon Compaoré, who initiated this project with Jean Pierre Elong Mbassi and Yves Dauge. We also thank Emmanuelle Robert, Jehanne Phares and Sara Dauge for their valuable inputs in the initial phases of this project, as well as Carole Alexandre, Elisabeth Henry et William Norris, for their advises.

FOREWORDS

Nouréini TIDJANI-SERPOS
 UNESCO Assistant Director-General
 for Africa

I AM PARTICULARLY PLEASED to present this guide for the valorisation of the cultural and heritage resources directed to the African local authorities. African territories, urban or rural, form the true essence of the African cultural identity. They illustrate the social, spiritual, cultural, and economical exchanges that have taken place with the passing time, and that have given birth to cultural elements that are unique in the world. These elements, tangible and intangible, contribute every day to the quality of life of the African communities. Enhancing these cultural and heritage values within the municipalities, which are clearly defined territories, would reinforce their cultural dimension, and would undoubtedly upgrade the living conditions of the African populations.

Nevertheless, these cultural and heritage resources are facing today major challenges linked to human development. Despite undeniable qualities, in reality little interest is given to these resources. Furthermore they are underutilised in the fight against poverty, which remains the main concern for African countries.

That is why this guide presents examples of identification, of safeguarding and valorisation of cultural and heritage resources that have been implemented in the face of this alarming situation. It is a tool for the mayors and other officials of the local communities in Africa who intend to implement similar actions.

It has been designed as a tool to help all the actors understand the importance of conservation and valorisation of African heritage, through adopting a common vision of the cultural aspects of development. I believe that the guide plays an educative role, the goal of capacity-building being essential for local African authorities and the communities which support them.

Finally, I hope that this publication might give to every reader the motivation to discover or rediscover African towns and territories and a desire to contribute towards their safeguarding, in the context of sustainable development of African local communities.

Jean FAURE
 Senator
 Delegated President

Delegation of the Office of the Senate to the decentralised Co-operation

DURING THE SUMMIT AFRICITÉS 3, organised in December 2003 at Yaoundé, a special session "African towns and heritage" was devoted to the economical, social and cultural impact of the heritage valorisation on local development, but also to the evaluation of the needs for the African towns, and to the identification of the good practices of co-operation in this field.

The Delegation of the Office of the Senate to the decentralised Co-operation, one main mission of which is to encourage and federate all actions converging towards the strengthening of the links and exchanges of experience between the French and foreign territorial communities, had charged our colleague, the Senator Yves Dauge, to represent it at this summit.

Thus, following on from this meeting, an exciting project was born which aims to unify the forces of three complementary institutions: The Partenariat pour le développement municipal africain (PDM), the UNESCO, and the French Senate, the specific mission of which is to represent the territorial communities for pushing the matters, and supporting African towns in the defence and in the valorisation of their heritage.

On 30th May 2005, a tripartite agreement between these institutions was reached under which the PDM, the UNESCO and the Senate agreed to be responsible for "identifying and mobilising their respective skills for advising the political and technical responsables of the concerned African communities, and for setting up joint actions: training days, seminars, pedagogical tools."

The present guide, the first fruit of the partnership, has been designed as a **tool for decision making, but also for sensitizing the elected representatives to the challenges of the protection and valorisation of their heritage.**

I hope that this guide, with its very suggestive illustrations, will encourage actions in line with sustainable development, and be energized through the valorisation of the exceptional natural, architectural and cultural heritage of Africa.

H. E. Sir Jean GUÉGUINOU

Ambassador,
French Permanent Delegation to UNESCO

FRANCE HAS CONTRIBUTED TO THE PUBLICATION of this guide through the France-UNESCO cooperation agreement.

Whether in the form of natural sites, geological features and wilderness preserves, historic monuments, archaeological sites, rural or urban zones, roads or sites of historical significance, interest in the world's heritage is steadily increasing. At the same time, concern for the conservation of these sites has become more widespread and heritage-related issues have become more complex. Heritage can be used by a people to outline their identity and values, and therefore as a way to cope with today's rapid socio-economic changes. Far from resisting change, heritage based projects are a vector for sustainable development. But, whether heritage be cultural or natural, it is above all fragile and precious, and great attention needs to be paid in order to maintain its diversity.

The Co-operation Agreement between UNESCO and the French government for the protection and enhancement of the monumental, urban and natural heritage is a tool for international cooperation. It supports UNESCO's actions through technical and financial aid that draws on France's acknowledged expertise in heritage conservation and puts the skills of a wide variety of professionals and experts at UNESCO's disposal, thus contributing to the fieldwork in the countries that request its assistance.

In addition to enhance understanding of cultural and natural heritage, the France-UNESCO Cooperation agreement encourages the integration of the preservation of heritage in urban and territorial development projects, and ensures the inclusion of a social element to heritage conservation.

One of the objectives is also to promote the creation of decentralised cooperation programmes in the field of heritage between French and foreign local authorities. In this regard, cooperation with African local authorities is a priority.

Minja YANG

Former Assistant Director of the World Heritage Centre
now Director of the UNESCO Office at New Delhi

Yves DAUGE

Senator,
Assistant-Mayor of Chinon,
Counsellor nearby the World Heritage Centre

DURING A FIRST MEETING AT COTONOU, in January 2002, the World Heritage Centre and the Partenariat pour le développement municipal started to discuss possible links between the protection of heritage and local development. It was decided to mobilise themselves in the frame of the Summit Africités. This theme takes a deeper and deeper dimension. Our urban and rural territories have, indeed, in the course of the passing time, slowly developed in close relation with the natural environments, with the living modes and the cultural practices. Subtle equilibriums have been generated during the centuries. Today, these balances are threatened, and some of them are destroyed.

Of course, more awareness has arisen thanks to ecological movements, in particular through actions driven by international organizations and the major conferences as those of Rio de Janeiro and Johannesburg. A more and more sensible opinion is expressing itself but facing these positive signs, a heavy tendency always leads to dangerous behaviours and adjustments, in contradiction with the objectives of sustainable development. The short term favours an immediate profitability. The dimension of the reasonable analysis and conception is not that of the investors who are in a hurry to apply patterns of standard development. The politics themselves are subject to influences and pressures from multiple actors. They need force to resist and for that purpose, they need the support of international institutions, of the environmental law, of the cultural diversity which is slowly emerging nearby, and also of the commercial/business laws. The politics also need successful references and experiences. They need an institutional and legal framework that gives them legitimacy for acting. Finally, they need a methodological and professional support. That is what we have sought to do with this guide.

This guide is intended to serve as a basis for innovative approaches in local development, be it urban or rural, and the decentralised co-operation between towns can support such processes. It is this policy of co-operation for the safeguarding and the mise en valeur of heritages that UNESCO has been implementing for several years in Asia and in Africa, thanks to the support of Development Agencies, of the European Union, and of the World Bank. This guide is appealing for such co-operation. Such appeal must be heard by the local communities and governments, certainly in Africa but beyond and everywhere in the world.

PREFACE

Jean Pierre ELONG Mbassi

Secrétaire général du Partenariat pour le développement municipal (PDM)
Secrétaire général de Cités et gouvernements locaux unis d'Afrique
(CGLUA)

AFRICA IS THE CRADLE OF HUMANITY. Its natural and cultural diversity are unmatched only by its long history. Little attention, however, is paid to cultural and heritage policies in African local governments' action strategies. This lack of interest expresses itself in various ways. Most African cities do not have museums worthy of the name. Few have established a proper inventory of their natural and cultural heritage. Many do not have mechanisms for the classification or safeguarding of their heritage. Very few are aware of the World Heritage Convention. We can legitimately talk here of a 'split' which, as is the case for other sectors of the economy and society, puts Africa at risk of being marginalized.

Such a lack of consideration for one of the most important reservoirs of cultural and natural diversity is surprising. In addition we need to keep in mind that amongst those who should be most interested by their heritage, the local communities and their representatives have rarely done so. The time has therefore come to make the efforts needed to upgrade local authorities protection and valorisation of their heritage. Many local authorities have not yet taken stock of the existence and the potential offered by the cultural properties and biodiversity sanctuaries of their jurisdiction. Concerns related to the history, to the heritage and its valorisation were perceived as a luxury compared to development challenges such as hunger, health or poverty deemed of primary importance. The evolution of people's perceptions, however, indicates that the safeguarding and valorisation of the heritage can contribute to development and to combating poverty. The classification, protection and valorisation of outstanding natural and cultural sites has a role to play in the development of national or international cultural tourism.

There can also be no doubt, that it contributes to strengthening the local populations' pride, dignity and feeling of belonging, not to mention the job creation and revenue-making opportunities it offers them. These aspects of a local heritage policy should be better explained to the local African authorities and should be the subject of a real training and awareness raising programme for elected representatives and local staff. They need to develop their capacities in terms of inventory, gazetting and safeguarding heritage, as well as presentation to the public.

The present guide is a very important contribution in this necessary effort to upgrade the capacities of the African local authorities in the field of management of both tangible and intangible heritages. It is one of the results of the partnership established between UNESCO, the French Senate and the PDM, echoing the "African Towns and Heritage" initiative launched at the occasion of the 2003 Africities Summit organised in Yaoundé. It provides tools to the municipalities and African local authorities which will allow them to start investing in a promising development field. Our wish is that it will be appreciated by the national and local authorities in Africa and that it will serve to launch everywhere a large movement favouring heritage and its valorisation, leading to a better representation of Africa on the World Heritage List.

1

CULTURAL HERITAGE

What is heritage ?

ALL CIVILIZATIONS, SOME OF THEM PRESTIGIOUS, that existed throughout the African continent, have left many legacies to today's world. From manufacturing techniques to urban planning methods, Africans knew how to creatively exploit natural resources in their quest for survival, in sometimes-difficult environments, even in contexts of forced migration. This inventiveness produced interesting results in a variety of areas such as medicine preparation, furniture making, household objects and objects of worship as well as the making of clothing. The originality of Africans is also expressed in their understanding and management of their natural territorial resources, organizing the habitat, conceiving rich and diverse architectures and finally establishing relationships and resolving conflicts between communities or ethnic groups.

Collectively the rich diversity of African heritage contributes a unique wealth to World Heritage. The study of this heritage makes it possible to better understand today's world and to better prepare for the future. However, for various reasons, the value of this heritage has not always been recognized. For a long time, this heritage was deprecated, and its owners and holders were sometimes even encouraged to forsake it. Thus, entire portions of African heritage were lost, and those which have been jealously safeguarded are often threatened by the impact of natural forces (the rain, the wind, vegetation...) as well as the fact that the physical and social conditions of its protection and maintenance changed, often drastically (respect of taboos, know-how, availability of the materials...) creating adverse conditions.

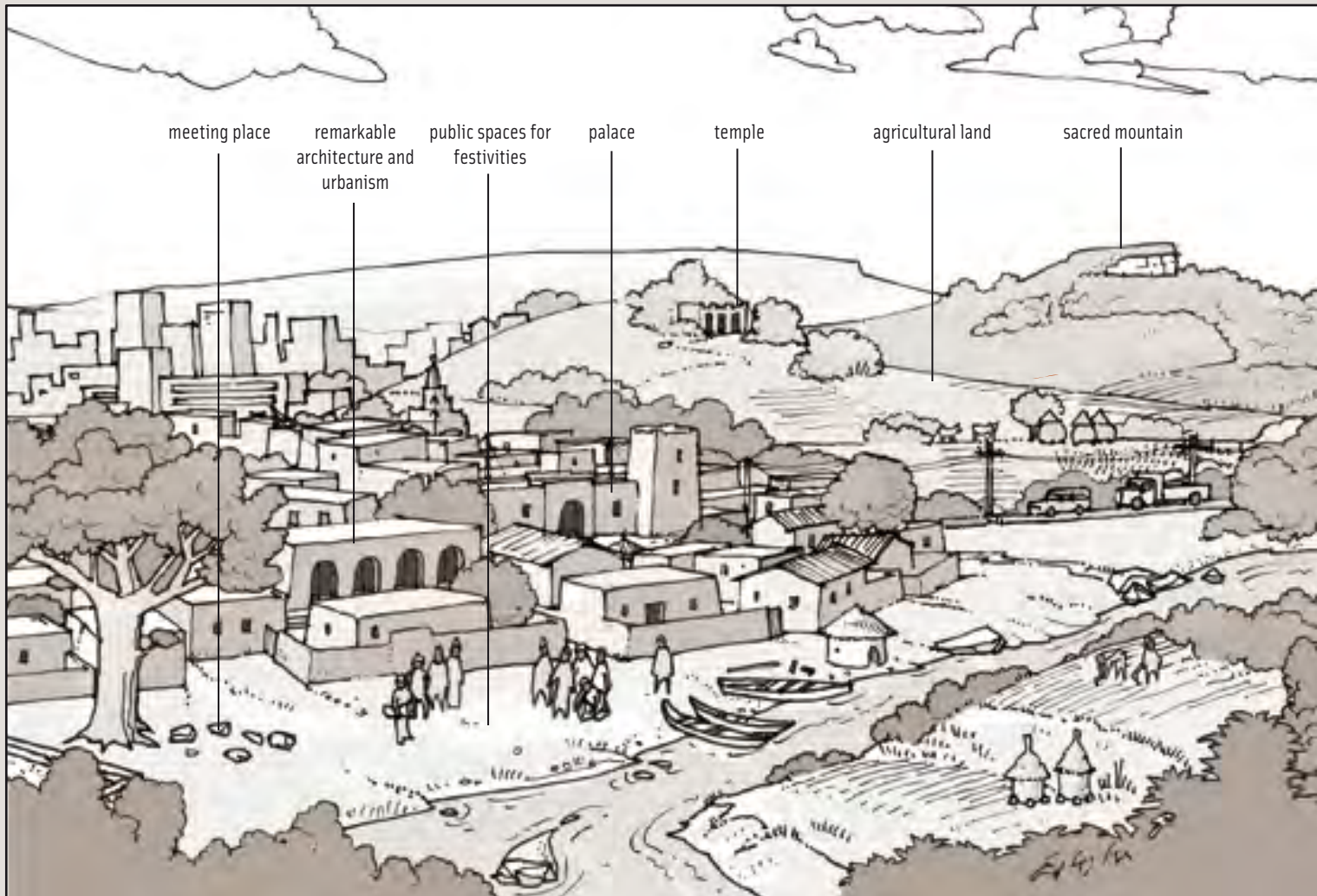
Modernization, inevitable in every society, should not overshadow the importance of heritage as a vector of development and social stability, both for present and future generations. Even today, a number of traditional technical solutions remain unequalled in terms of efficiency. Some of them are particularly ingenious and deserve to be taken into consideration in the search for solutions to today's challenges. In order to preserve this legacy from the past, National and local communities are encouraged to protect and valorise this heritage that represents the core of their common identity.

Heritage can be divided into two main categories. On the one hand, there is a heritage that presents itself in a material, tangible form : archaeology, art, movable objects, architecture and landscape. On the other hand, another form of heritage exists, which arouses the interest of the international community and the African people in particular : it is referred to as "Intangible Cultural heritage". This designation was conceived so that certain realities, which remained unseen over a long period of time, and which did not fit in as part of any other established heritage category, could be recognized and taken into consideration. Human creativity goes well beyond the construction of prestigious buildings or the manufacture of precious objects; it also manifests itself through our capacity to create original cultural forms, which are not necessarily material. Thus, cultural expressions such as initiation rites, life-cycle celebrations, etc. testify to the original knowledge practices (concerning nature, social interactions, etc...) as well as to the accomplishments and know-how of a given period in time. "Intangible heritage" designates the cultural wealth of a given society, which is complex and should be carefully preserved, for it is even more vulnerable than material heritage, as it is in danger of disappearing with its traditional custodians.

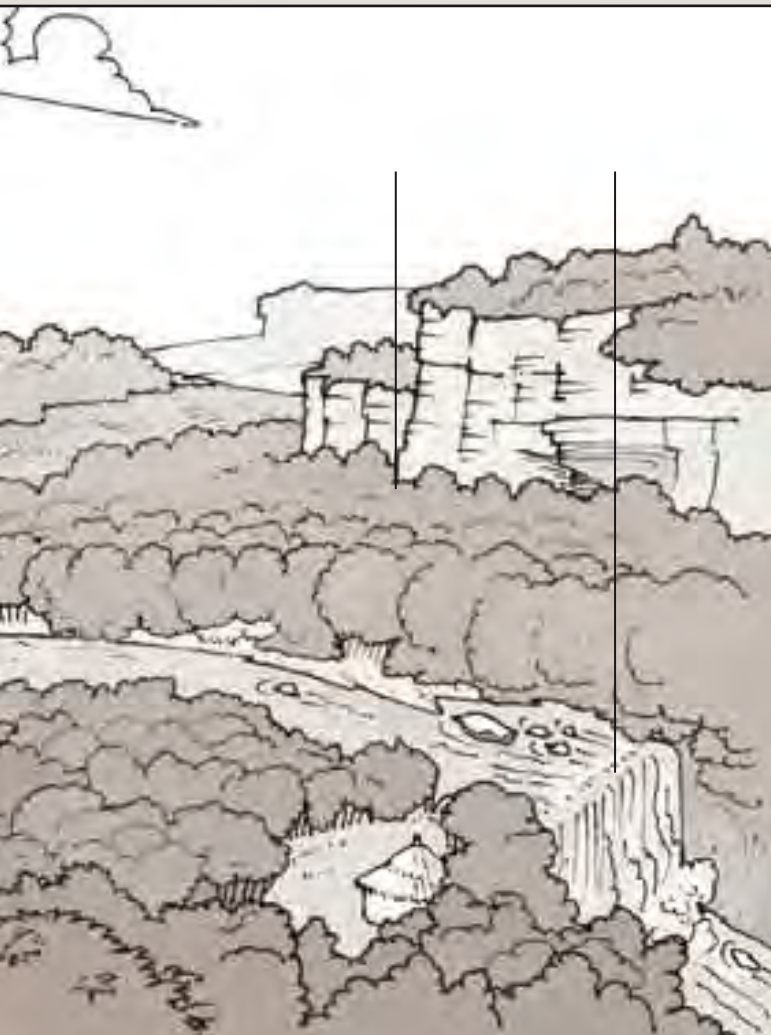
Material and intangible heritage are however closely related. All intangible aspects such as knowledge systems, the principles of action or the values and beliefs of man, can not be considered as heritage if they cannot be shared, and given a sensible form – words, objects, gestures, representations and even behaviours. Also, material or tangible heritage reaches its full significance when it refers to the knowledge and values that constitute its essence, and give meaning to its production. Certain activities, which may seem rather mundane, usually have a double connotation. One is visible and the other is not, and the latter could be very important for those who are aware of it. For example, the preparation of a meal implies a whole set of knowledge and skills concerning the foodstuff to be chosen, their classification and taxonomy, their nutritional value, their preparation and transformation, their effects on the human body as well as the symbols associated with them in relation to myths or to oral traditions. The act of cooking is associated with certain types of knowledge and representations which are useful and available and incorporated into the daily life of the people, but are not necessarily always present in the minds of those who prepare a meal.

Today, it is essential to better know and understand the richness and variety present within African cultural heritage. The preservation of this heritage will only be possible through the collaborative efforts of federal governments which are responsible for legislation, local communities, and the citizenry, who have the capacity to identify their own heritage; a heritage that will remain coherent and relevant as long as it remains alive in the context where it originated.

The different types of heritage



The territory



HERITAGE IS ALMOST ALWAYS RELATED TO THE CONCEPT OF TERRITORY as both a geographical and cultural entity. It is also related to social and community organizations, which are often formalized today as territorial administrative units. Let us not forget that, in many traditions, nature, or some of its components, are perceived as having a soul, and this fact must always be taken into consideration.

Any territory is associated with the cultural legacy that has been passed down from generation to generation. This makes it possible for the communities to place themselves within a timelessness, which confers distinctive characteristics to a given territory and constitutes the base of the construction of a common cultural identity. It is advisable to identify the most significant cultural elements, both material and immaterial, attached to a territory, and which are regarded by the population as bearing particular spiritual and symbolic meanings. These elements vary from one territory to another : they can refer to sacred sites, to the characteristics of a cultural landscape, to the richness of the local craftsmanship, to the qualities of a particular architecture, to the oral traditions, to folk poetry and chants, to festive ritual manifestations, etc.

Intangible heritage

THE INTANGIBLE HERITAGE consists of the elements which represent the culture of every community, which are expressed in a variety of actions, manner of speaking and thinking, the symbolic repetition of historical facts and by the setting of ethical or moral rules. The examples of intangible heritage that are most likely to be preserved are those related to a particular knowledge and operational skills.

One particular characteristic of this type of heritage is that it is, in fact, a living heritage. It is composed of an ensemble of collective phenomena which are faced with extinction, and others which are in the process of being generated. Every culture benefits from a number of diverse influences, which bring about constant adaptation and inventions. Moreover, successive generations deal with their heritage much like a group of musicians would deal with the reinterpretation of a traditional repertory, based on what exists but also with the aim of producing something new. In Africa, this phenomenon is particularly present, due to the fact that the importance of oral tradition remains essential.

As regards to the immaterial heritage, its safeguard does not depend on the conservation of fixed forms, but on the existence of a certain type of permanence in its transmission, which reflects the spirit of the tradition. In essence, the immaterial heritage testifies to the identity and ingenuity of a group of people and to their unique capacities, especially in a world that is constantly changing.

It is not a matter of preserving all elements within a given culture. Priority should be given to the cultural manifestations that the populations deem essential for the preservation of their own identity. In some cases, it could be defined by constructive, elaborate activities while in other cases, it could be expressed through rituals of dance, music and chanting, or by a rich oral literature, or even by sport events and competitions (wrestling, archery, etc.). What should be kept from disappearing are the elements which are likely to mobilise the community and which the community itself is eager to protect. Without these elements we would be dealing with minor folkloric elements which are only useful for economic benefit. Heritage should not consist only of the elements that could reap economic gain: it should first and foremost be regarded as a collective property, to which all members of the community have access, because it refers to a shared history and knowledge system, a common history which can be revitalised through preservation.

Within the range of communal property relevant to immaterial cultural heritage, the following have been identified as of paramount importance by the agencies in charge of African Heritage :

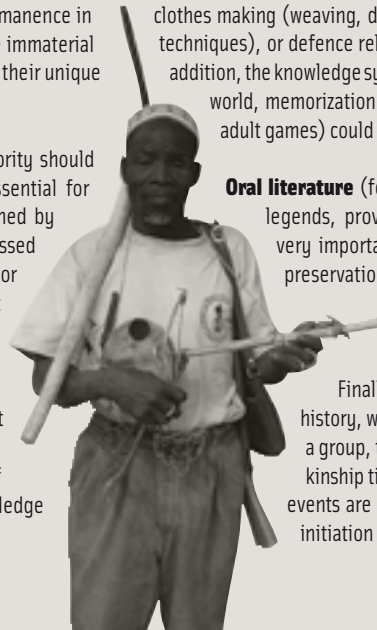
Rituals seem to have priority. There are many types of ritual : those performed for healing purposes, to acquire a certain status (to become a soothsayer, for example), to enter adulthood (initiations), and also supplicatory ceremonies (to conjure calamities and to obtain better harvests) and divination rites (involving interpretations and sign systems). Most of these rituals comprise some sort of dance and are accompanied by music. Some of them rely on the possession of specific knowledge, or the usage of a secret language only known by the initiated. Closely related to rituals are festive exhibitions, of a ceremonial character (such as agricultural festivals) which also fall under the title of "cultural space" and deserve to be protected.

Traditional dances and music, which testify to the creativity and artistic genius of a population and are an often-valourised part of heritage. These manifestations are recorded on adequate supports, and the stock, interpretation codes, methods of transmission and the instruments' manufacturing techniques are considered as essential aspects of this heritage.

In other social contexts, priority may be given to other types of heritage, such as the knowledge necessary for the implementation of certain activities, whether it be craftwork, food production and preparation (culinary arts and agricultural systems), preventive health and curative methods (traditional therapies and medicines), clothes making (weaving, dyeing), housing (choice of construction materials and techniques), or defence related (manufacture of weapons and war strategies). In addition, the knowledge systems relative to divination and to the invisible spiritual world, memorization techniques and forms of entertainment (children and adult games) could also be included under this heading.

Oral literature (folktales, historical, epic and mythological narratives, legends, proverbs, sung poetry, recited poetry, songs) is also a very important element of heritage. In this field, very often the preservation strategy consists in the collection of the multiple expressions of an ordinary production, both repetitive and creative.

Finally, African communities attach much importance to their history, which is often poorly known: history of the settlement of a group, their migrations and conflicts, territorial appropriation, kinship ties, ancient ways of life, and abandoned habits. Certain events are represented in plays, and sung in long litanies during initiation rituals or large community gatherings.







Cultural landscapes

CULTURAL LANDSCAPES, which result from the interaction between nature and man, are very illustrative of the relationship that human societies can have with their natural environment. The African continent has a particularly rich variety of living cultural landscapes, since many African populations still live very close to nature and to the natural and supernatural phenomena that are an essential part of nature, and which have influenced them not only in their lifestyles but also in the associated beliefs and rituals.

In Africa, nature and culture are very closely related. Which territory does not have its tree, its forest, its rock, its hill, its river, its cascade, or its sacred lake? These elements, already present before the appearance of man, are associated to the spirit world, and are usually respected, and sometimes even venerated, in order to ensure a harmonious cohabitation. Some of these elements, especially the most picturesque and impressive, are attached to the local mythology. They illustrate some key episodes in the creation of the world, or the acts of bravery of certain divinities faced with the forces of evil. In some locations, it is said that it is possible to establish a contact between man and the Spirit world, to consult the ancestors or to call upon a particular divinity.

Many places in Africa testify, in addition, to the harmonious relationship established between man and nature. These are places in which a good environmental and land use planning allow a certain balance between the need for exploitation and the need for renewal and conservation of biodiversity, which is essential for survival. Among these examples, the most remarkable are the environments in which the populations peacefully cohabit with animals that are considered as dangerous elsewhere, constituting wonderful examples of the integrated conservation of biodiversity.

Lastly, we must take note of the particularly important role that is given to the natural elements related to water sources, wells, rivers, etc. Water is essential to life, and the presence of a source of water is generally associated with the foundation and installation of a community; water is still recognized as a fundamental element in the development of the villages, that in some cases have grown into cities today.

- 1 Wanchi lake, Ethiopia
- 2 Sacred lake in Ambohimanga hill, Madagascar
- 3 Koutammakou, Togo
- 4 The "Hand of Fatima" mountain, Mali



The cities

LIFE IN AN URBAN CONTEXT IS A REALITY FOR A GROWING NUMBER OF AFRICANS (today, more than 50% of the population living in sub Saharan Africa are urban populations, and by the year 2020, this will be the case for 2/3 of the population) and is an old phenomenon in Africa. Initially, cities were human settlement centres then, commercial zones, or centres of knowledge. They were defined by the sizes of their populations, their spatial organization (density and settlement patterns), the presence of important buildings and commercial structures (markets, exchange centres), as well as the presence of cultural and social centres (royal palaces, places of worship, meeting points, etc.).

Many recent writings have given the African city a double dimension, as both "African" and "European", as a result of colonial influences of the 19th and 20th centuries. This mix, as in other places, is one of the principal characteristics of African cities. To this can be added the globalised nature of cities of the present century. Nevertheless, each city remains unique in its specific identity :

- An identity related to its urban configuration, the built heritage, the urban components, the urban planning, the arrangement of streets and squares.
- An identity linked to its history, "its intangible heritage": its urban advancement, symbolic and sacred places and sites, to which the population attaches a ritual/religious/social significance, and that testify to the periods in the history of the city that the populations recognize as being important, and that constitute their common identity.

Even though the urban development phenomenon was accelerated during the recent past centuries and was influenced by models coming from other continents, many African

cities still possess visible traces of their origin as urban centres, of their immovable cultural heritage and, to a lesser extent, of their intangible cultural dimension.

Some cities such as Timbuktu, Djenné, Kano, Bobo-Dioulasso, Abomey and even Kampala and Axoum are internationally recognized as historic cities. Indeed, their present structure is still strongly related to their original configuration, with installations, sites, buildings, the built environment all closely connected with original ritual practices which are still alive today.

African cities which accommodate populations that are very receptive to change are faced with the risk of obliterating their history. This tendency is reinforced by the imposition or the adoption, in whole or in part, of foreign social models (in areas such administration, education, and the general lifestyle of the populations) as well as the rapid proliferation of imported industrial materials which has supported the emergence of new cultural references. The resultant accelerated urban development, and the establishment of new urban development plans, result in choices that tend to support the development of industrial and technological progress, at the expense of tradition. This type of situation is sadly due to a lack of knowledge of the value of the local heritage, and disregards the fact that the protection of traditional ways of life can contribute to the general wellbeing of the community. It is important to reconcile this urban evolution with the realities of the cultural uniqueness of each society.

- 1 Ile- Ife town, Nigeria
- 2 Antananarivo, Madagascar
- 3 Historic town of Saint Louis , Senegal
- 4 Gao town, Mali







The architectures

THE AFRICAN CONTINENT comprises a large variety of architectural creations. African builders have developed construction practices that allow them to creatively respond to various requirements while taking full advantage of the available materials present in their natural environment. Their great creativity has enabled them to compensate for a number of intrinsic weaknesses through the implementation of social practices, such as the organised maintenance of buildings. The traditional architecture, whether religious political or more simply residential, is usually a mixture of rich artistic accomplishments (religious and profane). The regular maintenance practices, which are technical, social and ritual in nature, have, in some cases, been adopted and implemented on the Muslim and Christian architectures.

Certain architectures have a very strong character, resulting from the ingenuity of the designs and construction techniques employed, which allow for an optimal use of the materials, depending upon their availability. They also take into account the needs for maintenance and program them from the beginning of the construction process, with a view to optimising and minimizing them. In addition to the great

variety of dwellings (different sizes, structures and principles) often adapted to their specific contexts, the builders have developed monumental architectures that respond to ambitious programs, such as the impressive palaces and grand structures for worship and ritual practices, or even the military buildings and constructions, made for the protection of the communities and as means to dissuade potential enemy attacks.

Following the arrival of explorers and foreign traders, particularly in connection with the slave trade, a number of forts and trading posts were built and testify to this difficult historical period. Later on, the colonial period generated new needs for construction. Inspired by the local solutions implemented by the traditional craftsmen, the construction technicians developed very interesting architectural compositions and styles (for example, the Sudanese style). More recently, large structural projects (such as bridges and roads) were executed, and these beginnings of an industrial heritage characterised the colonial era. The architectures conceived during post-independence times also produced many interesting forms, which should also be valued and preserved.

- 1 Central Mosque in San, Mali
- 2 Traditional main hut in Bandjoun chieftaincy, Cameroon
- 3 Elmina Fort, Ghana
- 4 Mousgoum compound, Cameroon



The objects



AFRICAN MOVABLE CULTURAL HERITAGE is extremely varied. From the transportation tools to the purely ritual objects, the many original creations demonstrate the capacity of the craftsmen to produce objects that satisfy functional needs while at the same time having an aesthetical and even symbolical value, through the use of basic materials. Many objects deserve to be preserved and valorised, as they represent the creative genius of a people. Objects can be collected with the intention of integrating them into collections because in one way or the other, they have any of the following values :

- aesthetic (jewellery, decorated shields and masks) ;
- technical (resulting from a particular know-how, such as in wooden sculpted objects and other crafts) ;
- religious and symbolic (for example, in a statue representing the ancestors, or a ceremonial weapon);
- historic (household objects such as a stool that is no longer manufactured, or a traditional musical instrument) ;
- identity-related (a carved door in a style particular to an ethnic group, a pageantry costume...).

Any one of these criteria can justify the wish to preserve such objects, but in general, valorised objects possess several qualities. It is not surprising that the masks capture our attention in priority, since they testify to the know-how of a sculptor, to his artistic talents, to his spiritual inspiration and finally to a particular style that illustrates a historical period and the group of people to which it belongs.

It is important to constitute object collections that represent one particular artistic style or one particular civilization. Civilizations, indeed, are not represented by the accomplishments of a single individual. Other persons, by following their inspiration, have produced comparable objects, without being identical. It is the collection as a whole that makes it possible to appreciate the creative capacities of a given civilization.

When collecting objects, it is very important to document them and thus get informed on the conditions of their production (the materials used, the names of the craftsmen and artists, the techniques employed, etc.), the context of their use, their symbolic value and their transformation over time.





Archaeological sites



- 1 Archaeological site of Nok, Nigeria
- 2 Rock paintings in Chongoni, Malawi
- 3 Archaeological site of the Mosque of Kankou Moussa, Gao Mali
- 4 Slave market in Paga, Ghana

THE AFRICAN CONTINENT comprises a great variety of archaeological sites, that testify to its history.

Next to the most ancient burial sites in the world, and to grand monuments such as the Stone Circles of Senegambia or the walls of Great Zimbabwe, a variety of archaeological sites exists, of varying shapes and dimensions : rock shelters, rock paintings and engravings, megaliths, monuments and urban sites, sites linked to iron metallurgy...

In some cases, these sites are associated with visible traces of fortifications (ditches, ramparts), some of which are exceptional in terms of size (the ditches and fortifications in the south of Nigeria extend over several hundred kilometres). The archaeological sites correspond not only to the most ancient periods in the history of humanity, but also to more recent periods, with vestiges of villages and cities that are sometimes still partially visible.

Aside from the already known, excavated sites, there are still many sites that are hidden underground, sometimes covered with abundant vegetation, that are yet to be discovered. If the anthropical hillocks are good indicators of the existence of archaeological sites, many of these sites are discovered accidentally : for example thanks to a farmer who finds an object on his field. Archaeological objects can be at risk, due to plundering and to road construction operations that generate digging activities, which may destroy what is underground. Thus, it is very important to identify and then to apply preventive measures in the event of large construction works (preventive excavations).

All these archaeological sites are like books that need to be decoded, which will allow us to better reconstitute and understand the still unknown history of our ancestors.



Places of memory

FROM TIME IMMEMORIAL, the majority of African people have attached great importance to the events of the past. The sites where historical events took place are regarded as highly important, and sacred to a certain extent. These sites can be places in which the combats which marked the history of Africa, took place : conflicts between communities, kingdoms or empires, but also, on another scale, places in which the mortal attack of a panther or lion occurred, and which for this reason become "taboo", and are thus sometimes marked with a sign or with a small monument. As is practised elsewhere, many historical facts have been recorded in engravings or cave paintings, present throughout the continent.

This desire to commemorate is still alive today, and can be seen in the creation of monuments that not only testify to conflicts and wars, but also to the hopes and aspirations for the future. These types of manifestations are starting to become important elements within the African urban space.



- 1 Memorial of Remembrance, Ouidah, Benin
- 2 African Union monument, Bamako, Mali
- 3 Monument to the entry in the 3rd millennium, Mauritius
- 4 Monuments of the "Door of no-return", Ouidah, Bénin



Why is heritage important?

Cultural and social values

People have always had the need to refer to their history in order to ensure the continuity of a common identity that evolves over time. Heritage is a collective property which tells the history of a people, a city, or a territory, and is transmitted from one generation to the next. Heritage makes it possible for the present generations to understand their place in history and to better cope with the constant mutations in society : it is an element of stability in a rapidly changing world.

Heritage is also an essential element that makes it possible for a people to show its uniqueness, to manifest its own way of perceiving the world and to express its capacity for cultural creativity. The culture of a community is an original creation, which manifests itself in every dimension of life – the everyday activities and the periodic events, involving the use of ordinary objects as well as the most sophisticated productions.

To take action in favour of heritage is a necessary step for the perpetuation of the cultural elements that are necessary to the existence of a society. Sometimes, this also makes it possible to find solutions to a number of problems and difficult situations that a community and its members encounter. To preserve the heritage is for a community to work towards the recovery of a collective memory and identity, and through this collective effort, create social cohesion. To valorise the heritage means to contribute to a better mutual knowledge and understanding among the communities present within a territory, each one with its own particular cultural identity. This results finally in the maintenance of social harmony, which implies the recognition and respect for the differences in the cultural identity of each community, a determining factor in the implementation of a sustainable development policy.

“A Source of exchange, innovation and creativity, cultural diversity is as essential for humankind as biodiversity is for nature.”

(UNESCO Universal Declaration on Cultural Diversity, 2001)

An economic potential

The components of heritage are, first of all, the traditional solutions implemented in order to adapt to a particular context. They often remain an irreplaceable resource, allowing the populations to develop and evolve. The loss or the abandon of heritage is a risk that cannot be underestimated, as we see the extent to which many of today's alternatives to the traditional ways of life prove ill adapted and ineffective.

In a context of development, it is clearly evident that projects, including those that prove technically accurate, that do not take into account aspects of the local cultural identity, knowledge and know-how, have little chance of succeeding. On the other hand, heritage has today become a powerful instrument in the economic and territorial development of a community, when properly valorised and promoted, often in the context of tourism related activities.

Multiple sources of income

World tourism has considerably increased over the past years, and this phenomenon will likely continue and expand in the future. Tourism centred on heritage, both cultural and natural, represents a major potential for local and national economic development. The historical town of Saint Louis in Senegal is a good example of a site that has increased its value as a cultural tourism centre. The number of visitors to this site has doubled over the past four years, since its inscription on the UNESCO World Heritage List.

The development of tourism is a potential source of many types of financial gain, regarding the entrance fees to sites and museums, guided tours and visits, sales of handcrafts, documents and photos, and the development of the craft industry. It is also a source of more important financial repercussions in areas such as the hospitality industry, transportation and restaurant services. For local governments tourism is also a potential source of revenues through taxes.

Job creation

The preservation of heritage can also generate new employment opportunities : creation of jobs in the areas of rehabilitation and maintenance of heritage sites (for local craftsmen and construction companies), its exploitation for research and management purposes (researchers, administrators, marketing and communication professionals, gardeners and guardians), but also in hotel trade and tourism management.

More affordable products

The use of available local resources (materials, know-how, construction management) and their adaptation to contemporary needs makes it possible to reduce the costs in terms of investment and production. This in turn generates employment opportunities, additional profit, reduces construction costs, particularly in the housing sector. It also helps in making everyday products, such as medicine and food, more affordable.

A positive image of the territory

The valorisation of the cultural assets of a given city or territory constitutes a factor of attraction, not only for the tourists but also for a number of investors which could contribute to boost the local economy through the implementation of new activities such as industries and development projects.

Far from being what could be regarded as a superfluous luxury in comparison with the basic needs of most African countries, all actions in favour of the cultural and natural heritage can actually serve as a springboard for the development of any country. Local governments have a major role to play in the protection of heritage, as they work most closely with the populations who are the primary beneficiaries of development activities.

2

HERITAGE, LOCAL GOVERNMENTS AND TERRITORIAL DEVELOPMENT

Local governments' role and capacity

The national and local governments : playing complementary roles

While the involvement of the national government remains fundamental (national governments are usually responsible for the promulgation of heritage policies), the articulation between heritage and the development of urban and territorial projects is still carried out at a local level. The majority of the African countries are in transition towards a more decentralized political decision-making system, and many responsibilities are being transferred to the local governments concerning the implementation of urban planning projects and, more and more, concerning the field of heritage.

A first step to facilitate the articulation between the fields of heritage conservation and urban development would be to legally acknowledge the local governments' responsibilities as regards to heritage, and to clearly establish the interactions between the local and national governments.

The national government lays down the national heritage policies, the strategies for implementation, the legal and institutional frameworks and heritage conservation regulations. The local governments establish local development plans for the conservation of heritage at a local level; they develop management tools, set up and manage the local conservation and valorisation projects, and work with the local populations.

A shared vision of the way heritage conservation policies should be implemented, and the compatibility of the complementary roles played by the national and local governments are determining factors of success.

Local governments capacities in heritage and cultural administration

The extent of the responsibilities given to the local governments in these areas varies greatly from one country to another, and depends on the culture and administrative history of the country in question. While the construction and the management of cultural institutions (such as theatres and other places of artistic expression, libraries, museums...) always fall under the responsibility of local governments, this is not the case concerning matters related to the management of heritage. Some examples : in Congo Brazzaville, the allocations of funds for cultural matters concerns the artistic creation, the promotion of shows, archives, museums and libraries. The local governments of Mali are required to work out a Plan for social, economic and cultural development (PDSEC- "Plan de développement social, économique et culturel"). In Senegal, national government allocations to the local governments are more specific and concern in particular the monitoring and follow-up of conservation works carried out on historical sites and monuments, archaeological research activities, inventory of oral traditions and the promotion of the national and local cultures. In Cape Verde, they also concern the promotion of studies and research on cultural and historic heritage, and the protection of historic sites.

Challenges for African local governments

Apart from the official transfers of capacities, cultural and heritage policies depend much upon local governments' dynamism and on the way that culture is valued and perceived by local decision makers. The communities that have fully integrated the importance of maintaining a cultural dimension in all development projects face a number of difficulties : financial problems, problems related to the implementation of projects, and problems dealing with human competences and skills.

The competences and capacities relevant to the heritage field concern a number of specific professions, and are in constant evolution. Very often, African municipalities do not have any skilled personnel in the field. The training and recruitment of qualified professionals is thus essential : specialized architects and urban planners, engineers, historians, ethnologists, archaeologist and cultural entrepreneurs. The solutions lie in the establishment of strong alliances between government Ministries, National institutions in charge of culture and heritage, and the local governments, as well as the creation of strong partnerships between the local governments and strong professional institutions or through instruments of cooperation. Competences and skills within the local governments should also be reinforced.

Integrating heritage as part the territorial planning policies

Today, we witness the continuous destruction of natural spaces, rural landscapes, urban historical centres, villages and monuments. The reason behind this is the uncontrolled economic development that results from the overexploitation of natural resources, the overproduction of goods, and chaotic urbanization that are taking place nowadays. Also, the standardization of cultural values, promoted all over the world through the mass media of television and other sophisticated communication channels, tends to erase the differences in individuals tastes, , to reduce the variety of dwelling types, and to affect the different ways of life. Not to be forgotten are the loss of objects due to plunder linked to a growing international black market, again simplified by access to modern communications devices such as the cellular phone.

To take into account the cultural and ancestral realities that are part of a territorial planning project is also to contribute to the sustainable development of these projects.

The stages

To identify the specific qualities and the patrimonial richness of a territory or city

The first step that a mayor should take is to undertake the task of identification and diagnosis : which are the landscapes, buildings, traditional practices, and events that reveal the culture of a territory, that give it a meaning, and that should be preserved?

The identification process will give the persons in charge the necessary information that will allow them to start take decisions and adopt strategies. It will make it possible to respond to questions such as the following :

- how to carry out urban development and planning projects without compromising important elements of heritage, the urban identity, the general atmosphere within a site, the nature of a landscape ?
- which layouts should be chosen to build a road without destroying interesting archaeological vestiges, what kind of road covering should be chosen for a better integration within an exceptional landscape ?
- how to plan and lay out public spaces in a city, the city's drainage system and roadway system, while preserving the places of social exchange among the city's inhabitants ?
- which types of regulations should be implemented so that a number of traditional spaces are preserved (transition spaces between the public and the private domains, spaces of exchange between neighbours...)?
- How to work on the implantation of buildings in the context of new town planning projects, in order to preserve the specific identity of a given urban space ?

Regulatory and management tools

The integration of heritage in the development strategies and the creation of adapted and applicable regulatory tools are essential conditions for the management of heritage. Local governments, in collaboration with national governments, prepare and set up various policies of development : economic, infrastructural, mobility, commercial establishments, residential and social

services to the population. These policies are prepared based on urban or territorial planning documents, regional development schemes, and local development plans. The concept of cultural heritage, and a notion of the value of the heritage that exists at a local level, should be effectively integrated into these documents.

In the case of a historic district, the urban regulations could be different for the considered zone (concerning the heights, volumes, and construction materials, for example). If a particularly rich heritage is present within this territory, the urban master plan should include a specific plan of safeguard and development, supplemented with the identification and localization of the buildings and urban landscapes that are interesting in terms of cultural and tourist interest, and particular recommendations for their use and conservation.

Specific safeguard measures

The most exceptional elements of heritage will be safeguarded by taking specific measures will be taken (legal protection of monuments, establishment of natural reserves, natural and archaeological parks, with specialized teams). The sites will be open to the public, or will function as residences or as public buildings.

Management tools

The management tools are as important as the regulation itself. It is useful for the creation of steering committees for the management of urban and territorial development projects, advice and information centres for the population ("heritage information centres", etc.), and to recruit professionals (or to issue an invitation to tender) for specialized work.

It is thus not only the conservation of heritage that should be encouraged, but a more complex and accurate management of the cities and landscapes, in which the heritage and cultural resources become true tools for the local development.

Heritage and modernity are not opposites

It is common that the protection of heritage, the preservation of historic centres and the valorisation of traditions are regarded as a barrier against the modernization and improvement of living conditions. Some of the people living in houses made out of mud, stone or wood, identical to those built and inhabited by their ancestors, aspire to live in cement, concrete and steel residences, as produced in the urban centres of today. Conversely, economic globalisation and the demand for modernization are seen as a threat against the local specificities and identity by a number of professionals in the field of conservation.

The quest to protect heritage should not be perceived as being in contradiction with the general aspirations toward modernity and the enhancement of living conditions. Ancient buildings are usually better adapted to the local weather and social needs than modern buildings. But they must also be adapted to suit the requirements of contemporary life – a condition for their safeguard.

To avoid this discrepancy, several conditions are essential :

- the restoration of traditional dwellings and the ancient neighbourhoods, in order to show that it is possible to modernize these structures by adapting them to the needs of today (through the execution of a pilot rehabilitation programme, for example) ;
- the maintenance of the original function of such buildings, or adapted re-use ;
- the maintenance of all services such as markets, traditional trades and public facilities within the historic centres ;
- the maintenance or restoration of cultural and economic activities within the city or territory ;
- the setting up of financial incentives in favour of the inhabitants.

The goal of a heritage policy is thus to benefit the local population, while helping to change the sometimes negative perception with regards to ancient structures. Heritage operations should demonstrate that it is possible to adapt the vestiges of the past to the needs and requirements of today and tomorrow. The conservation of heritage can and should be a dynamic process of change and, at the same time, an effort to preserve the values that are the foundation of the local identities.

Policies and projects set up

The possible partnerships

The establishment of partnerships is an essential part of any local development project. In the case of projects related to cultural and heritage matters, it is particularly important to reunite a number of competences and skills that complement one another in the technical, social, financial and heritage fields. The active implication and participation of the stakeholders in the decision-making processes is also an essential condition to achieve lasting, quality results.

Traditional custodians of heritage

Local governments usually own a number of heritage sites, but these are usually limited to a number of plots of land and buildings which date back to the colonial and post-independence periods. The vast majority of African heritage sites and buildings are under the responsibility of traditional custodians.

The traditional custodians can be either the owners of a site (an ownership not always formalized) or be traditionally responsible for the maintenance of the site (the responsibility being linked to their rank or social status, individually and collectively).

Beyond the social and spiritual bonds that underlie the relationship between the heritage sites and their traditional owners, complex management systems are very often implemented. The responsibilities are shared, through a common effort, to achieve a balanced maintenance of the many components of heritage, including the natural environment from where the resources are drawn.

Even though most social traditions have evolved in the past few years, the traditional holders have often maintained their role and capacities in the maintenance and management of heritage, for they still possess the necessary skills, knowledge and the know-how. In many cases, the mobilisation of the local populations for the maintenance of local heritage still takes place, and remains an opportunity for each one to reaffirm their belonging to the community.

The civil society and the associations network

It is important that the local populations participate in all local cultural projects. The various types of associations and Non Governmental Organisations that work within the field of culture are valuable partners for local authorities. Their independent status allows them to transmit the needs of the populations; they can also be efficient instruments in the implementation of sensitization-related activities.

The national agencies in charge of heritage and culture

The national government, and particularly the agencies that deal with matters related to heritage and its preservation in African countries are unavoidable partners of the local governments in the area of heritage conservation.

It is essential that the two levels of administration (central and local) work in a cooperative effort, and that the policies of local development integrate the patrimonial concerns as important and valuable elements, within the larger scope of the National development policy.

The private sector

While the private sector increasingly intervenes in the activities related to the fields of heritage and culture (building sector, conservation projects, patronage...), it is however the tourism sector that offers the biggest potential for innovation. The tourism sector indeed benefits largely from the implementation of heritage and cultural related activities, and would benefit even more if these activities were further developed.

The education and professional sectors

The implementation of projects requires the intervention of skilled professionals. Most local governments do not have qualified, in-house professionals in the field of heritage.

Local governments should invest in the recruitment of competent professionals (urban planners, architects, municipal engineers, cultural and heritage project managers) or request their help by means of invitations to tender.

It is equally important to integrate, in the trainings offered to the local authorities, the skills needed to function as a professional in the fields of heritage and culture. To meet these needs, a partnership can be sought with universities or training institutions

working in the areas of architecture, urban planning, museums and cultural heritage (see appendices). These institutions should make themselves known, and contribute to informing and sensitizing the local communities and governments.

Pan-African cooperation

At the regional level, African countries are affiliated with common political and economic organizations. With regards to heritage, many initiatives testify to the efforts made by specialists, researchers and professionals in the field, to share and capitalize their experiences and constitute work unions (African Union of Architects -AUA, Fundamental Institute of Black Africa in Dakar - IFAN, etc.). These cultural organizations agree to work according to a common programme, and to unite their efforts to undertake joint activities, such as scientific and cultural seminars, festivals, exhibitions... More specifically, in the field of heritage, it should be noted that institutions such as the School of African Heritage (EPA), the African School of Urbanism and Architecture (EAMAU) and the Center for Heritage Development in African (CHDA) offer training and advice, at a continental scale. Universities like those of Alexandria in Egypt, Harare in Zimbabwe and Cape Town in South Africa, offer training programmes in the area of heritage, and regularly welcome students coming from the whole African continent.

Other initiatives exist, such as the Trust for African Rock Art (TARED), which has the role of promoting the protection and the conservation of rock paintings and engravings. Within the framework of the Africa 2009 Programme, the regional cooperation is also encouraged, as a means to share the experiences undertaken on similar sites. It must also be noted that the Central Bank of Western African States (BCEAO) has set up a currency museum. Lastly, on the initiative of the African countries, the African Fund for World Heritage, destined to complete the capacities offered by the World Heritage Fund, has recently been launched.

Decentralized cooperation

Partnerships can also be created within the framework of decentralized cooperation, that developed among African and foreign communities after the independence of African countries, in an effort to support African development programmes. Today, a number of specific programmes have been designed by mutual agreement between the communities involved, including defined funding and management plans for the projects. Such cooperation projects can involve training activities, either in situ or through internships for personnel of the local government from the South, to take place within the partner community in the North.

However, these co-operations must be limited to trainings based on purely technical aspects, and not result in attempts to transplant foreign cultural models. Local authorities should maintain their role as project managers.

International partnerships

UNESCO, from its headquarters in Paris to its regional bureaus, promotes international cooperation and provides intellectual and technical assistance in the fields of education, science, culture and communication. It also supports actions and assists with the establishment of partnerships with major financial institutions (national and international development agencies, World Bank, UNDP).

The conventions established by UNESCO concerning the World Heritage (1972), the safeguard of the Intangible heritage (2003) and on the Protection and Promotion of the Diversity of Cultural Expressions (2005), are invaluable supports.

ICCROM is an international organization dedicated to the study, the promotion and the conservation of cultural heritage. It has implemented a number of projects and programmes in favour of the preservation of the African heritage. Among these programmes, the best known in Africa are the PREMA programme and the Africa 2009 programme, which is a partnership between the UNESCO World Heritage Centre, CRA-Terre-ENSAG and the African cultural heritage organizations in charge of the preservation of cultural heritage.

Other possibilities for partnerships can be accessed through structures like the Commonwealth and La Francophonie. The intergovernmental Agency for La Francophonie in particular is a potential partner for the African local governments, for projects dealing with the safeguard and the valorisation of heritage, the fight against illicit traffic of cultural property, for exchange programmes between museums, training programmes, and for the organization of exhibitions.

Some private organizations like the Getty Conservation Institute develop partnerships on very concrete operations of improvement of the conservation practices in a number of sites, and carry out international projects.

Lastly, a few specialized organizations (museums, agencies in charge of the protection of heritage, university departments of archaeology) have international cooperation programmes and support the implementation of national, sometimes regional, and local based activities.

Financial sources

Traditional financing

Cultural heritage is by definition linked to the local traditions and culture; it has prevailed through time, first of all due to the fact that it was actively used and maintained by its original owners and holders; they knew how to find ways to maintain their goods, through the financial contribution from the community, through contributions in kind (materials, working time) or by simple trade. However, the constant changes in history have often created imbalances, ultimately leading to the destruction and loss of heritage.

It is important to understand the reasons behind those “changes”, in order to be able to identify the possible solutions (sometimes very easy to implement), and to simplify or reduce the amount of work that traditional measures of protections imply, while at the same time maintaining their essence and significance. The transport of earth for construction purposes, the excavation of a well that will make it possible to draw the water needed for the construction works, or the improvement of road access, are examples of simple solutions for the conservation of heritage at a lower cost, that associate tradition and modernity.

Financing at the National/local level

The financing of cultural activities by African local governments is generally dependent on the constraints that weigh on the local finances. Thus, the local governments often deal with very limited financial means as a result of the general state of the national economy, resulting in low resource allocations.

There are various types of resources. They can be classified into four general categories:

Taxation, government bonds, tariff duties and loans. Cultural expenditure is eligible to benefit from the advantages that come from taxation and government bonds, but in general it does not constitute a priority for the local governments.

Tariff duties is a very interesting potential source of income, but it remains insufficiently exploited.

Loans remain a relatively rare source, not only because of the lack of adapted offer-

ings, but also due to the fact that the projects eligible for this type of financing are essentially those that have the potential to generate sufficient resources after the full payment of the debt.

These indirect public financings are bound to evolve, with the increased perception of heritage as a potential source of financial profit.

State subsidies remain a possible financing source for specific projects, particularly within the framework of national preservation policies of historic sites.

International sources of financing

International financing is becoming more and more important, due to the insufficiency of available National sources of financing, and the non-predictability of fund provisions by national governments.

High priority projects that are eligible for financing are those that present optimal conditions in terms of economic profitability and contribute substantially to the reduction of poverty. In the majority of African countries, international financing is still very rare for projects related to heritage, except for the contributions made available by UNESCO bureaus, and in particular the funds issued by the World Heritage Fund (it should be noted that these aids are intended only for the activities related to the World Heritage Convention of 1972).

The bilateral and multilateral development agencies (World Bank, EuropeAid bureau, Agence Française de Développement, Japan Bank for International Cooperation, etc.) are generally willing to finance heritage operations, as long as the heritage sector is presented by the eligible African States as a high priority element in their development plans.

It is thus essential that the local governments actively collaborate with the national administrations and the development agencies so that :

- The heritage sector is regarded as a true springboard for development ;
- Heritage can become an essential component within all development projects carried out by the development agencies.

The multilateral framework

The African Development Bank

The African Development Bank (ADB) is a regional multilateral financial development institution. Established in 1964, it aims at the mobilization of resources for the economic and social progress of its Regional Member countries (53 African countries and 24 non-African countries). Within this framework, it is possible to present a project dealing with the conservation of heritage to the ADB, as long as it aims at the development of social and economic development.

The European Union

The relationship between the European Union and the countries of Africa, the Caribbean and the Pacific (ACP countries) constitutes a particularly important aspect of the policy of cooperation and development of the EU, and in particular, of its external action.

A new ACP-EU agreement (after the Lome agreement, 1975-2000) was signed in June 23, 2000 in Cotonou (Benin), for a 20-year duration.

This partnership is mainly financed by the "European Development Fund". The "Directorate-General for development" of the European Commission supervises the programming of the assistance offered to the ACP countries and the "EuropeAid Bureau" is in charge of its implementation.

The aid, in the form of donations, is granted by EuropeAid through two methods: calls for projects and invitations to tender. In both cases, the many dimensions of heritage are seen in the light of development. Lastly, certain countries benefit from the Programme of Support for Cultural Initiatives (PSIC) intended to encourage actions in favour of the cultural heritage.

The World Bank

The World Bank is an essential source of financial and technical support for developing countries. Over the years, it has developed an intervention strategy for the conservation and the development of cultural heritage, either by integrating heritage as part of its complementary development programmes (since 1975, up until today), or through independent programmes (since 1995), but always considering heritage as a factor for development. It intervenes by providing loans at low or no-interest interest rates, through donations, as well as offering of technical support.

The bilateral framework

The bilateral financings are implemented between two States, delegated by national governments or by co-operation agencies. In the first case, the countries are represented by their embassies, present throughout the African continent; in the second case, the financings are implemented through National agencies in charge of international and development actions: the Agence française de développement for France, the GTZ for Germany, the Department for International development for the United Kingdom, etc. They can assure the provision of expertise and technical assistance, set up training programmes, as well as assist in the implementation of project works. They work more and more in collaboration with local governments.

Financings of the private sector

Private organizations such as the World Monument Watch (WMW), the West African Museum Program (WAMP) and a number of Foundations (Getty, Ford...) can, under certain conditions, contribute to the financing of conservation of heritage and training programmes, provide technical assistance, or even help identify sponsors. The local representatives of the large multinational companies present in Africa (Total, Exxon, CFAO, Leventis...) are also starting to intervene in the sector of conservation and heritage, through the implementation of sponsorship programmes.

3



EXAMPLES OF ACHIEVEMENTS





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THE IDENTIFICATION AND INVENTORYING OF CULTURAL HERITAGE is a first and fundamental step for gaining a general idea of the richness and diversity of the cultural heritage in a given city or territory. The main purpose is to produce a compilation of documents relating to the Cultural Heritage, and to make this accessible and available to inform and sensitize the general public as well as guide decision makers on development issues at the cultural, economic and social levels. A comprehensive inventory of cultural heritage should encompass all types of heritage whether movable or immovable, tangible or intangible.

Choices to be made

In any precisely delimited land area, even at the level of the village, there could be a significant number of locations, sites and monuments. This heritage resource increases considerably when the movable and non-material heritage is taken into account. It is easy to conceive that an all-inclusive inventory can be achieved, however, this is not necessary to start launching actions in favour of the local cultural heritage. More important in the early stages is the need to select the most interesting heritage elements and establish priorities and criteria according to local specificities. These elements include :

- cultural heritage elements that are considered most important by the local communities ;
- cultural heritage elements that are most representative of the local heritage and provide better illustration of the local specificities ;
- cultural heritage elements that are most at risk, and whose loss would constitute a loss to the community, the nation or humanity at large.

Working in stages

Inventory work is carried out in stages, with updates made at regular intervals. In the first instance, there is a need to establish a list of available resources... The documentation should describe the heritage elements and provide illustrations of their characteristics. It is important to establish the level of detail necessary and select the quantity and quality of information required, rather than attempt to achieve complete and all-encompassing descriptions. Any inventory should be predicated on established working methods and specific terms of reference which can be made available to every user of the final document.

- Information retrieval phase :

Before launching work on an inventory, it is advisable to gather all existing and available cultural heritage related data. Files and written sources should be consulted prior to the compilation of all available topographic material (charts, cadastral maps, aerial photos), graphic documents (architectural plans and drawings, ancient drawings, engravings and photographs), and listing of essential bibliographical works.

Inventorizing the local Cultural Heritage

Another rich source of data which is the host of knowledgeable resource persons who can provide invaluable information and give greater relevance to the research work. These include, oral historians, and people who have particular interest in cultural heritage as well as local leaders and elders.

- Inventory fieldwork and on-site investigations :

In order to set favourable conditions for collecting relevant information from local populations whilst sensitizing them on the importance and value of the local cultural heritage, field work and site investigations require advance planning and preparations. The issues at stake should be carefully explained and made public, possibly through advertisement. In other words, a communication strategy designed to explain to the general public the reasons behind all inventory-related activities and the expected results on many levels should be launched.

-Recording of the collected data :

The collected data is recorded in written form. Inventory forms should make provision for recording information relating to the site's location, its denomination/typology, its nature, the materials present on the site or used on the building, the period of its creation... Photographs and drawings accompany these forms. More and more today, mapping data, which can be gathered through a Geographical Information System, is also being added to these forms. The amount of information gathered to a large extent will depend on the available means.

- A prerequisite: The provision of means :

In order to carry out an inventory study, it is advisable to have a minimum of means or resources readily available. These resources include: inventory forms, cameras, drawing materials, sound recording devices if possible. It is also important to have a means of transportation, and all other public relations skills required to respect the local customs, especially when interviewing certain personalities. Ideally, a multidisciplinary team is required to carry out inventory work. It should include Heritage professionals like museum curators and archaeologists, and specialists in the Social Sciences field such as ethnologists and anthropologists. This does not mean that inventory work cannot be carried out by amateurs or self-educated persons; their efforts, which may be considered as preliminary work, may very well prove to be an effective contribution to the management of Cultural Heritage at the local level.

Most African States have set up services in charge of their National Cultural Heritage inventory. Their task is considerable, and difficult to accomplish. Thus, these services often request the help and support from local government agencies, and from local resource persons. On the other hand, these services are often very glad to assist individuals or associations at a local level, who may be requesting their help to carry out an inventory. All local inventory initiatives are beneficial to provide value to Cultural Heritage at a wider scale.



Mali's Cultural Map: a national inventory

IN ADDITION TO ITS HIGHLY VISITED, such as Djenné, Bandiagara and Timbuktu, Mali's Heritage comprises a variety of material evidence (archaeological sites, historic buildings, places of memory, architectural elements) as well as a number of living practices (worship rites, rituals and festivals) which enhance and complete the country's rich Cultural Heritage.

In order to give an account of this diversity and to allow the Malians, including the decision makers on all levels, to discover their country through these elements of Cultural Heritage, in 2001, the Ministry of Culture launched an Inventory project on a national scale called 'Mali's Cultural Map'.

The work was realised in four phases :

1. A preliminary phase coordinated by the Direction Nationale du Patrimoine Culturel (National Directorate of Cultural Heritage) and the Musée National (National museum) made it possible to determine the different types of Heritage to be inventoried, define a methodology to be followed and design the inventory forms that was adopted.
2. A documentary study phase, during which a considerable volume of scattered data from different sources such as reports, student's theses, articles in scientific reviews and other publications transcribed for over a century were compiled and analysed.
3. On-site surveys during which information for each identified element was gathered on an inventory form, about its nature, localization, its owners, its use, its historical and cultural importance, its state of conservation and associated movable heritage. These surveys were carried out by the Directions Régionales de la Jeunesse, des Sports, des Arts et de la Culture (Regional Directorate of Youth, Sports, Arts and Culture).
4. A number missions to interview the local chiefs, griots, elders and village guides were then carried out by the agents of the Direction Nationale des Arts et de la Culture (National Directorate of Culture and the Arts).

The final document gives an account of the importance of the Malian Cultural Heritage, as well as the conservation problems relating to this heritage. It also serves as a plea to decision makers (government representatives, administrative and political authorities) to take adequate measures for inventorying and protecting Cultural Heritage sites in their own areas.



- 1 Nando Mosque
- 2 Rock paintings in Songo
- 3 Granaries in the Bandiagara escarpment
- 4 The Great mosque of Djenné





Pre-inventory of Immovable Cultural heritage in Cameroon

A COUNTRY CHARACTERIZED BY IMPORTANT GEOGRAPHICAL and cultural contrasts, Cameroon has a particularly rich and varied Immovable Cultural Heritage, including archaeological sites, vernacular landscapes and architecture, which are often still very much alive. This heritage also includes architecture that reflects the imprint of Islamic rule, as well as the different periods of colonization and establishment of the Christian religions.

In July 2003, Cameroon's Directorate of Cultural Heritage launched a Cultural Heritage pre-inventory project, with the financial and technical assistance of the Africa 2009 Programme partners.

During the pilot phase, inventory related activities were undertaken in the Central and South provinces, as a result of which a first version of the inventory form was created.

In July 2004, a National seminar organized for the representatives of the ten Provincial Delegations of Culture took place. This seminar transformed the Inventory project into a National venture.

Based on the work undertaken by the Provincial Delegations who were in charge of identifying and locating the Immovable Cultural Heritage locally, a mission covering the National territory was organised, and as a result a preliminary-inventory was produced, containing basic information for all major Immovable Cultural Heritage sites and monuments in the country.

A total of 93 sites and monuments were thus inventoried. The publication of a promotional document is envisaged. The aim is to reinforce the national interest in the inventory project as well as the conservation and presentation of the national immovable cultural heritage. This work will also make it possible for the Cameroonian authorities to prepare a Tentative List of sites and monuments having a potential for inscription on the UNESCO World Heritage List.



- 1 Dshang cathedral
- 2 Metche waterfalls
- 3 Carved doors in Bandjoun chieftaincy
- 4 Archaeological site, Mandara mounds





“Heritage hunt” in Namibia: a participatory inventory

THE NATIONAL INVENTORY OF MONUMENTS IN NAMIBIA comports is dominated by examples that commemorate and celebrate the colonial period, and is not representative of the heritage of the indigenous people. To rectify this anomaly, the National Heritage Council of Namibia instituted the Heritage Hunt Campaign, a project through which Namibians are encouraged to nominate heritage properties for consideration for national heritage status. All people have to do is fill out a specially designed postcard which is available countrywide.

The project was highly welcome in the regions and, by the end of the second phase, the four regions had collectively identified 145 heritage properties.

The regional heritage lists represent a wide range of properties including sites related to the liberation struggle, traditional homesteads, sites of traditional festivities and cross border sites such as the residence and grave of the gallant King of Mandume ya Ndemufayo of the Oukwanyama that is in Angola.

A number of the sites were identified on the strength of their intangible aspects. One such site is Omwandi gwontala. It is a tree that served as the meeting place for traditional leaders of different polities in northern Namibia. Men who traveled on foot on their way to join the contract labour system also made use of this tree, taking refuge on its branches to protect themselves from the lions that prowled the area. It thus encodes and echoes with memories of a bitter period in Namibian history when young men were conscripted into the contract and migrant labour markets.

The impact of the Heritage Hunt Campaign can be summarized as having broadened the scope of heritage sites to include intangible heritage considerations and those that were traditionally not considered. The project also extended the geographic representation of sites which in the past favoured south and central Namibia. As a result, there is now a wider thematic representation of site typologies.

Finally the community is given the opportunity for self-definition through identifying their heritage properties. The fact that communities, local

PARTNERS

National Heritage Council
Museums Association of Namibia
Regional Governments
Municipalities
Traditional leaders
Regional resource persons, mainly professors of history

authorities and regional governments were responsible for identifying their own heritage creates a sense of responsibility towards the sustenance of the heritage properties.





Bauchi inventory: advantages of a participatory approach



1 & 3 Tomb of Sir Abubakar Tafawa
Balewa, first prime minister in Nigeria
2 Reception building in Emir of Bauchi's
palace



THE INVENTORY OF IMMOVABLE CULTURAL in the state of Bauchi was undertaken as a response to the Nigerian's government aim to diversify the country's economic resources, which are almost exclusively related to oil exploitation.

The valorization of Bauchi's Immovable Cultural Heritage should contribute to the development of Cultural tourism as an alternative source of income, while supporting the fight against unemployment and the impoverishment of the younger generations.

The inventory study was carried out in 2004, with a highly beneficial participatory approach, which enabled the representatives of the twenty visited local government jurisdictions to give their own definition of Cultural Heritage, beyond the predefined standards conveyed by the international community.

The attention given to the intimate perceptions of Cultural Heritage, from people who are close to this heritage and who traditionally continue to preserve it, has guaranteed their implication and approval of the Inventory study project.

The foundations established through this work offer better chances of success for future Heritage conservation related activities, valorization operations and the development of Cultural tourism activities, initiated or supported by local communities.



Modern architecture in the historic downtown of Asmara

THE CITY OF ASMARA underwent very rapid developments during the Colonial period. The architecture of that time was largely influenced by Rationalism or the International Style, which developed mainly in Italy during the first part of the twentieth century.

Freed from a number of constraints to which they would have been subjected in Italy, the architects, often young, produced buildings with particular architectural qualities. Asmara's Italian Rationalism inspired architecture includes a number of masterpieces, such as the Fiat Taliero building, the modernistic icon of the city's Heritage.

Conscious of this architectural richness, the Ministry of Culture and the local authorities initiated an inventory study within Asmara's Historic Perimeter.

This inventory work of the city's Modernist architecture made it possible to identify and list 400 buildings, which were later subject to a classification allowing their protection as National Heritage.

The results of this inventory and research work on the architecture of the Modernist Movement in Asmara were compiled into a Guide. (1)

This guide represents a first effective result on the work of the CARP (Cultural Assets Rehabilitation Project). It demonstrates the validity of a method of analysis, which was developed for the identification of the Modernist architecture in Africa. It also clearly reveals the importance that the typologies of Modernist architecture can have in some African cities. Finally, this guide is a particularly useful document, making it possible to program and implement conservation and valorization projects concerning this unique architectural Heritage.

¹ (2000) Cultural Assets Rehabilitation Project (CARP) *Asmara: A Guide to the Built Environment*, Asmara, Eritrea

PARTNERS

Ministry of culture
Cultural Assets Rehabilitation Project (CARP)
Asmara Municipality





Government calls upon communities to complete the national inventory

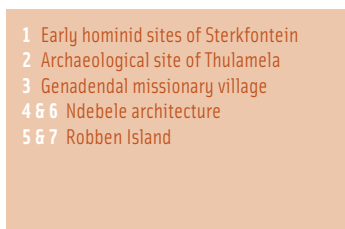
THE NATIONAL HERITAGE RESOURCES ACT OF 1999 follows the principle that heritage resources should be identified, inventoried and managed by the levels of government closest to the community, as part of their planning processes. All heritage resources identified in South Africa are listed on a database managed by the South African Heritage Resources Authority (SAHRA).

Local authorities are required to survey their heritage resources and to identify all sites worthy of conservation. This is usually implemented by a heritage consultancy and must involve community participation. Standards to carry out these surveys are provided by SAHRA to ensure that all survey data fit almost seamlessly into the National Inventory. New surveys often relate to urban or peri-urban environment, where development pressure is the main driving force – and thus specific attention should be paid to ensuring rural areas are included in the surveying process.

In some cases, the inventory is shared between the three spheres of heritage management (national, provincial and local) – in other cases the different spheres maintain their own databases with a system that must provide for information updating and mutual data exchange.

SAHRA currently manages about a 100 000 records relating to heritage resources across South Africa, of which 60 000 relate to graves of victims of conflict (predominantly the South African War and the Liberation Struggle) and 26 000 relate to other sites (mostly built environment).

Local authorities are now recognizing the potential benefits of heritage resources in terms of responsible governance, local awareness, tourism development and social upliftment, and are embarking on carrying out heritage surveys. Inventorying South African heritage resources is an endless process which everyday contributes to better reflect the diverse stories of all the people of South Africa.



- 1 Early hominid sites of Sterkfontein
- 2 Archaeological site of Thulamela
- 3 Genadendal missionary village
- 4 6 6 Ndebele architecture
- 5 6 7 Robben Island



Saint-Louis old town

SAINT LOUIS, THE THIRD CITY OF SENEGAL, was the first capital of the French territories in Western Africa. With a population of nearly 200 000, the city still features visible traces of its French past.

The original town was founded on the Ndar Island which is 2.5 km long and 300 m wide and has remained the heart of the historical city, with a population of about 15 000.

Gazetted national monument in 1975, the old downtown of the city was inscribed on the World Heritage List in 2000. The following year the Senegalese Head of State promulgated two decrees. The first decree concerned the "Inventory" of the old town, and the second the establishment of a Conservation Plan (PSMV) for the city of Saint Louis.

Simultaneously, the municipality of Saint Louis organised a first international workshop and launched the inventory work in partnership with the municipality of Lille in France (Lille Métropole).

The project aimed at:

- . gathering all documents related to the memory of Saint Louis ;
- . making an inventory of both urban and architectural patterns.

The inventory work was developed over 4 years, resulting in the establishment of inventory forms organised in a GIS system.

The data base comprises :

- . the inventory of historical sources ;
- . the urban inventory (specific spaces and entities) ;
- . the architectural inventory (buildings).

This inventory represents an essential step towards a better knowledge of the history of the city, but also towards the establishment of an overall condition survey, which can help to set priorities in terms of heritage conservation. On the other hand, it has also revealed an urgent need to intervene in the protection of this heritage against the damages caused by abrupt development, and to implement safeguarding plans on a number of buildings. This inventory has been peculiarly useful when preparing the "PSMV" (the Conservation Plan for Saint Louis, see p.56).

PARTNERS

Saint Louis Municipality

Ministère de la culture et du patrimoine classé, Direction du patrimoine culturel

Centre de recherche et de Documentation du Sénégal (CRDS)

Lille Métropole Communauté Urbaine, (LMCU, France)

Ecole d'Architecture de Lille (France)

Ministères des affaires étrangères (FSP)



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Involving the communities

THE ACTIVE PARTICIPATION OF ALL ACTORS, users and all other potential beneficiaries in the implementation of projects improves considerably the quality and results of the decision making process. Even though a participatory approach might entail slower decision making processes, it often induces better quality results in the long term, and is a helpful way to establish good relationships of trust and cooperation amongst the many stakeholder groups.

The different stakeholder groups

It is of prime importance that the decision makers know how to identify different stakeholder groups and their interests to be able to evaluate the possibilities and modalities concerning their participation :

- the 'Public' in the larger sense of the word is the potential beneficiary or the consumer. It rarely plays the role of an actor. Sub-groups in this category can be defined based on the criteria of age, specific interests, and their slightly different expectations ;
- 'Stakeholders' refer to the groups that are specifically concerned about the project. Some are directly concerned because the project will have a direct influence on their lives (eg: the inhabitants of a block whose homes are going to be rehabilitated), others are indirectly concerned (eg. service providers that could always find other opportunities) ;
- the 'Actors' play an active role in the conception and realisation of the project. They could include governmental organisations (department of technical services), civil society organisations, local communities, research and educational institutions, etc.

The inclusion of certain key persons or groups, such as those who play the role of the guardians of traditions and local knowledge, the traditional chiefs, and the persons responsible for the sites without whose presence the documentation, maintenance, renovation and conservation of heritage would not be possible, is extremely important and should not be underestimated.

Procedure

Depending on the interests, the capacities and the responsibilities of the beneficiaries, they can be involved at different levels :

- regrouping and diffusion of information

The general public should be informed of the project through seminars and public meetings. The concerned groups should be consulted to analyse the principles of the project and to regroup the data that could influence the project through investigations, interviews, questionnaires and participatory rural evaluations ;

- the Consultation Processes

The consultation process refers to the phase in which opinions are solicited from the actors, the concerned groups and the public. Depending on the groupings, the consultations can be theme-based and can take the form of organised local meetings, mobile exhibitions and public audiences and discussions ;

- actors Participation

It is at this stage that the actors and the public come together with the responsible authorities and share the ownership and control of the decision making process.

The examples that follow, illustrate how this approach has been utilised in diverse ways to not only implement the different stages of the conservation process, but also to improve the efficiency of the same.



Preserving Cultural Identities The Ga Mashie, a fishing people attached to its traditions

THE OLD CITY OF ACCRA, facing the Atlantic Ocean in South Ghana, has a population of over 100 000 which is mainly dominated by the Ga-Mashie people. The Ga mashie population, very young and largely female, perpetuates the multi-secular practice of fishing. Old Accra expresses itself through its diverse urban tissues/fabric and the strong elements of cultural identity of the Ga Mashie. Three elements are particularly remarkable :

- the coast, a space devoted to the divinities. It is the heart of Old Accra, and also the place where the Ga Mashie have settled ;
- the sea front, a spectacular landscape associated with natural elements, built monuments and human activities. Here, we find elements illustrating the prosperity of the city: the port with its lighthouse, and the trading houses ;
- the commercial zone, the necklace of "Little Accra", with its trading houses and private residences in the colonial and Afro Brazilian style.

Attached to these sites and buildings, the local government, represented by the Accra Metropolitan Assembly, expressed their desire to revitalize this heritage, while at the same time improving the living conditions in this part of the city that had been abandoned since the transfer of the port to Tema.

An observation mission was organized by the UNESCO Accra office and was carried out by the School of African Heritage (EPA). The mission started with a study and collection of existing documentation, followed by a visit of the quarters of Old Accra to identify its intangible heritage values, with the help of the community.

Work sessions were organised with the Accra Metropolitan Assembly, the Ministry of Tourism and Modernization of the Capital, the National Commission for Culture and the NGOs.

The various interests were identified and this resulted in a programme proposal, structured around 8 actions :

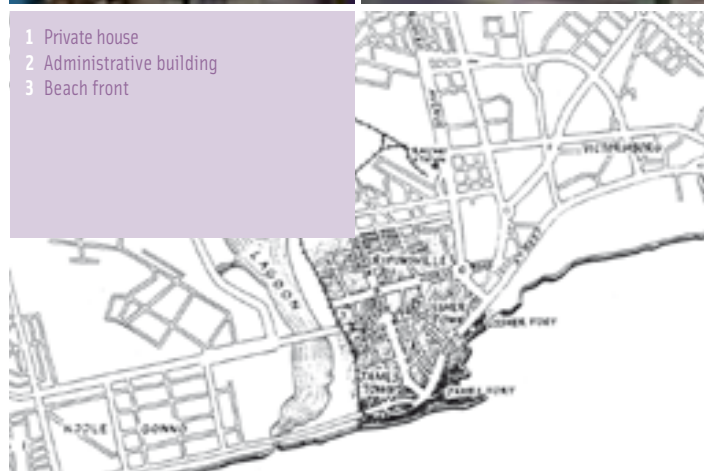
1. Inventory and Documentation – Definition of the perimeter.
2. Conception and execution of sign boards and signage.
3. Creation of a tourist map.
4. Creation of tourist guides.
5. Training of guides.
6. Rehabilitation and equipping of one building as the Heritage centre.
7. Rehabilitation of 11 buildings of Ga Homeland, through on site training programmes.
8. Rehabilitation of Usher Fort.



1



2



- 1 Private house
- 2 Administrative building
- 3 Beach front



3



The Involvement of fishermen in the conservation of James Island

JAMES ISLAND HAS BEEN AN EYEWITNESS TO THE BATTLES fought between European traders to control the River Gambia and the slave trade that took place in this region from the 16th to 19th century. Destroyed and rebuilt on a number of occasions, the fort lived a fascinating history up to its partial destruction in 1779 and its definitive abandonment in 1829.

Today James Island, well known by the local fishermen, is a major tourist site in Gambia and receives more than 100 000 visitors every year. But the income from this tourist influx is not uniformly distributed and the large number of visitors destabilise the social equilibrium of the surrounding villages. The children are particularly vulnerable and sometimes, tempted by the profit to be made from tourists, they abandon school.

As part of the nomination process of the site for the UNESCO World Heritage list, two conservation campaigns were undertaken in 1997 and 2000 with the objective of better orienting tourist activities and reducing the risk of accidents for the visitors.

The works involved more than 30 people from the villages of Juffureh and Albreda and two officials from the capital city, Banjul. These works allowed them to consolidate the most fragile parts of the fort. The interventions were carried out in the most discrete manner possible, so as to not compromise on the image of the devastated fort and its violence-filled history. Particular care was taken in the choice of construction materials. They were mostly locally produced, such as the lime made from seashells. These campaigns also transferred skills necessary to carry out conservation works on the fort among the local fishermen population.

Numerous meetings were organized at Albreda village during the conservation works to find common solutions to problems of management of the island and the surrounding villages. These consultations helped in minimizing the tensions linked to the divergent interests of the concerned parties and led to the development and adoption of a common management plan. Among the people most involved in the processes were tourism and conservation professionals, local authorities (the two village chiefs, district chiefs, and the Governor/Commissioner of the region) and the village school teachers.





A Community Museum in Dogon Country

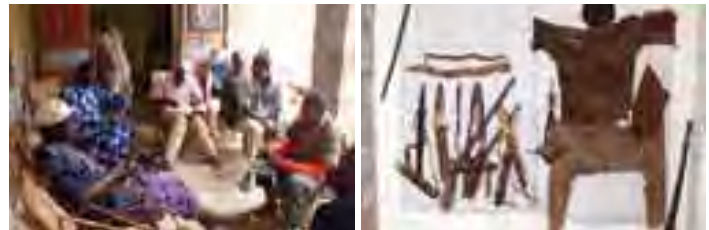
THE VILLAGE OF NOMBORI, with a population of roughly 1000, is one of the typical villages of Dogon country perched high on the Bandiagara cliffs, and is regularly visited by foreign tourists.

In 1999 during one of the field missions of the Cultural Mission of Bandiagara, the people of Nombori suggested the construction of a 'Traditional House' for the conservation of valuable objects exposed to looting and illegal traffic. A process of exchange and dialogue started to define the orientations and the management of the future infrastructure.

The construction works started in 2001 with the financial support of CARE Deutschland, and the active involvement of the villagers who participated in the extraction of stone, transport of water and sand, and the provision of construction labour. On December 19, 2002, the Museum of Nombori was inaugurated by the Malian Minister of Culture.

This museum constitutes an advantage for local development. It has helped the village to organise itself better to receive tourists. The craftsmen and sellers of art objects take advantage of the existence of the museum to do business. The museum forms the basis of a process of social cohesion, encouraging local inhabitants to voluntarily deposit family and clan objects. The process also influenced the revitalization of certain cultural expressions, material and non-material, such as ritual dances and oral traditions.

The museum is now managed by a committee that was constituted during one of the General Assembly meetings of the village. Its members include the Mayor of the rural commune and the Sub-Prefect of Dourou, which in turn also facilitates the contribution to other development projects for the village.





Mosques preserved by the Mason's Corporation

TIMBUKTU IS A MYTHICAL CITY located on the banks of the river Niger, in Mali. Built in earth and maintained since centuries, the three grand Mosques of Timbuktu, listed in 1988 on the World Heritage List, continue to stand witness to the ingenuity of the populations and the master masons, who through their dedicated work prolong the life of these monuments, vulnerable to the rare but violent storms of the region.

At Timbuktu, for a master mason to be capable of conserving these celebrated Grand Mosques, he should have inherited ancestral secrets of his caste, transmitted from generation to generation. Highly respected, the masons take special care of this architectural heritage passed on to them by their ancestors. They observe these buildings closely and every year mobilize mass community participation for the replastering of the mosques. The entire population has to participate. It is the force of this Masons Corporation that has allowed these fragile mosques to traverse the ages and remain in use.

Since their inscription in the World Heritage List, the conservation of the mosques is no more the exclusive responsibility of the Masons Corporation. The Cultural Mission of Timbuktu, representing the National Directorate of Cultural Heritage of Mali, today has the responsibility of conserving these mosques and coordinating the cities actors towards the preservation of this heritage. The Cultural Mission considers the role of the Masons Corporation as the most important in the conservation processes, having realised that nothing could replace their role. The history of the Mosques of the Sahel justifies their role and it shows that even more important than the conservation of these types of monuments is the conservation of their traditional management mechanisms. To abandon traditional maintenance systems in favour of modern materials like cement is a grave error. It seems to be efficient in the short term, but always ends in the destruction of the monuments, as well as the traditional knowledge and skills needed for their care and conservation.





Shimoni Cave, community development project

SHIMONI, A FISHING VILLAGE in South Kenya gets its name from the word Shimo, which means cave in Swahili, referring to the geological formations on which the village is situated. These coral caves have been known since long and continue to host ritual activities (Kayas). Important colonies of bats, some of them rare species, find refuge in these caves. The caves also served as a hiding place during the slave raids of the 18th and 19th centuries, and also as a refuge for the fishermen of the coast during attacks by the Masai.

The inhabitants of Shimoni have limited sources of revenue, since the revenue from fishing is modest. The tourists did not stop in this locality, until the villagers, aided by the curators and archeologists of the National Museum of Kenya, were able to exploit their underground heritage. One portion of the caves were cleaned and organized and a ticket office was established. Today tourists visit these caves in good conditions, in the company of native guides from the village.

A management committee was put in place to control the evolution of the site and administer the revenues from the visits. The role of the experts of the Museums of Kenya was to facilitate the process by putting in place the management project and creating a members committee to assure good management practices for the site. Once the local mechanism was put in place the agents from the Museums of Kenya gradually withdrew to leave space for the villagers to take over the management of the site in total autonomy; remaining only as technical advisors for all physical interventions on the site.

Thanks to the thousands of annual visitors, the site is today self-financing. The revenues generated even allow reinvestment into community health and education projects at Shimoni.

- 1 Fishermen's boats
- 2 Ticket office at the entrance of the site
- 3 Ones of the cave in Shimoni





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ESTABLISHING PROTECTIVE MEASURES

National laws

The majority of African countries have laws governing the conservation of cultural Heritage. These laws, in association with other equally important laws related to urban planning, environmental protection, and customary law, are tools which, if utilized properly, allow for an effective protection of the National Cultural Heritage.

These laws, among other things, make provision for the establishment of national institutions with responsibility for implementing measures that serve to ensure the protection of the cultural heritage. Sometimes, they work as decentralized service structures, making it easier to manage the Heritage at a local level.

While the State remains in charge of protecting the National Cultural Heritage, efficient protection and conservation of the Cultural Heritage cannot be accomplished without the establishment of operative partnerships at a local level.

As decentralization policies and processes continue to evolve, Local Authorities will increasingly have a greater role to play in the protection and management of the local cultural heritage. Property owners and holders will be required to take part in this as well.

Local responsibilities and regulations

Elected local representatives are getting more and more closely associated with urban planning and development operations. They are becoming true leaders and decision-makers, capable of identifying and establishing projects that address urban planning operations.

Communities also play an equally important role, as they have authority over certain activities within their territory and are sometimes responsible for issuing building permits for new constructions or building renovations. These activities have a strong and lasting impact on the local Heritage.

To ensure that authorizations or prohibitions can be done under the best of conditions, it is advisable to establish complementary regulations at the local level, which will make it possible to define clear rules that are applicable to specific contexts.

Most successful regulations and restriction zoning systems established in the recent past were implemented on the initiative and support of National authorities in partnership with the local societies. This is happening more and more often, with the active participation of the local populations and their representatives.

As regards the technical aspects of the national regulatory framework, it is advisable for local societies consult with existing government agencies such as Directorates of Urban Planning or, Housing and Environment, or any other directorate in charge of establishing the protective measures. These institutions must be able to shed light on questions relating to procedures to be followed or provide information about the legal restrictions and possibilities.



Land Grant signed under the 'palaver' tree

THE FORTIFIED WALL ENCLOSURE of Loropeni was probably built around the 18th century. It extends over one hectare of land, in an area progressively covered by savanna grasses. The stone and earth walls of this enclosure still carry the memory of a little-known historical period, when, in the 16th century, the populations started to migrate from the current Ghana towards the North, bringing the development of trade activities in the region, including the gold trade and the slave trade. More generally, the walls carry the memory of a context of insecurity, which affected West Africa at that time. They also reveal the ingeniousness of the migrant populations, capable of uniting and using the available local resources to conceive an original defensive architecture, for the accommodation and protection of a great number of people.

The spectacular Loropeni ruins is the first Cultural Heritage site from Burkina Faso to be proposed for inscription on the UNESCO World Heritage List. In order to better protect this important African Cultural Heritage site, the Directorate of Cultural Heritage of Burkina Faso has recently requested the concession of the land surrounding the site.

This protection zone was officially granted on January 10, 2005. The main local stakeholders who signed the official land grant act were: the Prefect-Mayor, the traditional Chiefs and several notables. This document ratifies a unanimous agreement for the occupation of the allotted land, as well as the establishment of a local committee in charge of its protection and management. It also confirms the general initiative to properly monitor the site and its surrounding environment.





The “underground village” of Agongointo-Zoungoudo

THE AGONGOINTO-ZOUNGOUDO ARCHAEOLOGICAL SITE, which is made up of a series of caves dug in the ground, was fortuitously discovered in February 1998 during the construction of a road in the sub-prefecture of Bohicon.

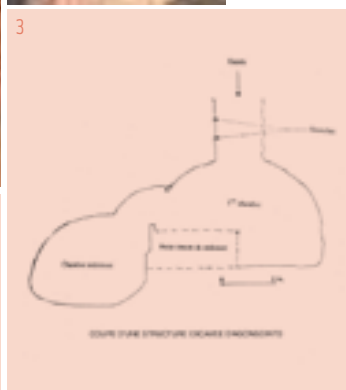
Archaeological research undertaken by a Beninese team from the University of Abomey-Calavi, in collaboration with the University of Copenhagen, Denmark revealed an exceptional concentration of about fifty caves distributed over 7 hectares. These caves are generally divided into sections that could be used as living rooms, bedrooms or kitchens, sometimes equipped with a well and some with two levels.

The study of this architecture dug in the ferruginous ground supports the hypothesis of the existence of an underground village founded around the 16th century under the reign of King Dakodonou (second king of Abomey) for the to protection of the warriors, and to surprise the enemies.

As soon as the discovery was made, the Town hall authorities of Bohicon, took regulatory measures and initiatives to protect the site and to transform it into an archaeological park. The actions taken include:

- road deviation to avoid the physical destruction of the excavated structures ;
- site and its surrounding environment declared as a “Zone d’Utilité Publique” – ZUP (Public Utility zone) ;
- inscription of the site in the “Plan de Développement Communal” (Plan of Communal development) as a tourist attraction ;
- active participation in the development of a management plan through a participatory approach.

The enhancement plan of the Agongointo-Zoungoudo site is registered as part of the communal development plan for the peri-urban areas. With the opening of this archaeological site, new tourist poles and centres will be developed across the plateau of Abomey, Kétou and Aplahoué. The activities that have been designed for the site will supplement the range of activities offered by the museum of Abomey, which is located within the Royal Palaces, a distance of approximately 9 km. Abomey is already a World Heritage site and is already highly frequented by visitors since the 1980’s.



- 1 & 2 Access well to one of the cave
- 3 Survey of a cave
- 4 View of the cave, which has partially collapsed during road works



Askia Tomb: specific urban planning regulations

THE TOMB OF THE ASKIA was constructed by Askia Mohamed, the Emperor of the Songhay Empire (1492 – 1528). This structure is the sole surviving monument of this period of Malian history and as such has a very strong historic value. In addition to being a unique testimony of the Empire, the monument which is related to a mosque, is a living site, and a place recognised by all the different communities of Gao.

Up till today, the management and conservation of the monument is the responsibility of the local community. In addition to the efforts made for its regular maintenance (every 3 to 4 years) the local population, the local government have worked together with the national authorities in charge of Cultural Heritage and Urban Planning to set-up a buffer zone with strict regulations attached to the preservation of its environment. The buffer zone covers an area of 82 ha. The rules to be respected within this zone are :

- the houses have to respect the earthen architecture and its soudano-sahelian style with a maximum of two stories and flat roofs ;
- the height of the houses is limited to 6 meters (two stories) ;
- new houses must retain the characteristic style (parallelepipedic volumes built around a courtyard) and respect the urban setting (existing streets and squares) ;
- roofs must be horizontal ;
- no decoration at the top of the walls, and height of parapet walls limited to 40cm ;
- external finishes of the houses is with mud plaster or with any other plaster with a colour similar to the local soil traditionally used ;
- bright colours are prohibited, including for doors and windows ;
- adverts are prohibited along the Askia Road.

Testimony :

« I am confident in the people of Gao, in their capacity to preserve and valorise the monument and its associated sites. They have done it for the last five centuries despite passing through very difficult periods »

CHEICK OUMAR SISSOKO, Minister of Culture in Mali



TOMBEAU DES
ASKIA

N°AWA

MALI

**PARTNERS**

Stone Town Conservation and Development Authority
Municipality of Zanzibar Town
Ministry of Water and Livestock Development, Ministry of Construction
Ministry of Environment and Tourism, Ministry of Energy and Mines
Urban Authorities of Zanzibar
Chief Town Planner, City of Zanzibar
The local communities

Tools for the conservation of Stone Town

STONE TOWN IS THE HISTORICAL DOWNTOWN of Zanzibar Town, the political and economic capital of the archipelago of Zanzibar. Its urban landscape has been preserved, and has remained almost intact for more than one millennium. This wonderful landscape is the principal asset of Tanzania's tourist industry, after the archipelago's beaches.

The very coveted Stone Town is subject to multiple pressures. Pressures from the tourist industry, as well as pressures imposed by its role as an important port and its associated commercial activities. But the greatest pressure undoubtedly comes from the locals inhabitants themselves, who are seldom financially capable of giving adequate maintenance to their houses and properties.

In such a context, it was essential that the strategies of conservation take into account the needs and requirements of many stakeholders.

In order to accomplish this, a law was passed in 1994, which instituted adequate administrative structures aimed at working on the concerted management of this site:

- in 1990, creation of the STCDA (Stone Town Conservation and Development Authority), an organ of the government of Tanzania responsible for the monitoring and development of the conservation area in the Stone Town, in accordance with a Master plan. The STCDA ensures coordination between the ministries, agencies and international organizations ;
- in 2000, creation of the Orientation Commission in charge of advising the STCDA about the implementation of general policies. It is a group of seven Zanzibari, with representatives of the civil society and other institutions, capable of making decisions better adapted to the realities of the local context.

These complementary structures work in conjunction on the pursuit of conservation projects in the old city, and at the same time encouraging its economic development.

Many activities have been realised in the past 20 years :

- information campaigns, which provide opportunities to openly discuss the problems encountered in the city, as well as give information on the procedures to follow in order to accomplish better conservation of the sites (television shows, meetings, etc.) ;
- rehabilitation programs, with the participation of the local inhabitants, who contributed to save several buildings from destruction, while improving the living conditions of the tenants ;
- several classified buildings regained their splendor and are currently being used as training centres or hotels.

In spite of some latent difficulties, in part related to the progressive establishment of the decentralization process, the participative management system implemented in Stone Town Zanzibar is exemplary.

- 1 House of wonder
- 2 Old fort of Stone Town
- 3 A street in Stone Town
- 4 Typical housing in Stone Town





A plan for the safeguard and enhancement of Saint-Louis

THE HISTORIC DOWNTOWN OF SAINT-LOUIS is characterized by an orthogonal plan structure, a long wharf system and architectural achievements typical of the 19th and 20th centuries. The value of this heritage has been recognised by the local, national and international community, leading to its inscription on the World heritage List in 2000.

The property is a complex cluster of heritage elements. Its conservation requires good coordination between municipal, national and international authorities, and between all professionals who have complementary roles and responsibilities. This situation requires the formulation of clearly defined rules as well as the building of capacities to implement them. This, to a large extent, depends on the clarity of the policy message.

In order to ensure Saint Louis' protection, a presidential decree (n°2001.1064 du 11.12) requested that a clear protection plan be established. This *Plan de sauvegarde et de mise en valeur* (PSMV), is being finalised by the *Bureau de l'architecture et des monuments historiques* (BAMH) and will become a reference document for the municipality. It provides details on the values of each component of the old town : streets, squares, specific buildings, etc, and comprises a number of guidelines and rules. Ultimately it will serve as a tool for taking decisions on the existing building stock (need to restore or rebuild, authorisation to demolish, materials to be used, colours of the elevations, doors and windows, ...) and set clear guidelines for new developments (protected spaces, zones for development,...).

The municipality and the *Bureau de l'architecture et des monuments historiques* have a shared responsibility for the implementation of this plan. The municipality will only deliver building permits after clearance by the BAMH. The final Plan will comprise :

- . a set of maps indicating the heritage values of every component ;
- . rules and regulations ;
- . technical specifications for restoration and rehabilitation works ;
- . a detailed master plan indicating possible developments and priorities.

The overall plan has been prepared on the basis of a detailed inventory (see p.44) and also takes into account the needs and expectations of the inhabitants. The ultimate objective was to design a plan that would allow the development of a lively and modern city, respectful of its heritage but able to produce high quality new achievements.

PARTNERS

Municipality of Saint-Louis
Ministère de la culture et du patrimoine classé
Direction du patrimoine culturel
Convention France-UNESCO
Local NGOs
Bureau de l'architecture et des monuments historiques





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EVERY INDIVIDUAL CARRIES MEMORIES, WHETHER SWEET OR BITTER, which represent the core of our personal heritage. On the same basis, a community, a region or a nation choose to preserve part of their legacy to create their Heritage, a collective identity that allows us to relate to our common past.

To preserve landscapes, buildings, objects, and beliefs, is not a simple task as memory is often erased too fast. The fragility of matter, extreme climatic conditions, the vulnerability of ancient sites, and especially all human activities, which are defined by constant evolution, both social and cultural, are some of the factors that affect the conservation of Heritage.

It would be vain to aspire to preserve everything. Choices need to be made. But the question remains, on which criteria should these choices be based? Which elements deserve more than others to be conserved, and to which extent or which level should the conservation be carried out? How to choose between an intervention in which the authenticity of the site or monument, and that of the original materials used, are deemed essential, and a rehabilitation that makes it possible for the site or monument to evolve, and conform to the present needs of the population?

The answers to these questions will vary according to the opportunities that present themselves, and the values given by the people to their own Heritage. The analysis of the values attributed to a given site or building by a group of people, who represent the larger community, should be the prerequisite to intervention on a site or building. Once the values are defined, it becomes possible to decide whether it is best to abandon it and let it erode, to preserve it as it is, to restore it to its original state, or to transform it for new uses.

To take an example, to restore a very damaged castle destroyed by war would be a great mistake if the main value attributed to this castle were the fact that it testifies to the violence of a historic conflict. To leave it in a state of ruin would therefore be necessary. On the other hand, if the value attributed to this building were purely architectural, it would be advisable to maintain the building in a good state of conservation. That does not mean that the building cannot be given a new

Conserve, restore, rehabilitate, reuse

function, if there aren't any conflicts of value. Thus, a fort can be transformed into an administrative building, and a prison can be transformed into a museum. But turning an ancient building into a museum is not the only available option. Other more economically viable solutions can be applied: buildings can be converted into housing structures, schools, restaurants, businesses, making it possible to generate funds to cover the maintenance-related expenses. Similarly, when dealing with a city, or a historical district, the conservation process must take into account the nature and quality of the urban planning, the architecture, the non-built areas, its history as well as its function. The Mayor should be capable of reconciling the need for improvement of the living conditions of the inhabitants, and the need to preserve the local Heritage.

The conservation of Heritage is also related to the perpetuation of the local customs, know-how and techniques, which are often at risk, and which are necessary in order to respect the authenticity of the structures to be restored. In some cases, the maintenance or conservation of a building depends on the availability of natural resources, such as special kinds of trees or plants that must be carefully re-planted and nurtured.

Generally speaking, we should never forget the old adage that prevention is better than cure. Regular maintenance and good management of sites remain the best remedy against the need for conservation, and by far the least expensive. The practice of regular maintenance activities on sites helps in maintaining the traditions and know-how, which ultimately helps in truly preserving their authenticity.

The conservation of Heritage is a complex matter, which must be handled by a multi-skilled team made up of a number of actors. The residents and traditional custodians of sites are usually the most aware of the needs and are most capable of maintaining them. It is therefore important to call upon them when embarking on such ventures. Some rules of common sense have been defined in the International charters such as the Venice Charter, 1964, and the Burra Charter of 1999. It is recommended to work in collaboration with Heritage and conservation professionals who are aware of these rules, before taking measures that could prove irreversible.



Djenné, conservation of a city inscribed on the World Heritage List



THE MAGNIFICENT CITY OF DJENNE, in Mali, has long been well known for the exceptional character of its earthen architecture. Djenné, once a very rich and highly coveted city, lost its status as a market centre in the twentieth century. Affected by drought, the impoverished local inhabitants were forced to migrate to other cities. As the city declined, a number of buildings fell into ruin because of lack of maintenance.

The preservation of the architectural Heritage of Djenné was not a simple matter to resolve. Apart from a series of technical questions, it required a thorough study of the socio-economic constraints faced by local populations.

A project for The Restoration and Conservation of Djenné's earthen architecture started in 1996 as a cooperation between Mali's Cultural Mission of Djenné and the Netherlands Government. The project made it possible to restore more than 100 houses over 10 years, and allowed local craftsmen to benefit from training in traditional restoration and construction techniques.

In addition to capacity building, the reconstruction projects also made it possible to create nearly 300 employment opportunities for masons, craftsmen, wood retailers, potters, etc. In the end, apart from regaining its beauty, the city started attracting more than 15,000 tourists per year, and in 2005 more than 20 000 Euros visiting fees was realized. Tourist activities brought many indirect benefits as well, through the sale of local crafts, hotel services, guided tours, etc.

The citizens of Djenné, who participated in many meetings and sensitization campaigns, acknowledge that the restoration project has greatly contributed to the well being of the community. They have benefited from the tourism related activities, but most notably in the improvement of their lodgings. In fact, the ruins were often used as temporary dumps, and this affected the buildings and houses nearby, causing problems for the city sanitation services.

The project has generated a new social dynamism in the city which today can be measured through the number of restoration initiatives launched by private groups. Thanks to this project, it is now clear that the participation of the population in the conservation of a territory is of prime importance, not only in sites such as the famous Mosque of Djenné, but in the city as a whole.

PARTNERS

Municipality of Djenné
Cultural Mission of Djenné
National Museum of Ethnology, Leiden , Netherlands
Masons association of Djenné



**PARTNERS**

Bokaap Civic association
Municipality of Capetown
SAHRA

THE BOKAAP IS AN HISTORICAL AREA to the north-west of Cape Town. Since 1730 there were farms and homesteads on the slopes of Signal Hill and Lion's Head in the vicinity where the Bokaap is today. Cape Town expanded in 1790 into the area now known as Bokaap where the flat roofed and parapetted simple dwellings were first built. Expansion occurred after 1840 with the need for tenant housing for the artisans and freed slaves of Cape Town. Bokaap in the nineteenth century was a social mix of Muslim, Christian, Irish working class, Africans, soldiers, freed slaves, carpenters, masons, fisherfolk.

The simplicity of form and the spatial geometry, which was a response to the urban environment, the available building materials, and the mixed cultural influences, created a townscape of unique harmony and interest which encouraged social interaction. This quality still remains today.

In the 1940's the City of Cape Town embarked on a series of initiatives to create a modern city based on international models of urban renewal. To this end the city bureaucracy actively encouraged the loss by neglect or active demolition of run down properties on the eastern and western edges of the city. This movement was given added impetus by the Slum Clearance Act and the Group Areas Act. The Bokaap was a special case. It was singled out by the national authorities in the 1960's for declaration as a unique group area for the exclusive habitation of the Cape Muslim community.



In 1969, the National Monuments Act established a body to proclaim national monuments and declare areas of cultural value. This forced the City of Cape Town to embark upon a program of restoration of 67 houses in the Bokaap. This was only partly successful because of lack of interest by the City administration under the apartheid system. Many other houses remained untouched. Moreover, the community of Bokaap was suspicious of local authority involvement and decided not to participate in the process of declaration as an urban conservation area, despite the outstanding cultural, social and townscape qualities.

The repeal of racially based legislation in the new democratic South Africa, has changed the situation in the Bokaap. The community has seen the value in development controls elsewhere in conserving unique architectural and cultural heritage. As a result, although part of the Bokaap may not be in a declared urban heritage area, it is managed as if it were, and there are plans by the municipality to officially declare it a heritage zone so that adequate protection and assistance to house owners can be provided.

Rehabilitation of Bokaap district



The renovation of a historic building in ruin : Leven House

THIS RESIDENCE WHICH WAS RENTED BY THE BRITISH PROTECTORATE in 1824, has served a number of functions and accommodated many famous public figures who played a vital role in the history of the Swahili coast. Under threat of collapse, the building was abandoned in the 1990's, and then bought by the National Museums of Kenya, which inscribed it in the National Heritage list, while considering giving it a new function.

The rehabilitation of this residence was executed in several phases :

- PHASE 1** Study of the building and minimum cleanup of its perimeter – 2001
- PHASE 2** Preventive measures to prevent the structure from collapsing (cleaning, drainage and bracing) – 2002
- PHASE 3** Consolidation of the structure and reconstruction of the weak parts – 2005
- PHASE 4** Complete restoration – 2006

Each phase of this project was prepared through a collaborative effort among the city's stakeholders, a group of more than 45 people comprising technicians, political leaders and residents. Their contribution was decisive right from the beginning, when the Heritage values of the site were defined, and proved much richer than those originally formulated by the curators. The stakeholders then programmed the rehabilitation project, by proposing several possible functions for the building, allowing the creation of various activities for the neighborhood residents, while preserving the identified values. Many ideas were expressed, but only the most financially viable could be studied. A decision was finally made, giving three different functions to the building :

- an activity area on the ground floor, occupied by traditional craftsmen from the old city ;
- a museum of the Swahili culture, with a research area on the second level;
- administrative offices on the third level, to be occupied by the conservation team of the old city.





Regeneration of a Sacred Forest

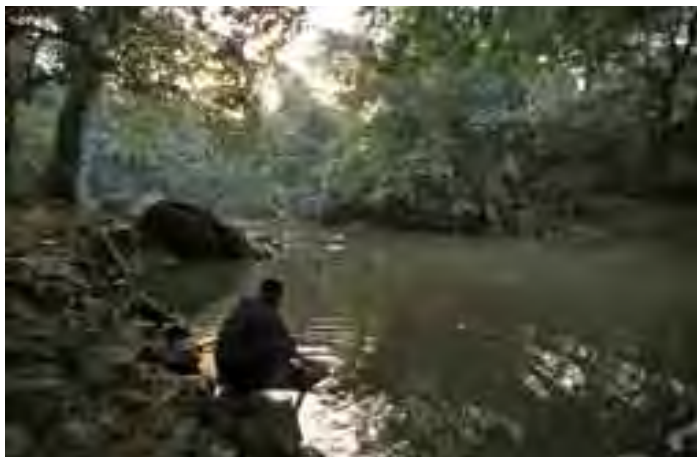
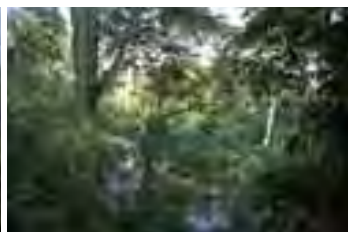
IN YORUBA COSMOLOGY, Osun is said to have metamorphosed into a river as a result of a misunderstanding between her and “Oba”, a wife of Sango. The Osun River takes its source at Igede-Ekiti, flows within Osogbo and empties itself in the Atlantic Ocean. Her “waters of life” are strongly believed to have healing, divination, protective and fertility powers. But it is also believed that the goddess inhabits the grove located inside one of its meandering tributaries, nearby Osogbo: the Osun-Osogbo Sacred Grove.

Constituting the origins of the Osogbo people and kingdom, the grove is considered highly sacred. The fishes and animals are the totemic representation of Osun and trees, stones, metal objects, mud and wooden sculptures were used in impersonating the various deities inside the grove.

The grove covers an area of 75 hectares and has a buffer zone of about 47 hectares. Both are strongly protected by a number of regulations taken at the national and local levels. The number of floral species (400) and families (63) encountered in Osun grove is higher than the values (127 and 44) encountered in the permanent sample plot of Okomu Forest Reserve. So, surprisingly, this cultural landscape presents more biodiversity than natural areas. In addition, seven species of primates, three of reptiles and two of pangolins can be found in the grove, some of them being endangered species or falling into rare status.

Strong customary taboos and sanctions still exist against fishing, hunting, poaching and refuse dumping. This has protected a great variety of medicinal herbs that now constitute an important part of the heritage which is also in use by traditional herbalists.

In 1999 it was established that only 70% of the grove is covered by forest as 10 % were transformed into open air areas and 20 % are covered by plants. The greatest problem is that some of these plants tend to colonize the place. However, these plants do not grow under shaded grounds and it is feasible to eradicate them. This is currently the task of the NCMM who are organising the gradual replacement of these plants by small native trees taken from the forest with a view to creating an environment in which all the original species present can be regenerated.





Prevention is better than cure: Planting of rare trees around the Tomb of Askia

BUILT IN 1495 BY ASKIA MOHAMMED, the Tomb of Askia is nowadays the only monument that still testifies to the power of the Songhay Empire which ruled over an important part of Western Africa during the 15th and 16th centuries. This remarkable example of the Sudano-Sahelian style of architecture, which is inscribed on the UNESCO World Heritage List, is characterized by its original organisation, the pyramidal form of the tomb, and the striking shape of the wooden pieces that constitute its permanent scaffolding.

This architecture is mainly composed of mud and wood. The main type of wood (*Maeru crassifolia*) used for the construction of the structure was particularly resistant, and made it possible for this architectural complex to stand for over one and a half-millenia, undamaged by the effects of time and the events that shaped the city of Gao.

However, in spite of the high resistance of this type of wood, some pieces were damaged and were later replaced. Due to the scarcity of this wood specie, it became necessary to import it from far away whenever replacements were required. Progressively, other types of wood started to be used at the risk of damaging the integrity of this exceptional monument.

In view of the long term need for renewal of the beams and scaffolding components, which are required every year for the re-plastering works, the Cultural Mission of Gao launched a tree-planting program, not far from the site.

Based on ancient writings, it was discovered that Askia Mohamed ordered the construction of this building on a site nearby a *Maeru crassifolia* forest, and the wood from this forest was used for its construction. The re-planting of these trees for the rejuvenation of the forest will be done using a suitable soil.

Although this initiative is centered on the conservation of the Tomb of Askia, it will also generate the production of wood that can be useful for other purposes. In fact, the Cultural Mission of Gao, in partnership with the Town hall of Gao and the decentralized Department of Environmental Resources, also seized this opportunity to launch plantations of "doum" palm trees, required for the construction of frames for the terraces and for the manufacture of craft objects. Also, date palm trees, famous for the dates they produce and for their aesthetic quality will be planted, as well as local tree species at risk, such as the wild date palm.

PARTNERS

Cultural Mission of Gao
Town hall of Gao
Decentralized Office for the Environment
Africa 2009 Programme



1, 2 & 3 Collective maintenance works
4 The Mayor of Gao, during the launching of the tree (hassou) plantation
5 The tree nursery





PARTNERS

Ghana Museums and Monuments board
CRATerre
UNESCO
Ambassade de France
Ejisu District Assembly
Village Associations

CONSERVE, RESTORE, REHABILITATE, REUSE

Traditional Ashanti adornment techniques recovered

THE RICH WALL DECORATIONS that form an essential part of the Asante architecture, have established their reputation worldwide. However, only 10 decorated temples remain around Kumasi, all of them inscribed on the UNESCO World Heritage List. These earthen bas-reliefs are fragile and have a low weather resistance, and the loss of traditional know-how during the 1980's, partly related to the extinction of the sorcerers-priests, has slowly led to the destruction of these unique relics of the past. Vain restoration attempts, based on the use of modern materials such as cement, did nothing but accelerate the deterioration process. The restoration of traditional knowledge was therefore the only option to save these structures from destruction.

These decorations slowly erode every year, but severe damage occurs from time to time, when a storm causes degradation on the roof. The key to the conservation of these structures resides in the regular maintenance of the decorations, after each rain season.

Between 1999 and 2002, a four-year strategy plan for the protection of the Asante decorations, and for the restoration of the traditional know-how, was initiated by the Museums of Ghana (Ghana Museum and Monuments Board) with the support of UNESCO and the Embassy of France. The first phase consisted in the thorough repair of the drainage system and the leaking roofs, in order to solve all problems related to water logging. On the second year, the first attempts at reproducing the decorations were undertaken. Based on the testimony of the community elders, who had had the chance to see how these decorations were originally applied, a number of tests were initially made on walls located far from the original decorations. The first results were not conclusive, but gradually, better results were achieved, as the long forgotten techniques were progressively mastered. In order to perfectly master the technique, and to be capable of repairing the most intricate motifs, the agents of the Museums of Ghana had to work on the walls for more than one hundred hours.

This restoration project was complimented by the publication of a promotional booklet, and the opening of a site museum, which made it possible to generate revenue to be later invested in the regular maintenance of the structures. The management of the site is done through the collaborative efforts of the Museums of Ghana, the local village associations, and the local government.





Restoration of an abandoned mine into a nature reserve

ESTABLISHED IN KENYA IN 1952, the Bamburi cement plant that later was bought by Lafarge, transformed 400 hectares of the Mombasa coast into a lunar landscape.

Concerned by the devastating impact of this activity on the landscape, the enterprise decided in 1970 to undertake the restoration of the ancient mines.

This represented a great challenge, as it meant not only the restoration of the environment destroyed by the processes of extraction, but also the implementation of a self financing restoration and management system.

It took the enterprise over 20 years to restore 150 hectares into a nature reserve. This required first of all the identification of the rare plant and animal species that could proliferate in this hostile environment. Casuarina was the only vegetal specie that could survive in these conditions, and help recreate the microclimate necessary for future developments. Once the initial conditions were met, an ecosystem established itself progressively. The centipedes produced the humus essential to receive the other plant and animal species, butterflies and other animals participated in the pollination of the plants...and here, where there was a desert, today there are 400 species of indigenous plants, 31 endangered plant species and a number of animal species.

This restoration had its financial costs, and in order to guarantee the financial viability of the project the site was opened to the public.

The entry revenues of over 100 000 visitors every year have allowed the extension of the project and the creation of various theme based parks, including "health circuits", zoos, and play areas.

1, 2 & 3 Phases of transformation of the site from a quarry to a park
4, 5 & 6 Animals living on site, presented to the public





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THE INTERNATIONAL PLANNING RULES for urban centres are generally in conflict with local cultural practices. For instance in private spaces, the form and size of plots in modern layouts do not correspond to the ones in traditional settlements. As a result, individual and family lifestyles are changed completely, and this situation can pose problems to individuals. In public spaces as well, we see a recurrence of conflict between informal activities that are part of the traditional lifestyle and the formal partition of space. For example, people often occupy public spaces such as roads for funeral ceremonies eg. putting up “apatam” tents in Ghana. Even more importantly, commercial activities function better when conducted on these roads than in the shops in commercial buildings and the small restaurants serve their clients in sheds implanted in these public roads.

Other than the economic conditions that explain these phenomena, there is a certain difficulty that planners face in integrating the lifestyles anchored profoundly in cultural values, contradicting the very idea of formal urban planning, which is often too conventional.

Another aspect that is often overlooked is the local significance of certain spaces to the people who live around them. Some spaces are seen as sacred, or as meeting places or as space where games and other activities can take place. This ignorance can actually lead to the complete loss of these spaces, destabilizing the community and its members.

All urban planning projects should therefore start by an investigation of the various spaces, the cultural practices of the local inhabitants in relation to these spaces, as well as an investigation of their very essence. This helps to define the various elements that must be respected and integrated into the program so as to reflect the needs of the people in relation to their cultural habits.

Developing taking into account traditions

Two other issues are equally important in Urban Planning: Firstly, spaces should be well defined and graded so that local inhabitants can recognize them, and be able to identify certain reference landmarks and integrate them in their everyday life. This also often results in better public behaviour, as these clearly defined spaces are most likely to be better cared for and maintained.

Secondly, in traditional cultures, equilibrium exists between the built and the natural elements. A public park including some large trees, lawns and bushes is a way of creating spaces for comfort and conviviality, suited to the use of the inhabitants and the visitors.

Mayors and local government representatives can strongly influence the professionals in charge of Urban Development plans. By working on a precise programme they contribute in large measure to the execution of their work.

By meeting these considerations an urban planning programme can satisfy not only the technical needs such as roads and transport networks, but also an entire gamut of needs that are social and cultural in nature. This helps keep alive traditional spaces and Cultural Heritage elements, which in turn will play a very important role in the quality of life of the inhabitants and their visitors.



Conciliating tradition, conservation and development

THE NA-YIRI OF KOKOLOGHO is the private and official residence of Naaba Kaongo, the traditional Mossi chief who is appointed by Moogo Naaba, the supreme chief of the kingdom of Ouagadougou.

Situated fifty kilometres away from Ouagadougou, the Na-Yiri is of considerable cultural and architectural interest. Its architecture shows multiple cultural influences that developed during the second half of the 20th century, and respects a large number of traditional Mossi rules.

Where as the majority of Na-Yiris built during this period are in ruins, this Na-Yiri is special in that it still conserves its original form, as well as its authenticity of function and use.

Though it is still looked after, its maintenance is difficult and requires significant human and financial resources. It was in this context that, in collaboration with the Naaba, a sustainable conservation programme was put in place, keeping in mind that these initiatives contribute to the improvement of the living conditions of the community that actually undertakes the repair and maintenance works.

The heritage value of the Na-Yiri and its strategic location encouraged the Naaba to promote the site as a tourist destination, while respecting the traditions associated with it.

In this regard, several activities were implemented. These include :

- a circuit respecting the traditional calendar and preserving the sacred and private spaces of the Na-Yiri was developed ;
- booklets and post cards valorising the site and its history were produced. The revenue generated from these wares allows the guides to be remunerated and also contributes to the maintenance costs of the Na-Yiri;
- solar panels installed on accessible parts of the site generate electricity

PARTNERS

Naaba of Kokologho and local communities of Kokologho department
The Direction of Cultural Heritage of Burkina Faso
Africa 2009

1 Annual traditional festivity in the Na-Yiri
2 & 3 View of the Na-Yiri



not only for the exhibition but also for the neighbourhood, which did not have access to electricity earlier ;

- a bore hole for water supply was installed on the site. It not only facilitates the maintenance of the earthen plasters and the preparation of millet beer for traditional festivals, but also allows the neighbourhood to access drinking water.

Indirectly, the project has contributed to the upholding of social cohesion around the traditional chief, who supports the local administrative authorities and has an important social role to play in the entire district, notably in the campaigns against excision and prevention of HIV / AIDS.





The reorganization of water fountains in the heart of Lome

A LARGE PROJECT aimed at the rehabilitating and reactivating the drinking water supply network of Lome is in the process of being completed. In this city of one million inhabitants, new water pipelines are replacing eroded ones, and individual connections to the network are being laid to facilitate the operation of a system of subscription managed by a private enterprise.

This initiative of the Union of Communes of Togo and the firm responsible for water distribution (RNET) was accompanied by a project concerning the possible location of water fountains as spaces of conviviality for the women of Lome.

Traditionally, the public fountains installed at large public crossings, in the residual spaces or in the interior of the residential quarters are considered by women as their meeting spaces, thus becoming central points within these quarters.

The project aimed at improving the access to water, and to give these fountains a more human identity, progressed in a number of stages :

- investigations were carried out with the users to better understand the social function of the water fountains and define the elements that would lead to their improvement ;
- an idea to organize a competition among young architects for the design of models of the public fountains was realised ;
- initially, approximately ten such water kiosks were constructed in the quarters of Lome between 1998 and 1999.

The ancient public fountains that were simple pedestals in concrete with a pipe and tap, were reconverted into well-designed water fountains. They improved considerably the quality of life of the users, not only in practical terms but also in aesthetic terms as well.

Encouraged by the success of this initiative, the authorities are thinking of constructing new water fountains and support project initiatives aimed at improving urban furniture, such as bus stops and resting spaces some of which are being realized by different operators.



- 1 Old drinking fountain
- 2 New kiosk
- 3 Kiosk in the district of Tokoin





Learning in a traditional environment : the CLAEC in Bamako

IN MALI, WHERE HALF THE POPULATION is below 20 years of age and the literacy rate is just 46%, education is one of the main priorities of development. Thus within the framework of a cooperation project between the city of Anger, in France and the city of Bamako, a community project was undertaken in 1992, which permitted the construction of a CLAEC, Centre de Lecture et d'Animation Enfantine Communal (Children's Community Centres for reading and other activities) in each of the six communes of Bamako.

The CLAEC on one hand has the purpose of training, informing and offering activities to children of between 3 to 12 years of age, and on the other hand offers older children a space where they can complete their homework in good conditions. About 250 children between the ages of 4 and 6 are enrolled in every CLAEC. The older ones usually stay at the centre in the early and late afternoons.

Each centre consists of a principal building that has a large activity room with a library and audio visual section, a covered annex for manual work, a small theatre and a small room with cooking utensils. Working tables and lighting were installed in the courtyard to allow adolescents to come and work in the evenings.

In accordance with the wishes of the parents, teachers and librarians, the project managers chose to build buildings adapted to the local context, taking inspiration from the advantages that traditional architecture offers. Sun dried earth bricks (adobe) that respond to the local climatic conditions and that are widely used in the vernacular constructions of the region were the chosen construction material for these centres. Even the wall surfaces were painted using traditional techniques.

With close to 15 years of hindsight, the experience has shown that children's education in a context of traditional and healthy architecture contributes greatly to achieving the primary objective of giving the young children the opportunity to learn and sustain their interest in learning.



1 A courtyard of one of the CLAEC
2, 3 & 4 Activities and scenes in the courtyard





Traditional architectures for tourists' camps

IN THE MIDDLE OF THE 1970'S, an association called 'ENDA Third World. in collaboration with the Casamance Regional authorities and particularly with the association Ufulal and the Municipality of Oussouye, put in place a number of development projects. One of these projects demonstrated quite clearly how cultural heritage can contribute to improving living conditions and development, while at the same time allowing the large mobilization of local populations.

The idea of constructing a tourist camp was first discussed with the School of Architecture, Dakar. Based on a study of traditional construction practices, particularly in the neighbouring village of Mlomp, where two storey earthen constructions are common, the construction of a tourist camp in traditional style, using entirely local materials was conceived. It was also considered prudent to involve commercial partners in the project. This enabled the construction to be carried out by Ufulal with the participation of more than 160 volunteer workers.

Since its opening, the camp has been a great success, attracting the tourists looking for real African ambience who do not mind the minimal discomfort, especially in relation to the sanitary equipment and the traditional cuisine offered.

The construction of the tourist camp at Oussouye has created 12 permanent jobs. By the end of the 1980s the camp was already generating a profit of 5 million Francs Cfa, which could be reinvested in other activities like fishing and craftwork.

1 Settlement in Oussouye
2, 3 & 4 Diverse settlements with designs based on the impluvium traditional house patterns



This success story also resulted in the creation of other initiatives in the region. Other tourist camps were constructed in the region following the same model, as a way of valorising the diverse traditional architecture typologies, including the impluvium houses. All these tourist camps offer attractive tour circuits that are increasingly attracting European and African visitors. This combined dynamism contributes directly and indirectly to local development.





A school building respectful of the cultural landscape

THE BANDIAGARA CLIFFS, also known as Dogon Country, was inscribed on the World Heritage List in 1989 both for its cultural and natural uniqueness. This site is peculiarly eye-catching and as such, attracts numerous actors, governmental, international, as well as many NGOs and private investors. Under these conditions, numerous development projects are implemented in this area, very often comprising one or several building construction components. Though these infrastructural developments contribute to local development and poverty alleviation, it is regrettable that they are often badly located and/or have an architectural aspect which is very foreign to the environment and tend to destroy the harmony of the cultural landscape. In the long term, there is a very high risk for the site to lose the values that lead to its international recognition as World Heritage. Taking stock of this situation, the Mission Culturelle de Bandiagara has started to search for partners who could assist in the development of architectural models that would allow a better integration of the new constructions in the existing landscape, and make the best use of the locally available building materials.

One of the most interesting achievements towards this end is the project implemented in partnership with CRATerre-ENSAG and the NGO Mali-Initiatives in the village of Bégnématou. The experience consisted of collaborating with the local inhabitants in the design and construction of a school building which respects national standards. The structures are mainly built with local materials, earth, stones, wood, whilst integrating modern materials such as cement and iron beams to minimise the recurrent cost of maintenance. The proper integration of the building in the landscape was also attained in the construction of a number of low compound walls and benches designed to accommodate traditional social practices.

In addition, the project had a training component which quickly resulted in a visible improvement of buildings inside the village without affecting the overall landscape. These good results have raised the interest of communities and decision makers in other villages. A year later, another school building which was directly inspired by the one in Bégnématou was constructed in the village of Indelou.

The Mission Culturelle de Bandiagara has decided to promote this approach and to develop several new projects following the same philosophy. The idea is to expand the range of possibilities that can be made available to the local communities so that they themselves can improve their built environment and living conditions, whilst making sure that the landscape values of the territories of Dogon country are retained.

PARTNERS

Mission culturelle de Bandiagara

Mali initiative (NGO)

Parents association, Bégnématou

CRATerre-ENSAG

Direction régionale de l'Enseignement de Base





The sacred stone of Larabanga deviates the road



1 Larabanga mosque
2 During the pilgrimage
3 The sacred stone



THE VILLAGE OF LARABANGA is a very important pilgrimage site in West Africa. Here lies protected an extremely rare manuscript of the Koran. Oral tradition narrates that this is one of seven unique manuscripts that were conserved at the Mecca and sent from the sky to the spiritual chief of the village as he prayed in a sacred site called "The Sacred Stone".

This sacred stone is still visible today at its original location at the exit of the village. For the 4000 inhabitants of this small community, there are a number of beliefs attached to this site :

- it is here that the conquests of the infamous warrior, Samory Touré from Guinea, came to an end. According to the legend, his horses were swallowed by the earth as they passed the stone and he was forced to abandon his conquests and make peace with the traditional chiefs of Larabanga ;
- no animal can survive if it passes close to the sacred stone. It is for this reason that to this date there are no horses in Larabanga ;
- it is impossible to displace this stone and even if somebody is able to do that, it comes back to its original position.

This is what apparently happened to the workers in charge of constructing the road connecting Tamale to Wa. After several attempts in the 1950s they were forced to give up and avoid this mystical stone, which had returned to its original position every morning despite the fact that the bulldozers had moved it the day before. The road was finally re-oriented, making a large loop to get around this stone.

Even today this sacred stone plays a protective role in Larabanga. It guarantees amongst other things that no person with bad intentions will enter the village.



Better integrating adverts and temporary buildings in the urban landscape

AMONG THE DISTURBING ELEMENTS present within an urban landscape is the unauthorized and uncontrolled posting of advertisement signs and the installation of temporary shops in public spaces. These disorderly intrusions in the cities and villages can also cause safety problems, as they can become an obstacle to circulation.

In Niamey, the municipal authorities expressed, through a number of original initiatives, the will to preserve the quality of the local urban landscape. The Urban Community of Niamey (CUN), which intervened in association with the five communities that make up the city, has set up an "Embellishment Commission", working in conjunction with the Council of Architects.

The purpose of this Commission is to ensure that only regulated, quality installations are made, and to reduce as much as possible the proliferation of advertisements, particularly in the town centre, where the architectural authenticity and the best views of the Niger River are still preserved. The inscription of the land area on which the city of Niamey is located in the National Tentative List, gives credit to the relevance of this initiative. The urban audit that is currently taking place to define the implementation of an urban planning project in the near future, also takes into account the local authorities' efforts.



- 1 A board marking the market's entrance, in the process to be finalized.
- 2,3 Temporary kiosks in the streets, their design contribute to a better visual impact.
- 4 Traditional construction style, used for a canteen's shelter.
- 5 Designed boards, installed in several different crossroads.





Two major megalithic sites opened to the public

THE CONSTRUCTION OF MEGALITHIC CIRCLES is a phenomenon that is widespread in the world but nowhere is there such a high density of skilfully dressed stones as are found in The Gambia and Senegal where 28,931 have been counted. These vestiges, symbols of a highly elaborate know how, are the last traces of a civilization that has completely disappeared. Their intrinsic value was given recognition by UNESCO, which recently inscribed four of these megalithic sites, two in Senegal and two in The Gambia, on the World Heritage list.

With the aim of promoting and preserving this heritage, the Gambia decided to encourage visits to these two major sites within its territory, at Wassu and Kerbatch. The selection of these sites was done on the basis of aesthetic criteria, varieties of stone configurations, access to the main roads and proximity to villages where caretakers can be recruited.

For each of these two sites, the site management was conceived with three principal objectives :

- to increase the visitor's understanding of the phenomena of megaliths;
- to make visiting a pleasurable experience;
- to involve the local inhabitants in the protection and management of these sites.

The two sites were fenced discretely with barbed wire which keeps away grazing animal which destabilise the stones by rubbing against them. No treatment was applied to the megaliths; they were simply left in their natural state.

The rest of the developments consisted of directional signs from the main road leading to the site and on-site signage, the construction of small site museums with inspiration from the architecture and construction techniques in neighbouring villages, the delimiting of parking space and the construction of toilets.

Today the work of the site management team is essentially related to the guiding of visitors, writing reports to national authorities and maintaining the site and its buildings. Each site has a Management committee that includes traditional chiefs and representatives of the central government.



1



2

1, 2 & 3 Some circles in Wassu
4 Entrance of Wassu site, with the museum in the forefront



3



4



Art in the city: Monuments and public spaces in Bamako

THE CITY OF BAMAKO, situated on the two banks of the River Niger, is the political and administrative capital of Mali. Bamako is an important river port and commercial centre for the whole surrounding region. Its population growth rate is impressive. From 37 000 inhabitants in 1947, it had close to 100 000 in 1960 at the time of Mali's independence, and today it has over 1.5 million residents.

At the start of the 1990s, a planning programme concerning the monuments and public spaces was undertaken by the municipal authorities, with the support of the Malian Government. The idea was to create important architectural monuments in Bamako to reaffirm its importance as the capital, and reinforce its identity as a Pan African city.

Within one decade, the district of Bamako and its six municipalities erected and reorganised some 20 monuments and public spaces which completely changed the city, improving the urban landscape and reinforcing the cultural and heritage identity.

The main monuments are:

Monument of Independence: Situated in Commune III, it is inspired by the Sudano- Sahelian architecture and is dedicated to all the heroes of Malian independence.

The tower of Africa: Situated in Commune VI at Faladie, it is conceived as a 46-meter high giant baobab tree with diverse Bamanan ideograms that evoke solidarity, consolidation and union. It is crowned with a perforated jar, inspired from that of Ghezo, the King of Abomey in Benin, that calls all Africans to unite.

Monument to the martyrs of the revolution: Situated at the entrance of the Martyrs bridge, in commune III, it was erected to pay homage to the victims of the Revolution of March 1991.

Monument to Kwame N'krumah: Installed in Commune IV, it is made up of the statue of Kwame N'krumah, erected on a white marble pedestal. This monument is dedicated to the first president of Ghana, one of the pioneers of pan-Africanism

Modibo Keita memorial: It is situated at the entry of Fadh bridge, in Commune III. The monument is inspired by a Dogon ideogram. It has two fore wings and two hind wings, a central body and on top of which is the statue of Modibo Keita, father of Malian independence and the first president of Mali.

- 1 Monuments to martyrs of the revolution
- 2 Modibo Keita memorial
- 3 Monument to Nwame Nkrumah
- 4 Monument celebrating the Independence





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IN RECENT TIMES THERE HAS BEEN A NOTICEABLE INCREASE IN LOCAL INITIATIVES aimed at making African cultural heritage more visible and increasing its appreciation among the general public. These initiatives stem from a growing awareness among local populations that cultural and natural resources constitute assets which can be used to generate harmonious local development and bring economic benefits to people, especially with the reinforcement of tourism-related activities.

The projects put in place are highly diverse and reach out to as large a public as possible. Conservation and valorisation of historic sites, development of tourist circuits and guided visits, publication and diffusion of promotional and educational materials, development of museums in capital cities and interpretation centres in close proximity to heritage sites, holding of permanent, temporary and mobile exhibitions, sensitizing children on cultural values through educational programs, development of cultural centres in important cities, etc., constitute a few examples.

Apart from utilizing the services of heritage specialists, there is always need to develop product enhancement and marketing strategies to achieve successful results and a high quality final product. On the whole, it is important to evaluate the needs and identify the necessary expertise for such developments from the initial stages of the projects.

The inputs required to operationalise these initiatives vary with each project, but generally require the establishment of financial partnerships. In order to guarantee the longevity of any project however, the support and involvement of local organizations is essential in the conception, planning and efficient running of these projects, regardless of their scale.

06

To inform: exhibitions, museums, sites, circuits,...

MULTIPLE BENEFITS

From the cultural and social perspectives, popularising the heritage of a village or of a community revitalizes the local culture and reinforces the sentiment of "Pride in one's heritage". Important messages can effectively reach a public that is conscious of the richness of its traditions, history, culture and its heritage.

Through educational programmes, children can learn more about the cultural values not only of their own communities, but also of neighbouring and far away communities, thus promoting greater understanding and tolerance. This also provides opportunities for exchange between the younger generations and the elders who are the guardians/custodians of traditional knowledge and are more than happy to transmit it.

These projects, which are aimed at enhancing appreciation of the local heritage, also facilitate the sensitisation of local populations on the dangers that threaten their own heritage specificities and authenticity. They also encourage each individual to play his/her part in protecting and conserving local heritage resources for future generations.

The involvement of diverse partners in these cultural projects also results in exchange and linkages that help future collaborations on the different aspects of local development.

From the economic point of view, multiple benefits can accrue. For example, by proposing a high quality model (sustainable and ethical tourism) it is possible to create employment on these sites, revitalize craft-related activities, or even activate the hotel and restaurant sector, thus benefiting the populations through direct and indirect economic gains generated by tourism.



Zebra on wheels, **a mobile museum service** **in Botswana**

IN 1966, JUST AFTER THE INDEPENDENCE OF THE COUNTRY, the Botswana National Museum (BNM) gave itself the challenge of “making accessible to all, one collection of objects representing the different communities of the country”. This represented a difficult challenge, since the BNM is based at the capital, and the majority of the population is found in the rural areas, an area that covers over 600 370 square km.

One of the most pertinent responses of the BNM to this question was the “Zebra on Wheels”, a truck transformed into a mobile museum, which was created with the financial support of UNICEF.

Today the institution has four vehicles, equipped with generators, films and exhibitions. Striped like the Zebra, these mini museums travel all over the territory and visit at least once every year all the schools of the country.

In the villages they install themselves in central public spaces. In the schools they organize half-day sessions, during which they occupy three classrooms, one for the exhibitions, one for the video sessions and another for discussions concerning the environment and history. Zebra-On-Wheels intends to be a museum close to the community and built for the community.

The employees come from different regions of the country and express themselves in the local languages. Trained by the BNM, they participate in the collection and presentation of artefacts. In the process some local inhabitants become aware of the value of certain everyday objects they possess and offer them to the museum.

The BNM has developed diverse partners for this project. It collaborates with local museums, and has a privileged partnership with the radio: an essential tool for communicating messages to the rural areas. Weekly radio programmes regularly update the people of Botswana on the actions of the BNM and its Zebra-on-Wheels.

By exhibiting the cultural diversity and similarities all across the country, the Zebra-on-Wheels project contributes to reinforcing linkages between communities, and plays a pivotal role in the development of this young nation.



1 One of the Zebra-on-wheels cars
2, 3, 4 & 5 Activities held in schools





The Museum of the South West civilisations Gaoua



1 The building turned into the museum
2, 3 & 4 Reproduction at the site of traditional houses from different ethnics groups in the region



THE MUSEUM OF THE SOUTH WEST CIVILISATIONS is situated at Gaoua, capital of the Province of Poni, where 7 ethnic groups (Gan, Birifor, Djan, Lobi, Dagara, Pougouli and Thuni) who are strongly attached to their cultural identity, continue to coexist.

The building that hosts the museum dates back to 1920 and was originally built for colonial functionaries. The building remains the most impressive structural legacy of the colonial architecture at Gaoua.

Today it hosts a collection of about one thousand ethnographic objects. The majority of the objects in the museum were collected by one Miss Pere, a social worker and ethnologist, who lived at Gaoua from 1964 to 2002. She was the original founder of this museum, an institution meant to protect and promote the culture of the people that lived in the south west of Lobi country.

The State of Burkina Faso and the diverse partners involved (religious chiefs, local authorities, Directorate of Cultural Heritage, Ethnic groups) have always contributed to the development of the museum since its creation in 1990.

Today, numerous immovable cultural heritage sites of the region are attached to the museum. They include the sanctuaries of the Kings Gan at Obire, the traditional habitat of the Lobi and Gan, and the ruins of Loropeni, the origins of which are still not well known.

The management of the various activities reinforces the cohesion between the different components of the Poni ethnic group. This collaboration is permanently maintained to assure the functioning and development of this institution.

The collection of ethnographic objects, together with the efforts to preserve their material and non-material integrity, the living character of the majority of the sites and the organization of cultural manifestations like "Fest'Arc", and the activities for school children, constitute the cultural dimension of the museum.

The economic dimension is addressed by tourism activities, which help generate revenue for local communities through the sale of objects and services on one hand, and by the local authorities who collect taxes and other charges. In this way the museum contributes immensely to the local and community development needs of the Poni province.



An academy for the Ceremonial and Royal dances

THE HISTORICAL CITY OF ABOMEY is an important centre of traditional knowledge. The traditional practices, the rites, the rhythms, the proverbs, are an invaluable heritage and the foundation of the collective memory. The traditional ceremonies and dances, which animate the life of the city, are the usual means to ensure the transmission of this immaterial heritage.

The general concerns about the risk of seeing this heritage disappear, encouraged the local populations to create, in 1995, the Academy of Ceremonial and Royal dances of Abomey. The project was carried out thanks to the enthusiasm and active involvement of two associations supported by the local authorities: the VIDEKON association for development and the club UNESCO AHWLIKPONOUA of Abomey.

In order to set up this academy, the initiators started by carrying out a project to identify the most representative ceremonial and royal dance practices of Abomey. Then, they collected, recorded, transcribed and translated the traditional historical chants. An inventory of the traditional musical instruments and costumes was also carried out. Lastly, the first promotion of trainees was made up, based on inter-school competitions leading to the selection of a group of 70 boys and girls, between the ages of 10 and 15, and 54 pupils of the schools of the Abomey area.

Since the opening of the academy, training sessions are organized on Wednesdays and Saturdays. The group of instructors is composed of religious dance specialists, a choreographer, and a specialist in the field of court dances. The scientific coordination is ensured by two university professors in the areas of linguistics and history, from the city of Abomey. The training programme includes:

- the rediscovery of chants and dances such as atcha, akon, zinli, and houngan ;
- an introduction to reading and writing the Fon language ;
- physical education courses (stretching and balance of the body, reinforcement of the ankles);
- art history lessons (music in the city, the role of artists in society, costumes and accoutrements, musical instruments).

More than 10 years after its creation, the Academy of Ceremonial and Royal dances of Abomey continues to fully accomplish its mission to contribute to the rediscovery, the maintenance, the valorization and the perpetuation of the richness and splendor of the local music and dance heritage: the sounds, rhythms, songs, choreography, costumes and musical instruments of the old city of the Kings of Benin.



Testimony :

«It is our ancestors spirits that have inspired our kids, I was not expecting them to perform royal court dances so brilliantly. Jean Glélé, Prince, high dignitary of the royal court in Abomey. »

JEAN GLÉLÉ, PRINCE, high dignitary of Abomey royal court





PARTNERS

Jardin des Plantes et de la Nature (JPN)
Ecole du patrimoine africain (EPA)
Direction de l'Agriculture
Porto Novo Municipality
Comité Béninois du Conseil International des Musées
Africa 2009 Programme

The « Jardin des Plantes et de la Nature » in Porto-Novo

THE CAPITAL TOWN OF BENIN features a very interesting botanical garden with an eventful history. Originally a sacred forest, it was later transformed into an acclimation garden by the colonial authorities in 1895, and it has been a scientific garden since 1985.

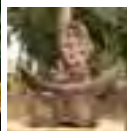
The gradual decay of the garden due to the lack of maintenance, personnel and subventions, convinced the authorities in charge to set-up the JPN (Jardin des Plantes et de la Nature) programme in 1998. This programme finally brought together the Direction de l'agriculture, the Ecole du patrimoine africain (EPA) and the Comité béninois du Conseil International des Musées. The JPN programme was established to transform the botanical garden into a cultural, didactical and research-oriented, self-financed park, within Porto Novo town.

Taking as a base the diagnosis established in 2002 within the framework of a regional training offered by the Africa 2009 programme, a project was implemented, again with the assistance of the Africa 2009 programme. The aim of this project was to contribute to improve the services offered to the visitors, to increase the visibility of the valuable components of the garden; and to reinforce the capacities of the team in charge.

Within this framework several activities were undertaken :

- an updated inventory of plants and flowers ;
- the upgrading of the footpaths and the visit circuit ;
- the setting-up of information panels ;
- a media campaign, including a very interesting partnership with a private TV.

This being done, the site is now much more attractive and better known to the public. This project has also completed the efforts previously made that included the creation of a bar-restaurant and a cyber-café, and the regular organisation of pedagogical workshops for children. Today, the garden receives more and more visitors, including paying visitors, which contributes greatly to the budgetary balance of the site. The team in charge of the park is very optimistic, and future investments are already being prospected: production of a guidebook, thematic site visits, research activities, and finally the reconstitution of specific ecosystems.





Karo villa, a cultural and educational centre for children

VILLA KARO OR THE FINO AFRICAN CULTURAL CENTRE, was created by two Finnish persons in 2000 in an old colonial building in the historical city of Grand Popo in Benin. The centre comprises a museum, a library, and activity spaces, oriented towards the young people of the locality.

In 2004-2005 an educational programme aimed at educating the children on the diverse cultural heritage of Grand Popo was conceived in partnership with the school directors and local authorities (Municipal body and departments), and supported by the "Académie des Fées", from the School of African Heritage (EPA). The Departmental Directorate of Primary and Secondary Education (DDEPS) of Mono Couffo and the Director of the National Institute for the training and Research in Education (INFRE) also contributed with moral and material support.

Each Wednesday afternoon, the children were received at the Villa Karo for the following educational activities :

- development of a text on the history of Grand Popo city and the Villa Karo;
- narration of the text on Villa Karo in story form ;
- transformation of the text on the city of Grand Popo into a theatre production ;
- design and development of the costumes, masks and puppets for the theatre production ;
- composition and production of songs and dances ;
- development of four poetic texts on Villa Karo and Grand Popo city ;
- presentation of the children's productions (exhibitions, drama).

During one year, 143 students from primary schools animated the life of the cultural centre showing a real passion for the cultural resources of their environment. Today, the children's' productions serve to enrich the collections of the museum.

This experience needs to be emulated as it is an encouraging example that can encourage other municipalities and schools of the country to implement educational programmes aimed at sensitizing children to the diverse cultural expressions and values of their communities.



Testimony :

"This is a beneficial initiative for the new training programme that are planned for all schools in Benin. Our wish is that « académie des fées » extends their activities to all the country; like that, heritage will make far more sense in the mind of young generation."

Director of the National Institution for training and researches in Education (INFRE)





Exhibition : “The national museum commemorates the hundred year anniversary of Lomé”

- 1 Map of Lomé old town
- 2 Governor palace



IT WAS IN 1897 THAT LOMÉ, a small settlement of roughly 2000 inhabitants founded in 1630 was chosen as the capital of German Togo. Rapidly provided with urban infrastructure (wharf, railway lines, commercial infrastructure, etc.), Lomé became the privileged destination for populations from the surrounding areas, ever since the German colonial period.

The centenary celebrations of Lomé as the capital city took place in 1997. This city of roughly 600 000 inhabitants had seen an exceptionally high rate of population growth, accompanied by a mutation of the urban landscape and a rapid modification of the lifestyle of the people.

“The Hundred years of Lomé, seen from the National Museum” was an initiative of the museum which was supported by the Municipal councils of the five districts. The project was also a response to recommendations made by the West African Museums Programme as part of an effort to revitalize and conserve the urban heritage. It also coincided with the museum's longstanding desire to revisit the history of Lomé in the form of an exhibition.

In order to define the parameters of the project, the museum held consultations with public and private administrators, traditional chiefs and holders of objects (families and individuals). This work, which was undertaken in close collaboration with the people, generated a great deal of interest amongst the people interviewed.

A total of 822 objects were collected and presented through eleven chosen themes: Colonisation, independence, the assemblies, the house of chancellors, the municipal council, the traditional chiefs, the architecture, the army, the transport system, the religions, and traditional medicinal practices.

This museum exhibition presented all aspects of the material and non-material culture of Lomé, thus retracing its history and its processes of political, cultural, economic and social evolution. It also allowed the valorisation of the urban culture produced during one century (1897 - 1997) and enriched the collections of the National Museum through 600 objects that communicate important messages to the citizens.





Visitors finance the maintenance of the Kasubi Tombs

PARTNERS

French Embassy in Uganda
Kabaka Foundation
Heritage Trails Uganda
National Department of Museums and Antiques of Uganda

SITUATED ON ONE OF THE HILLS OF KAMPALA, the Kasubi Tombs are places of worship in the kingdom of *Buganda* where the burial sites of 4 previous kings can still be found. This site is a remarkable example of *Ganda* architecture and for the people of Uganda an exceptional eyewitness to the living traditions of this kingdom. The site was inscribed on the World Heritage List in 2001.

The finances for the maintenance of the site depend principally on the revenue generated from visitors. However, this source remains weak despite the reputation of the site and its strategic location in the heart of the capital.

It was mainly to address this weakness that a campaign for the promotion of the tombs was launched in 2006. The main objective of the campaign was to increase the number of visitors and generate the necessary finances for a higher standard of conservation. The project was financed by the French Embassy in Kampala and included the conception of a series of promotional tools :

- 1000 prints of two 40 cm x 60 cm posters were put up in places frequented by tourists (Travel agencies, restaurants, hotels...);
- 5000 A4 sized leaflets in English and French were distributed in all hotels;
- 1500 copies of a 36-page booklet in colour in English and French to be sold in places frequented by tourists;
- 600 copies each of 8-picture post cards series are also sold.

The promotion of the site will continue as long as the number of visitors does not constitute a threat to the site. The revenues generated from the sale of these products are distributed amongst the sellers (15%), used for reprinting the promotional material (40%) and the remaining (45%) will serve as a contribution to the conservation fund. The project for a new bilingual book in *Ganda* and Swahili is presently being studied.





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07

Promotion of Cultural Resources

THE LAST FEW YEARS have seen an important development in cultural and artistic festivals which are often organised by local and territorial representatives, at times with the support of the State. These celebrations have also enjoyed massive support from donors, whether public or private, national or international.

The festivals are usually very popular amongst local populations and turn out to be highly successful because they provide the rare opportunity for the community to meet and celebrate their local heritage. The events usually last a few days and in some cases neighbouring communities are invited to participate. As the people gain greater awareness and confidence on the value of their own Heritage, a sense of community pride is generated. This is further enhanced by the presence of a public that has arrived from a diversity of contexts, together with a growing number of experts and tourists.

The possibility of learning about one's heritage, or sharing the experience with others creates an opportunity for diverse communities to know and understand each other better.

The organisation of these events usually require a high capital outlay which eventually poses a problem when the organisers try to make them regular events in the long term. Generally, the majority of the events in the programme are free of charge for local people and as such generate very little revenue for the organisers. It is for this reason that the majority of the administrative organisers of these types of projects are now looking towards regrouping to attract new partners that can contribute either in cash or kind. In view of the need for long term sustainability of these events, some of the activities need to be seriously studied to explore their revenue-generating potentials. In this regard, it is important to note that what may seem like a financial sacrifice at one point can actually represent an important source of revenue for certain private operators and can ultimately have a positive effect on local trade. The same applies to indirect benefits such as the social cohesion and the goodwill generated, which should not be underestimated as they are priceless and cannot be judged in terms financial gains.



Osun Osogbo

ACCORDING TO LEGEND THE OSUN-OSOGBO GROVE, is the site where the people of Osogbo were welcomed and provided protection by the goddess Osun for their community to grow and develop on its own. It is thus within this grove that the origins of the Kingdom of Osogbo lie, providing a repository for the fundamental values as well as the tangible and intangible heritage of the Osogbo people. That is why, in August every year, her devotees from within and outside Nigeria, come to Osogbo to attend the Osun festival in large numbers. The Osun grove therefore constitutes a pilgrimage destination and a spiritual fulcrum which is a melting pot of all religions, Muslim, Christian and Traditionalist.

The festival is a 12-day event with each day devoted to a specific symbolic activity. Today the festival has evolved with other social events taking place in tandem within the town organised by different age groups, youth clubs, societies and NGOs. The festival is organised by a committee comprising all major stakeholders (see list above). The Committee organises all the events and oversees the allocation of funds. Traditional activities such as cleaning of the town and the lighting of the sixteen point lamp is still left to the traditional Ifa oracle worshippers.

In the past three years, in addition to donations, sponsorship is obtained from private companies, politicians and government. Currently the festival is being packaged as a national event by a marketing consultant who is responsible for sourcing for funds and extending invitations to important dignitaries. This has removed some of the burden from the king and his people who are now able to concentrate on organising the spiritual aspect of the festival.

In addition to being an opportunity to renew its spiritual bond with the goddess and collect water for curative purposes, the festival serves as a symbol of Unity for the community. It has transformed Osogbo into an international cultural milieu attracting people from all over the world, thereby reinforcing the bonds of friendship and association between them. The festival also contributes to the local economy, benefiting people of different strata within and outside the community and is now being used as a spring-board for the promotion of cultural-tourism in Osun State.

PARTENAIRES

Dignitaires de la cour du Roi
Osun State Tourism Board
Osun State Council for Arts and Culture
Municipalités de Osogbo et Olorunda
National Commission for Museums and Monuments
National Tourism Development Corporation.

- 1 & 2 Pilgrims procession
- 3 Pilgrim collecting sacred water
- 4 Yéyé Osun, principal priestess





The festival of Danxome



THE PALACE CITY OF ABOMEY CREATED IN THE 16TH CENTURY is of great importance in the life of modern Benin. The outstanding 'Court Art' in diverse media which is still practiced in the palace grounds, together with the associated oral traditions, constitute a unique combination of material and non-material heritage.

On the basis of proposals put forward by the District Advisory Council, Cultural Associations and the Royal Families of Abomey, a festival project was initiated with the objective of revitalising the cultural riches of the palace for the development of the city. As part of the festival events, public programmes ranging from cultural evenings to seminars, art shows, culinary/food shows and traditional ceremonies are organised.

The District Advisory Council created three committees with responsibility for the effective organization of the festival :

- One committee responsible for the intellectual and scientific aspects: It coordinates activities related to the conferences given by historians, sociologists and other researchers on themes concerning the development of the historic city ;
- Another committee responsible for the ritual, cultural and art related themes, including the coordination of all activities related to libations and ritual ceremonies, accompanied by the sessions of chants, and the popular and royal choreographies ;
- The third committee, responsible for tourist related activities, including tourist circuits and guiding of visitors.

The first edition of this festival took place from the 12th to the 17th December 2003. It was so successful that it resulted in the decision to institutionalise the festival as yearly event.

During the first two years more than 5000 people came from all over the country to participate in the diverse activities. The plan is to develop the event into an inter-community activity which will bring together the nine communes of the territory of ancient Danxome. This will not only allow the pooling together of resources, but will also and give greater grandeur to the festival.



The festival of cultures of Libreville

LIBREVILLE, THE GABONESE CAPITAL, city of 400.000 inhabitants has like many African cities a complex community configuration. There are the native "Librevillois", the Gabonese communities that have arrived from other regions of the country, the non Gabonese communities that have come from Central Africa and the communities called "aofiennes" from West Africa. There are also non-African communities of French, Lebanese origin, etc.

With the objective of enhancing mutual respect, integration and conviviality amongst all the inhabitants of Libreville, the Municipal Corporation of Libreville, under the direction of Father Mba Abessole, conceived a project that will bring together all these groups in the form of a cultural manifestation. Thus between 1997 and 2002 the "Festival of Cultures" was organised each year by the municipality, and was a grand success.

In the preparations towards the festival each community is consulted. Through meetings, exchanges and discussions, solidarity is created and consolidated. This also provides opportunity for constructive dialogue with municipal authorities.

The festival opens with a parade of all the communities (Gabonese and non-Gabonese). Chants, music, traditional dance competitions, exhibitions, demonstrations, etc. constitute highlights of the three day festival Then the communities take over the podium where they express themselves without restriction, depending on their resources and their level of social organization.

Since 2003, the festival has been placed under the aegis of the Ministry of Culture and the celebrations have been transferred to Franceville from Libreville. However, inspite of the efforts aimed at increasing the collaboration between artists of different provinces, the festival lacks the success of the initial years when it was organised by the Libreville Municipality.





PARTNERS

Municipality of Timbuktu
Regional Directorate of Youth, Sports, Arts and Culture (Direction
régionale de la jeunesse, des sports, des arts et de la culture - DRJSAC)
Professional corporations
Associations
Communities of Timbuktu

Exposing thousands of pilgrims to the local culture: The Maoloud Festival in Timbuktu

THE MAOLOUD IS A MUSLIM FESTIVAL that celebrates the birth and christening of the Prophet Mohammed. During this event, Timbuktu, "The Holy City" turns into a destination for pilgrims from all over the world.

As the festival attracts thousands of visitors yearly, the Cultural Mission of Timbuktu which is the local representative agency of the National Directorate of Cultural Heritage of Mali, for the last few years organises a cultural week during which the local population and the pilgrims that have arrived from the four corners of the globe are introduced to the tangible and intangible components of the heritage of the region.

This event allows the presentation notably of:

- The historic heritage of Timbuktu, during the conferences;
- Traditional chants and dances of the region executed by artist groups of the different quarters of the commune and by private artists groups;
- Traditional costumes of the different ethnic groups;
- The richness of the Manuscripts held by private keepers.

This action also allows the creation of synergies between different actors and structures in charge of heritage, and the progressive revitalization of the city's Artistic Heritage.

At present new initiatives are being taken to boost the revenue-generating potentials of the festival and aid the Timbuktu Municipality. These include: exhibitions, trade fairs, and guided tours of the city.





Getting in touch with one's roots at the International Roots Festival

AS DIRECT DESCENDANTS OF VICTIMS of the Atlantic Slave Trade there is a noticeable tendency among Africans in the Diaspora to search for their original cultural identities in the African continent. The satisfaction of this demand is the aim of the "International Roots Homecoming Festival" in The Gambia which celebrated its eighth edition in June/July 2006. This festival takes its name from the famous novel and television series "Roots", by Alex Haley, the African-American author who traced his ancestry back to the tiny village of Juffureh on the banks of the River Gambia, next to James Fort Island, which was a slave-holding ground during the slave trade. James Island and other related historic sites are today inscribed on the UNESCO World Heritage List.

The festival attracts an increasing number of visitors, principally Africans in the diaspora, including the United States of America, Canada, Latin America, the Caribbean Islands and Europe who wish to rediscover their heritage and share some moments of life with their cousins, from whom they were separated for centuries. Promotion of the festival is mainly done by representatives of the Gambia Government, mainly embassies and Consuls in the USA and Europe as well as a National Co-ordinating Committee which publishes brochures and flyers which are widely distributed by post and during international tourist fairs. More recently a website dedicated to the festival has been launched.

The principal objectives of the festival are:

- to reunify the African in the diaspora with the continent and help them in their spiritual quest ;
- to offer the possibility of experiencing the richness and diversity of the African cultural heritage, including its sights and sounds ;
- to restore African pride by offering a positive image of African culture and encourage the unity of African people on the continent, and across the world ;
- to expose visitors to the rich heritage of Gambia by organizing excursions to the village of Juffureh, James island, Fort Bullen and the megalithic sites of Wassu and Kerbatch.

The "International Roots Festival" continues to grow and is gradually becoming a major event in the continent's cultural calendar. All the people that participate in the festival leave the festival rejuvenated and definitely linked to the continent, ready to come back with their friends for the holidays, or to invest in the development of new activities.





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MAINTENANCE AND TRANSMISSION OF TRADITIONAL KNOW-HOW

Traditionally, the knowledge and know-how associated with culture and heritage conservation are related to customary social practices, ritual or specialized construction techniques, transmitted from father to son, either through training or through initiation ceremonies. The existence and prevalence of these methods of transmission has made it possible for the cultural heritage to be passed on, from one generation to the next, up until today.

This oral transmission based system has evolved, because of the influences and exchanges between people and cultures, and sometimes due to the discontinuities caused by particular events. Thus, certain objects and certain constructions have been preserved, while others have disappeared or are at risk. This phenomenon tends to accelerate with the development of the formal system of education, which is progressively replacing the traditional father-to-son transmission system, resulting in the disappearance of some initiation rituals.

In order to ensure the proper conservation of certain sites, it is important to recover the practices and know-how that have been lost.

Certain facets of the intangible heritage tend to disappear with the loss of rituals, dances and songs that also constitute a means of transmission. With the adoption of new ways of life, the communities tend to become less available and willing to organize and participate in collective tasks, especially when these tasks are unpleasant.

In many instances, the maintenance of traditional know-how can only be made possible if it is adapted to modern methods that can facilitate them. This can often simply be achieved through lessening the burden of certain tasks with transport and handling equipment, or the improvement of infrastructure, eg. for carrying water, access roads, the re-planting of certain plant used for medicinal or construction purposes.

08

Upgrading capacities

PROFESSIONAL TRAINING

It is also very important to create training opportunities for craftsmen, workers in the field of construction and other holders of knowledge. Without a certain formalization of the teaching methods, and an introduction of the traditional practices in the centres of training for craftsmen, much know-how will be lost. Beyond the matters of safeguarding heritage, this disappearance would also lead to the loss of innumerable easily accessible solutions to the problems of everyday life, consequently impeding progress towards poverty alleviation among local populations.

Regarding the conservation of traditional songs, dances, and tales, the establishment of municipal academies seems a particularly interesting solution as they could provide opportunity for transmitting elements of the intangible heritage to school children as part of their basic formal education. In some cases, this is already being strongly supported by National policies.

The participation and involvement of professionals in a number of fields such as architecture and engineering, tourism, marketing and management, is also necessary for the adequate conservation of heritage. Local governments, state services and other local decision makers stand to gain from the contribution of these specialized agents who are capable of guiding them in their efforts towards the development of the local heritage.



Training to traditional building techniques that respect the environment

THE CONSTRUCTION TECHNIQUES in the district of Bushenji, and more generally in Uganda, consume a great quantity of wood and as such contribute to the deforestation process.. Consequently, the price of wood is rapidly increasing, making it gradually unaffordable to the underprivileged populations, who already do not have access to expensive, modern materials. This dead end situation is contributing to the fast degradation of the quality of the environment in this area.

In order to fight deforestation and contribute to improving access to housing for the poorest sectors of society, the local government established a partnership with technical training schools in the country aimed at developing alternative and more advantageous mud construction solutions such as the use of adobe, cob, and compressed bricks. While the new techniques provide new ways of constructing walls, they do not affect the traditional architectural models or the landscape of this area in general.

Several training activities made it possible to set up a durable network of skills and capabilities:

- construction of demonstration buildings; construction of structures for on-site training activities ;
- development of pedagogical guidelines for the technical training schools ;
- development of promotional supports for environmentally-friendly construction techniques ;
- public awareness campaigns for the local, national and international decision makers.

Training courses integrating the topics developed by the project are now delivered in the partner institutions. A "Centre of Excellence" in construction with local materials was also set up within the University of Makerere. Finally, the revitalization of the construction techniques using local materials has given rise to an important program for the construction of school infrastructures in the district.

PARTNERS

Local authorities of the district of Bushenji
 University of Makerere, Department of architecture, Kampala
 Technological Institute of Kyamuhunga and Bushenji
 Ugandan Technical College, Bushenji
 Rukararwe Partnership Workshop for Rural Development (RPWRD)
 Embassy of France in Uganda

- 1 & 4 Demonstration classrooms
- 2 Production of traditional mud bricks
- 3 Training sessions to improved traditional construction techniques





The Know-how of Touareg women

NIGER IS THE COUNTRY with the greatest number of Tuaregs. The Tuareg are descendants of ancient Northern Saharan peoples who are nomads, and settle in camping sites or in small hamlets.

Today, the Tuareg are undergoing many social changes which are leading to the extinction of some of their ancestral traditions. In 2003, a project was initiated by the association Afrique sans Frontières - Bâtir et Développer (Africa without borders - To build and to Develop), in partnership with the local government of Agadez, with the aim of revitalising the know-how of the Tuareg women, custodians of the knowledge that is very essential to the preservation of Tuareg culture.



6

A workshop was organized with the objective of initiating an exchange around the construction of a traditional tent in the district of Toudou. The characteristics of the Tuareg tent, to a large extent, reflect Tuareg social organization, and the place of the woman in the Tuareg society. The family of the future wife generally builds the tent at the time of the marriage ceremony. It is made of a wooden structure with vertical stakes for the walls and horizontal stems for the roof, which are then wrapped in covers. Every Tuareg woman, in the city as well as in the countryside has her tent; which in essence is her living space.

The workshop made it possible to present the work of these women, to identify the type of know-how they possess and sensitize the population on the need for its safeguard. It also encouraged the local governments to undertake projects integrating the holders of traditional know-how, aimed at the promotion and conservation of their local heritage.



- 1 Setting of the main bed and structures
- 2 Setting of mats
- 3 Interior of the tent
- 4 Setting of the mat used as a door
- 5 Setting of the tent structure
- 6 Touareg tent finalized





Tiebele, a festival for the safeguard of the know-how of women artists



DUE TO ITS GEOGRAPHICAL AND CLIMATIC SITUATION, Burkina Faso has very varied traditional architecture.. The architecture of Kasséna-Nankana is particularly rich and has a spectacular appearance. Buildings are completely decorated with sharp colours and geometrical drawings, including their interior and exterior walls.

But these unique decoration practices, traditionally carried out by the women who are responsible for the maintenance of the buildings, are gradually being given up not only because of the influences of globalization, but also because of changes in social organization and scarcity of raw materials. As a result, this distinctive cultural feature tends to be disappearing even though it constitutes a very important asset for the common good, including its potentials for the development of tourism in the area.

Conscious of this situation, the Association for the Development of Tiébélé (ADT), over the past few years, has set up a number of the activities aimed at revalorisation of the local traditional know-how. Initially, the activities were centred on the safeguard of the royal Court of Tiébélé", a space characterised by various courtyards and used as a visitor reception centre. To complete this action, the association launched the "Festival of Tiébélé" which aims at ensuring the promotion of the Kassena culture. The major event of this festival is the mural contest, which takes place in the royal court, as well as a number of concessions selected for the integrity of their traditional architecture.

This festival has caught the attention of many partners, namely the Ministry of Culture, Arts and Tourism through the Directorate of Cultural Heritage, and donors like the Embassy of France in Ouagadougou, which through their involvement have supported the efforts made by the local government and the ADT.

Lately, the support from the Africa 2009 programme made it possible to reinforce this activity while enabling the participation of 26 groups of 15 women coming from Tiébélé and the surrounding villages. At the request of the ADT, each group was composed of elderly, expert women, as well as a number of young women who came to start or reinforce their capacities and know-how.

This festival is particularly interesting as, apart from the motivation brought by the prizes which are distributed (mainly bicycles), it creates a wonderful opportunity to mobilize many women, to encourage them and

reinforce their pride, and finally to allow them to effectively share and transmit their techniques and know-how.

As a result of the project, the quality of the surface treatment of the buildings of Tiébélé has recovered a good quality level, and the process of disappearance of the decoration practices is being reversed, thanks in part to the introduction of new pictorial patterns which complement the more purely traditional designs.





Training of local tourists guides for the Dogon Country

THE INSCRIPTION OF THE OLD CITIES of Djenné and Timbuktu on the World Heritage List (1988) and of the Cliffs of Bandiagara in Dogon country (1989) generated an important increase in the number of tourist in Mali. This phenomenon amplified the problems related to the reception of visitors such as inconsistency of visiting charges, chaotic competition between spontaneous guides and their lack of professionalism, and the wrong application of the legislation governing their profession. This situation generates more and more dissatisfaction among the tourists and host communities.

The request to train the tourist guides was first formulated by the travel organization professionals. The Ministry in charge of Tourism was always challenged on the pressing need for training the local guides, who are important links in the transmission of the cultural values of various communities. Thus, the Cultural Mission of Bandiagara planned, within the framework of an experimental project concerning the cleaning of the places of interest, the organization of a first training course for the tourist guides, centred on the topic of the environment.

Following this experience, a number of training workshops were conceived and implemented, either with the collaboration of the associations of guides, or with the local authorities (town halls), or with National agencies of travel and tourism.

The setting up of a network of local guides, and their training, made it possible :

- to answer to the demands of the tourism sector, and to increase the site visitations ;
- to improve the image of the site and to promote certain values which remain little known ;
- to improve the preservation of the cultural and natural resources which constitute the main attractions of the site ;
- to take into account the expectations of the populations and the local authorities ;
- to create job opportunities, directly and indirectly, through the training of now officially recognized professional guides ;
- to assist the communities in generating more income from the tourism industry.





Dschang, towards better quality tourism

THE CITY OF DSCHANG IS A GREAT ECONOMIC CENTRE in Cameroun. Cradle of the Bamiléké civilization, this city and its area offer an exceptional cultural and natural environment, with a potential for becoming a tourist centre if adequately enhanced.

Consequently, the city hall of Dschang, in partnership with the city hall of Nantes, in France, and within the framework of the local urban development plan "Etat-Région 2000-2006", initiated an urban development project centred around two main themes, namely, cultural tourism and sustainable ecotourism.

The project primarily deals with the training and capacity building of the future actors, through the implementation of:

- actions of institutional support aimed at training the supervisory staff and the actors of the tourist sector, and designing quality tourist activities and products, based on the existing potential;
- other actions aimed at increasing the number of local tourism professionals, as well as local professionals in the fields of food service, hotel trade, and tourist reception, in collaboration with the various economic operators.

Thus, the project sets up the essential foundations for quality tourism. It also generates employment opportunities for the women and the young people of Dschang, offering them the possibility to support themselves.

Lastly, the project sensitizes the local population on the value of their heritage and environment, and thus contributes to the protection of cultural and natural environmental of the area.

PARTNERS

City of Dschang

Office of tourism of Dschang

City of Nantes

Association Pays de la Loire – Cameroun

Training center of the University of Dschang

Tourists office of the city of Nantes

GR15 (Groupe de Recherche Européen France Ouest Tourisme et Développement)

Cabinet PROMOTE





Conserving Swahili culture through training

IN SPITE OF THE RAPID LOCAL ECONOMIC DEVELOPMENT over time the charm of the historical heart of the city of Mombassa could be preserved. But this situation is rapidly changing, because the inhabitants no longer hesitate to modernize their houses, eg. by replacing a balcony made out of finely carved wood with a concrete slab. Young contractors also contribute to the deterioration of the site due to the fact that they did not receive the necessary technical training to intervene on ancient structures. In response to this situation, the National Museums of Kenya, in collaboration with the inhabitants of the old city, established the Swahili Arts centre, which opened its doors in 1993.

This training centre teaches the young members of the community the construction techniques that constitute the richness of the Swahili culture, by offering training courses in woodcarving, cabinetwork, masonry, brass casting and embroidery.

The students spend 2 years in the centre, and gain all the necessary technical skills to work in the restoration of the buildings of the old city, or to take part in new constructions integrating the elements of traditional architecture. The hotel industry often calls upon their talents to decorate the tourist accommodation structures.

In addition to participating indirectly in the safeguard of traditional architecture, the hands-on training offered by the centre makes it possible for the young people of the old town to easily find jobs. Among the hundreds of already trained pupils, some have succeeded in opening their own woodwork workshops where they produce carved doors which are an essential element of the traditional Swahili architecture.





International youth site works at Khami



THE KHAMI RUINS are the second most recognised historic sites of the country after Great Zimbabwe. Khami was the capital of the Shona civilization between the 15th at the 18th centuries, with a population of up to 20.000. Objects found in the site, coming from Europe and China, attest to its commercial role. The heart of the site consists of a series of platforms supported by dry stonewalls on which houses for the community leaders were built.

The site was declared National Monument in 1937, and was inscribed on the UNESCO World Heritage List in 1986. Because of lack of maintenance, the site has progressively deteriorated under the impact of rain, vegetation growth, and animal and human activities. Consequently it was included on the List of World Heritage in Danger in 1996.

Since the year 2000, the National Museums and Monuments of Zimbabwe (NMMZ) and the French Association, Chantiers, histoire et architecture médiévale (CHAM), have been organising volunteer construction camps, in close partnership with the municipality of Bulawayo, supported by UNESCO, the Embassy of France in Harare, the General and Regional Councils of The Reunion Island, and private enterprises.

These volunteer construction camps are organized each year and aim at :

- offering a practical and formative experience to the young, in the fields of the heritage conservation and volunteering ;
- to contribute to the conservation and the development of Khami ;
- to transmit the French concepts and know-how concerning the implementation of young volunteers camps ;
- to support the development of regional and Franco-Zimbabwean exchange programmes.

For six years, the results of the conservation works have been consistent, and the archaeological excavations have contributed to the scientific knowledge of the site. The efforts of the young volunteers have contributed significantly to the withdrawal of the site of Khami from the List of World Heritage in Danger.

PARTNERS

CHAM

NMMZ

UNESCO

Embassy of France

Regional Council of the Reunion Island

157 volunteers took part in these construction camps. Two thirds of the young volunteers came from Zimbabwe and collaborated with volunteers from 9 other countries: Botswana, France, Ghana, Lesotho, Malawi, Mozambique, Namibia, South Africa and Zambia. The majority were university students and young people living close to the site. 37% of them were women. In addition to the practical training and the theory on the conservation of the heritage, they very much appreciated this experiment of teamwork, community life and the intercultural exchanges.



1



2

1 & 2 Views of the ruins in Khami
3 Conservation and site presentation works
4 One of the teams of international volunteers



3



4



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CRAFT TRADITIONS AT RISK

The richness and diversity of the African craft industry have greatly contributed to the reputation and prestige of the continent, but this heritage is fading due to the fact that traditional know-how is seldom perceived as a potential springboard for economic development. An isolated traditional craftsman, even if he is qualified and creative, is unfortunately likely to struggle to make ends meet. The populations often deprecate the local products, and the craftsmen, economically disarmed, have a hard time coping in a context of overabundance of imported products.

Certain products are not purchased because they do not answer to the needs of contemporary life, or because the tourists do not perceive them as interesting, aesthetic, or useful. Other products, largely diffused and identical from Nouakchott to Cape Town, do not refer enough to the specificities of the local culture, and do not seem to capture the attention of the consumer (elephants out of carved wood, for example). Conversely, the scarcity of some masks and objects, whose value in the international market overshadows the quality of their craftsmanship, encourages some people to engage in pillage and plundering activities.

The craftsmen working in the field of construction are also affected by the current situation. The ancestral techniques of construction, resulting from centuries of experimentation and improvement, have been replaced by simplified architectures made out of cement and roof sheets, less vulnerable and better perceived by the populations, despite of their lack of compatibility with the local climate and their poor aesthetic quality. An example of this situation is the fact that the Ashanti architecture in Ghana has completely disappeared, in spite of the beauty of its ornamentations, because of the lack of training structures to transmit the decoration techniques to young professionals.

The development of the craft industry remains however a viable financial venture, particularly in the rural zones where the incomes drawn from agriculture are no longer sufficient (cotton, cocoa). A dynamic policy for the support of the craft industry can have very beneficial effects. The craft trades represent a complementary source of income for many marginalized urban and rural communities. A well structured and strong craft industry can reinforce the local development of economic networks and create social cohesion within the members of a community, while reaffirming their common cultural identity.

09

Favoring craftsmanship and industries

HOW TO PROCEED

Material aids and access to micro-loans are some of the support options that a government can provide to its craftsmen, as well as the promotion of local products and the transfer of knowledge. The Swahili arts centre of Mombassa, in Kenya, is a good example of an institution that assures the transfer of local know-how. The production in Dogon country of reproductions of doors and old masks is also a remarkable example of a contribution towards the protection against plundering.

Many examples show us that, through efforts made at organization and innovation, the crafts associations manage to generate durable and decent profits from the sale of their products, by laying down equitable commercial agreements with regional or international markets. However, it is necessary to establish strong technical and financial partnerships, with the support from the authorities, making it possible :

- to facilitate the evolution of the craft industry, for a better adaptation to contemporary needs (through innovation contests, market research);
- to promote the consumption of locally manufactured objects (certification);
- to share the costs of merchandise distribution (marketing assistance, opening of commercial centres);
- to transmit local know-how to the younger generations (training institutions);
- to share the costs of installation (craft production workshops, disposal of tools);
- to protect the products of the craft industry (rights of intellectual ownership).



Zafimaniry, traditional crafts in wood

THE ZAFIMANIRY LIVE IN THE PROVINCE OF FIANARANTSOA, in the south-east Madagascar. Foresters, carpenters and craftsmen for many generations, they have developed a whole set of techniques and know-how for the manufacture of wood products. Their controlled exploitation of the forest, and their mastery of woodcarving can be seen in their raised wooden houses and other objects that they produce. Most wooded surfaces - walls, windows, posts, beams, stools, trunks, tools - are richly crafted. They have a vast knowledge of the properties of wood, and they use twenty different endemic species of trees. Their interest in woodcraft relates to the importance that wood has in their social and spiritual life. This material is locally venerated, and is linked to the different dimensions of life and death. The splendid geometrical shapes that decorate the majority of wooden objects are highly symbolic and testify not only to the Indonesian origins of the community, but also to the Arab influences that impregnate the Malagasy culture.

The rich symbolic meaning of the patterns and decorations reflects the beliefs and the fundamental values of Zafimaniry. The *tanamparoratra* (or spider web) symbolizes family bonds, while the *papintantely* (honeycomb) represents community life. These ornaments, as well as other material expressions like the architecture of the houses, are indicators of the role or the social position of the individual within the community.


With the development of the craft trade, this community could be reduced to the extent of becoming a simple supplier of objects for tourism. Moreover, the clearing of the forest has an impact in the degradation of the natural resources and generates a rarefaction of the noble species and a decrease in the availability of raw materials. The rural-urban migration of the young people in search of more lucrative employment opportunities also constitutes a threat to the survival of this tradition.

An action plan was established in consultation with the local authorities to protect the know-how of the Zafimaniry wood workers. The priorities of intervention are the identification of the resources, the establishment of tourist routes and centres, the promotion of inter-community development plan, the creation of traditional techniques, training workshops and finally the structuring of the local craft industry.











The women of Sirigu revive their art



SIRIGU, A VILLAGE IN NORTHERN GHANA has been known for ages for its decorated architecture, featuring rich symbolic patterns that represent the richness of the local culture. This traditional knowledge which has been preserved by the women in a number of rural areas in the vicinity of Sirigu, is at risk in other areas located closer to the urban centres.



The Navrongo parish made use of these ornamentations in 1972, by inviting the village women to decorate the interiors of the cathedral. These women, accompanied by their young apprentices, returned to the parish in 2000 and 2001 to decorate new constructions, namely one classroom and one museum. The hotels and restaurants in Ghana also got interested in their art, and they were invited to decorate frequently visited places, even in Accra, the capital city. Beyond the attention generated by this unusual and aesthetic craft, the implementation of these new decorations contributed to the valorisation of a threatened art form, and facilitated the transmission of knowledge between different generations of village women.



Working on these decorations improved the art techniques of the Sirigu women, and they were able to consolidate their autonomy by creating the SWOPA (Sirigu Women's Organization for Pottery and Art). This group allows them to promote more efficiently their skills and expertise as decorators, and to sell some of their products (art, pottery, baskets) in national and international markets, which in turn generates a higher standard of living for the village. The good management of their organization also allows them to give courses in traditional art to local schoolchildren.

The efforts of these women, who take pride in their village and their culture, constitute a remarkable example of the successful safeguard and exploitation of an ancestral craft.



A riverine brotherhood: the Niger dugout and the Loire futreau

PRACTICED ON THE NIGER RIVER IN AFRICA or on the Loire river in France, sailing is an irreplaceable heritage associated to a unique traditional know-how, traditional songs and traditional mythologies.

Although still very present on the Niger river, sailing on flat-bottomed dugouts has been progressively replaced, and is at risk today. In France, it has not been practiced since the 1930s. It was brought back during the 1980's and 1990's on the initiative of a group of keenly interested people. It became popular in the year 2000, with the inscription of the Loire Valley on the UNESCO World Heritage List.

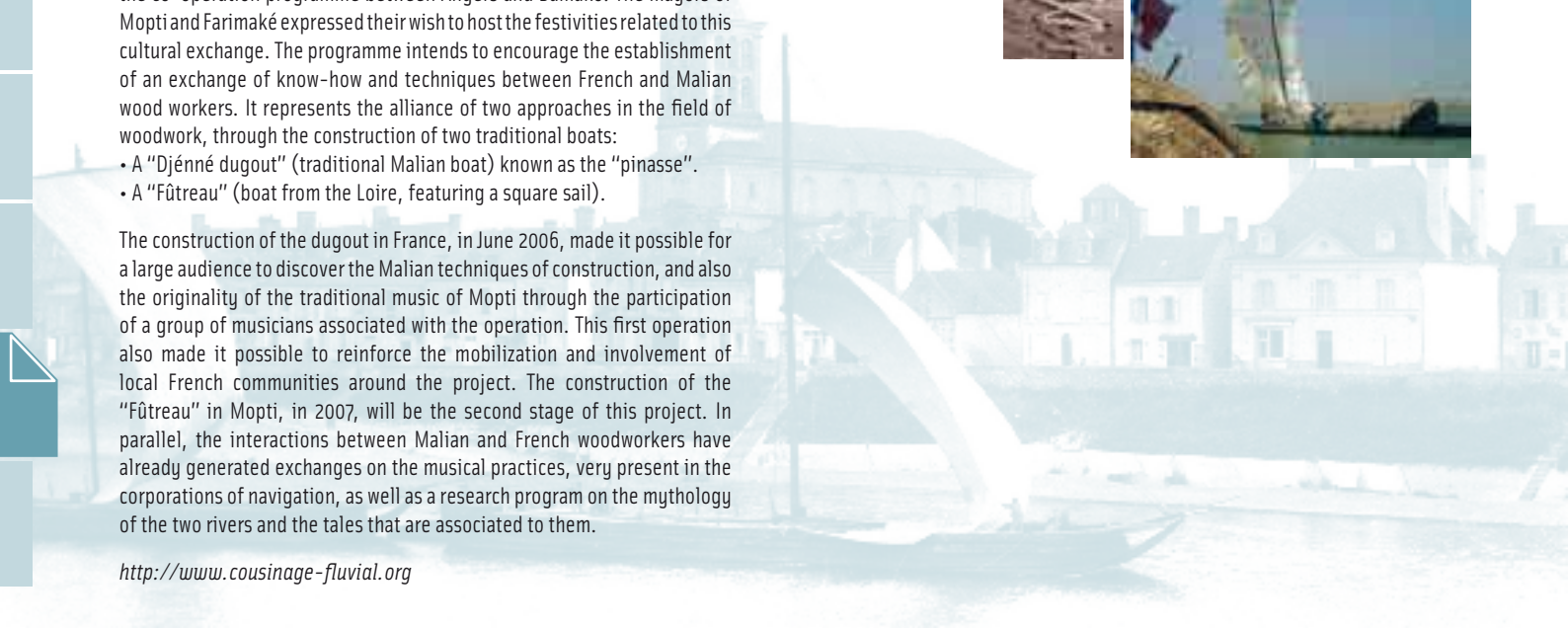
The similarities in both sailing practices, and the general will to make this traditional heritage last, encouraged a number of associations to create a collective association: "Cousinage le Loire - Niger" in order to establish a programme for the exchange of knowledge between the two countries, Mali and France, more precisely between the area of Mopti and the area of Angers.

This programme was first conceived in 2004, during a series of exchanges and meetings in Mali, on the banks of the Niger river, in the framework of the co-operation programme between Angers and Bamako. The mayors of Mopti and Farimaké expressed their wish to host the festivities related to this cultural exchange. The programme intends to encourage the establishment of an exchange of know-how and techniques between French and Malian wood workers. It represents the alliance of two approaches in the field of woodworking, through the construction of two traditional boats:

- A "Djénné dugout" (traditional Malian boat) known as the "pinasse".
- A "Fûtreau" (boat from the Loire, featuring a square sail).

The construction of the dugout in France, in June 2006, made it possible for a large audience to discover the Malian techniques of construction, and also the originality of the traditional music of Mopti through the participation of a group of musicians associated with the operation. This first operation also made it possible to reinforce the mobilization and involvement of local French communities around the project. The construction of the "Fûtreau" in Mopti, in 2007, will be the second stage of this project. In parallel, the interactions between Malian and French woodworkers have already generated exchanges on the musical practices, very present in the corporations of navigation, as well as a research program on the mythology of the two rivers and the tales that are associated to them.

<http://www.cousinage-fluvial.org>





PARTNERS
Mayahi Development Project
FAO/ FENU
Local governments of the region of Mayahi
Traditional authorities

Valorization of the traditional building know-how for the development of Mayahi region

IN THE FRAMEWORK OF THE RURAL DEVELOPMENT PROJECT at Mayahi (south central Niger) initiated by FAO, attention was given from 1994 to the possibilities of improving traditional construction practices, without endangering in any fundamental way the existing capacities. Thus, based on a study of the local know-how and, on a larger scale, the local building culture, technical propositions were made and a training programme launched.

Two principal themes/questions were studied:

- How does one improve the habitat with the aim of using "Woodless Construction" techniques, while remaining close to traditional models of habitat, namely the use of the terraces?
- How does one build buildings that need larger volumes and spans (classrooms, cereal banks...) with the objective of significantly reducing the maintenance needs, and at the same time offering the comfort linked to the use of massive earth walls?

These technical propositions were studied and perceived in a positive manner by the local governments, since they allow the construction of a far larger number of high quality buildings at a very low price, as compared to the construction of buildings according to the conventional prevalent practices.

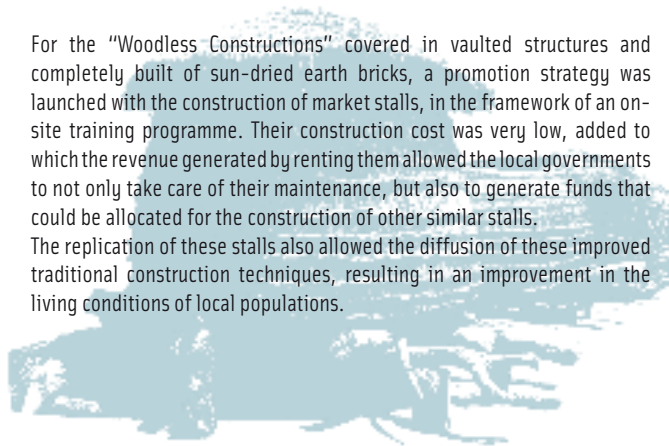
This resulted in the construction of numerous classrooms with purely local resources.

For the "Woodless Constructions" covered in vaulted structures and completely built of sun-dried earth bricks, a promotion strategy was launched with the construction of market stalls, in the framework of an on-site training programme. Their construction cost was very low, added to which the revenue generated by renting them allowed the local governments to not only take care of their maintenance, but also to generate funds that could be allocated for the construction of other similar stalls.

The replication of these stalls also allowed the diffusion of these improved traditional construction techniques, resulting in an improvement in the living conditions of local populations.



- 1 Training of masons to the techniques of construction without wood (arcs, vaults and domes)
- 2 Demonstration building: market in Mayahi area
- 3 6 4 Pieces of concrete, designed to support the granary
- 5 Market store in Mayahi





A craft village in Cotonou downtown

THE CREATION OF CONTEMPORARY CRAFT is a flourishing activity which supports the development of the tourism sector in Benin. In Cotonou, the economic capital of the country, a project aimed at supporting a better-structured development of an arts and crafts movement which is undergoing a rapid expansion, resulted in the implementation of a “craft village” in the town centre.

The project for the establishment of this craft village was initiated in the late 1980's by the Ministry of Culture, and has been supported by the local authorities ever since. It is a meeting place, serving as a framework for the activities of craftsmen and artists, and contributing to the exposure and sale of the country's contemporary creations.

The project is based on an original approach: the craft village is conceived and implemented like an actual village, making reference to the traditional space in its form, materials, furniture and installations.

The village is composed of:

- workshops for the artistic creation;
- commercial galleries;
- a hall for exhibitions and shows;
- peripheral spaces: restaurants, discotheques...

The architectural configuration of the village was inspired by the elements of the Beninois cultural heritage. The houses, for example, are built out of local materials, while the surrounding walls feature bas-relief decorations inspired by the designs in the royal palaces, or illustrations representing the traditional trades (weaving, forging).

Since its inauguration in 1989, a complete mutation in this sector of the town of Cotonou has taken place. Formerly an ill-reputed area, subjected to chronic insecurity-related problems, the sector has now become one of the principal poles of commercial, cultural and leisure activities in the city.





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CONTENTS_ **APPENDIXES**

International conventions and charters (extracts)
List of organisms participating to the conservation of heritage in Africa

Appendixes

TWO HUNDRED AND FIFTY PEOPLE AND INSTITUTIONS were contacted to gather information for this guide. This resulted in approximately 100 articles received, out of which fifty were selected on the basis of various criteria including originality, thematic and geographic diversity and quality of the attached images.

In order to extend this work, the PDM, the France-UNESCO cooperation agreement and CRATerre-ENSAG will continue collecting case studies on original initiatives implemented by African local governments, which integrate significant heritage components. These case studies will be accessible on the PDM web site, together with those already provided in this guide.

Mayors or their partners are invited to send information on their projects, by transmitting the following information to these email addresses :

citations@pdm-net.org

France.unesco@unesco.org

craterre@grenoble.archi.fr

- Name of the project
- Country, town
- Institution and project managers
- Project description in 1 page, emphasizing the « heritage » component
- Date of implementation
- Internet and postal addresses
- Others : partners, sponsors

YAOUNDE INITIATIVE FOR THE PROTECTION AND VALORISATION OF URBAN HERITAGE AND CULTURAL DIVERSITY OF AFRICAN CITIES FORMULATED DURING THE SPECIAL SESSION « AFRICAN CITIES AND HERITAGE » ORGANISED BY THE WORLD HERITAGE CENTRE AND THE FRANCE-UNESCO COOPERATION AGREEMENT DURING THE AFRICITÉS 3 SUMMIT (Yaoundé, Decembre 2003).

African Mayors, Ministers, Experts, International partners and Donors :

- acknowledging the inherent links, within African culture, between the spiritual, the tangible and the intangible ;
- further recognizing the importance of cultural heritage and social creativity to improve the quality of life ;
- concerned by the process of social alienation consequential to the rapid rural migration, and by the risk of identity loss of urban populations uprooted from their traditional cultural context ;
- confirming the crucial importance of culture in social cohesion and the responsibility of national and local governments of Africa to protect and enhance heritage within their cities ;
- recommend that a programme be designed for African cities in close cooperation with the African municipal authorities ;
- request donors, international and national partners to support, both technically and financially, the programme to be designed ;
- this programme should give priority to the following components :

1. TRAINING

Build capacity of municipal teams and elected officials for the protection and management of urban heritage. Training activities should benefit from already existing training facilities in Africa, including EPA (Ecole du patrimoine Africain), CHDA (Centre for heritage development in Africa), EAMAU (Ecole Africaine des Métiers de l'Architecture et de l'Urbanisme), AFRICA 2009 regional courses, and other relevant courses in African universities.

2. TECHNICAL ASSISTANCE

Support municipalities in developing heritage protection policies and programmes as part of the municipal development plans, and in strengthening legal and administrative frameworks for the protection of heritage.

Encourage international cooperation – multi-lateral, bilateral, NGOs, universities, city-to-city partnerships between cities from the North and the South.

3. PILOT PROJECTS

Implement pilot projects linking local development to the valorization of the urban heritage and cultural diversity (restoration, training, micro credit systems for housing, tourism etc....).

4. AWARENESS RAISING AND PARTICIPATION OF LOCAL POPULATIONS

Identify activities to be implemented in the short term in order to improve quality of life, and raise awareness of local population and decision makers on the importance of urban heritage protection (establishment of residents associations, both for property owners and tenants, awareness raising workshops etc.)

5. HERITAGE PROTECTION AND ENHANCEMENT STRUCTURES

Facilitate the coordination between the various departments of local and national authorities (public works, culture, environment, town planning, tourism, finance, etc.) through capacity building at the municipal authorities or the establishment of heritage units.

6. INSCRIPTION OF AFRICAN CITIES ON THE WORLD HERITAGE LIST

Promote the participation of municipal authorities – in collaboration with relevant national authorities – in the preparation of nomination dossiers for inscription on the World Heritage List.

7. FOLLOW-UP COMMITTEE

A follow-up committee will be established, in coordination with the PDM, to ensure follow-up on recommendations.

CONVENTION CONCERNING THE PROTECTION OF THE WORLD CULTURAL AND NATURAL HERITAGE ADOPTED BY THE GENERAL CONFERENCE AT ITS SEVENTEENTH SESSION PARIS, 16 NOVEMBER 1972

(.../...)

I DEFINITION OF THE CULTURAL AND NATURAL HERITAGE

ARTICLE 1

For the purpose of this Convention, the following shall be considered as «cultural heritage» :

- monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science,
- groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science ;
- sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

ARTICLE 2

For the purposes of this Convention, the following shall be considered as «natural heritage» :

- natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view ;
- geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation ;
- natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

ARTICLE 3

It is for each State Party to this Convention to identify and delineate the different properties situated on its territory mentioned in Articles 1 and 2 above.

II. NATIONAL PROTECTION AND INTERNATIONAL PROTECTION OF THE CULTURAL AND NATURAL HERITAGE

ARTICLE 4

Each State Party to this Convention recognizes that the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage referred to in Articles 1 and 2 and situated on its territory, belongs primarily to that State. It will do all it can to this end, to the utmost of its own resources and, where appropriate, with any international assistance and co-operation, in particular, financial, artistic, scientific and technical, which it may be able to obtain.

(.../...)

Complete text : <http://whc.unesco.org>

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE 2003 ADOPTED BY UNESCO IN PARIS, OCTOBER 2003

(extraits)

(.../...)

ARTICLE 1 : PURPOSES OF THE CONVENTION

The purposes of this Convention are :

- (a) to safeguard the intangible cultural heritage ;
- (b) to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned ;
- (c) raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof ;
- (d) to provide for international cooperation and assistance.

ARTICLE 2 : DEFINITIONS

For the purposes of this Convention,

1. The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.
2. The "intangible cultural heritage", as defined in paragraph 1 above, is manifested inter alia in the following domains :
 - (a)) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage ;
 - (b) performing arts ;
 - (c) social practices, rituals and festive events ;
 - (d) knowledge and practices concerning nature and the universe ;
 - (e) traditional craftsmanship.

(.../...)

Complete text : <http://www.unesco.org>

DECLARATION ON CULTURAL DIVERSITY ADOPTED BY THE 31ST SESSION OF THE GENERAL CONFERENCE OF UNESCO PARIS, 2 NOVEMBER 2001

(.../...)

ARTICLE 1 CULTURAL DIVERSITY

The common heritage of humanity Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

ARTICLE 2 FROM CULTURAL DIVERSITY TO CULTURAL PLURALISM

In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. Indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life.

ARTICLE 3 CULTURAL DIVERSITY

as a factor in development Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.

(.../...)

CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS ADOPTED IN OCTOBER 2005 BY THE GENERAL CONFERENCE OF UNESCO

(.../...)

I. OBJECTIVES AND GUIDING PRINCIPLES

ARTICLE 1 - OBJECTIVES

The objectives of this Convention are :

- (a) to protect and promote the diversity of cultural expressions ;
- (b) to create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner ;
- (c) to encourage dialogue among cultures with a view to ensuring wider and balanced cultural exchanges in the world in favour of intercultural respect and a culture of peace ;
- (d) to foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples ;
- (e) to promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels;
- (f) to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link;
- (g) to give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning;
- (h) to reaffirm the sovereign rights of States to maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory;
- (i) to strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions.

(.../...)

Complete text : <http://www.unesco.org/>

DECLARATION ON THE CONSERVATION OF HISTORIC URBAN LANDSCAPES, ADOPTED IN OCTOBER 2005 BY UNESCO

«The issue of contemporary architectural interventions in and around World Heritage properties is increasingly a cause for concern among policy makers, urban planners, city developers, architects, preservationists, property owners, investors and concerned citizens ». This statement was made at the international conference on "World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape" which took place in Vienna, Austria, in May 2005. The General Assembly of States Parties to the World Heritage Convention then adopted a declaration which defines principles and recommendations on the conservation of historic urban landscapes.

(.../...)

In view of the challenges to the preservation of the historic urban landscape, the General Assembly :

- a. **encourages** policy makers, urban planners, city developers, architects, preservationists, property owners, investors and concerned citizens to work together to preserve the urban heritage, while considering the modernization and development of society in a culturally and historically sensitive manner, strengthening identity and social cohesion ;
- b. **further encourages** the enhancement of quality of life of historic cities by improving living, working and recreational conditions and adapting uses without compromising existing values derived from the character and significance of the historic urban fabric and form ;
- c. **emphasises** the need to properly contextualize contemporary architecture in the historic urban landscape and stresses the importance of undertaking studies to analyze the impact on cultural, visual or other values when contemporary interventions are being planned;

(.../...)

Complete text : <http://whc.unesco.org/>

INTERNATIONAL CULTURAL TOURISM CHARTER ADOPTED BY ICOMOS AT THE 12TH GENERAL ASSEMBLY IN MEXICO, OCTOBER 1999

In response to the exponential development of the tourism industry in the world, the International Council on Monuments and Sites has developed a charter to achieve a beneficial inter-action between the potentially conflicting expectations and aspirations of visitors and host communities, and to find a better balance between touristic development and preservation of the natural characteristics of the heritage.

(.../...)

Principles of the cultural tourism charter

1. Since domestic and international tourism is among the foremost vehicles for cultural exchange, conservation should provide responsible and well managed opportunities for members of the host community and visitors to experience and understand that community's heritage and culture at first hand ;
2. The relationship between Heritage Places and Tourism is dynamic and may involve conflicting values. It should be managed in a sustainable way for present and future generations ;
3. Conservation and Tourism Planning for Heritage Places should ensure that the Visitor Experience will be worthwhile, satisfying and enjoyable ;
4. Host communities and indigenous peoples should be involved in planning for conservation and tourism ;
5. Tourism and conservation activities should benefit the host community ;
6. Tourism promotion programmes should protect and enhance Natural and Cultural Heritage characteristics.

(.../...)

Complete text : <http://www.icomos.org>

NON-EXHAUSTIVE LIST OF ORGANISMS PARTICIPATING TO THE CONSERVATION OF HERITAGE IN AFRICA

(In alphabetic order)

AFRICAN REGIONAL TRAINING INSTITUTIONS

- **CHDA : Centre for heritage development in Africa** (www.heritageinafrica.org)
- **EPA : Ecole du patrimoine africain** (www.epa-prema.net)
- **EAMAU : Ecole africaine des métiers de l'architecture et de l'urbanisme** (www.ub.tg/ub/ecoles/eamau/eamau.htm)
- **University of Cape Town** (www.uct.ac.za)
- **Université Cheikh Anta Diop de Dakar, IFAN : Fundamental institute of black Africa** (www.ucad.sn)
- **Université Senghor d'Alexandrie** (www.usenghor-francophonie.org)
- **University of the Western Cape** (www.uwc.ac.za)
- **University of Zimbabwe** (www.uz.ac.zw)

Others informations can be found with :

- professionals of urban planning and territories development ;
- cultural and heritage professionals (cultural directorate, cultural organization, museums) ;
- technical training institutions and universities (architecture, urbanism, rural development).

INTERNATIONAL ORGANIZATIONS

- **African development bank** (www.afdb.org)
- **AFRICOM : International council of african museums** (www.africom.museum)
- **CRATerre-ENSAG : International centre for earthen construction** (www.cratere.archi.fr)
- **EuropeAid co-operation office, European commission** (www.ec.europa.eu/comm/europeaid/index_fr.htm)
- **ICBS : International committee of the blue shield** (www.ifla.org)
- **ICCROM : International centre for the study of the preservation and restoration of cultural property** (www.iccrom.org)
- **ICOM : International council of museums** (www.icom.museum.html)
- **ICOMOS : International council on monuments and sites** (www.international.icomos.org)
- **IFHP : International federation for housing and planning** (www.ifhp.org)
- **NEPAD : The new partnership for Africa's development** (www.nepad.org)
- **OVPM : Organization of world heritage cities** (www.ovpm.org)
- **Organisation internationale de la francophonie** (www.francophonie.org)
- **UNDP : United Nations development program** (www.undp.org)
- **UICN : The world conservation union** (www.iucn.org)
- **UNESCO : United Nations educational, scientific and cultural organization, Headquarters and regional offices** (www.unesco.org)
- **UNESCO - WHC : UNESCO World heritage centre** (www.whc.unesco.org)
- **World bank** (www.banquemondiale.org)
- **World monument watch** (www.wmf.org)

NGO/ ASSOCIATIONS/ FEDERATIONS

- **AFAA : French artist association** (www.afa.asso.fr)
- **Ambassador's fund for cultural preservation** (www.exchanges.state.gov/culprop/afcp)
- **ANVPAH & VSS : Association nationale des villes et pays d'art et d'histoire et des villes à secteur sauvegardé** (www.an-patrimoine.org/)
- **Ford foundation** (www.fordfound.org)
- **Getty conservation institute** (www.getty.edu/conservation/institute/index.html)
- **Getty grant program** (www.buildingconservation.com)
- **SAMA : South african museums association** (www.samaweb.org.za)
- **TARA : Trust for african rock art** (www.africanrockart.org)
- **UAA : African union of architects**
- **WAMP : West african museums programme** (www.wamponline.org)

MAIN BILATERAL CO-OPERATION AGENCIES

They are often represented in countries at the cultural services of embassies

- **AFD : Agence française de développement** (www.afd.fr)
- **Department for international development, Royaume Uni** (www.dfid.gov.uk)
- **GTZ Allemagne** (www.gtz-pgpe.ma)
- **Netherlands ministry for development cooperation** (www.minbuza.nl)
- **NORAD : Norwegian agency for development cooperation** (www.norad.no)
- **SDC : Swiss agency for development cooperation** (www.sdc.admin.ch/)
- **SIDA : swedish development agency** (www.sida.org)



ISBN 2-906901-46-6