

**ACP-EU support programme to cultural sectors. Programme of the ACP Group of States
funded by the European Union. 10th European Development Fund**

**Technical assistance to the ACP Secretariat for the management of the
EU-ACP support programme for the cultural sector (ACP Cultures+)**

Service contract N° FED/2012/284451

EuropeAid/131180/D/SER/Multi

Study into cultural training courses in ACP countries

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Final report

25 May 2015



Implemented by the Secretariat of the
ACP Group of States



Funded by the European Union



Acknowledgements

The author would particularly like to express her thanks to all the people who responded to the request to contribute to building the “*Directory of Cultural and Artistic Studies and Training Courses in ACP Countries*” by supplying the required information about their institution: the directors, managers, teachers and contributors at the institutions and associations of the African, Caribbean and Pacific countries.

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Summary

1. Introduction

The generally scarce and rarely updated sources of information relating to the cultural training offer in the African, Caribbean and Pacific countries result in limited overall understanding of the field of cultural and artistic training. This *Study into Cultural Training in ACP Countries*, which is intended equally for cultural students, researchers, managers and professionals, as well as ACP cultural policy decision makers, is designed to partially bridge this information gap and, according to the terms of reference, “contribute to better knowledge of the cultural training sector in ACP countries”.

The study consists of:

1. An **up to date directory** that brings together the essential opportunities in existing public and private training courses, selected from the traditional subjects in the field of higher level artistic and cultural education in the 79 ACP countries (performing arts, cinema and audiovisual, visual arts, hand crafts, heritage and cultural management). This directory of institutions, universities and cultural training programmes is presented in the form of descriptive files that contain, amongst others, the institution contact details, the courses on offer, the duration of the courses, the educational tenets, the conditions of access and eventual entry requirements, the final certificate or diploma obtained, etc. The directory also intends to include an overview of the short- or medium-term training opportunities on offer at third-party cultural institutions in ACP countries.

2. A detailed **comparative analysis**, focused mainly on centres and programmes which were identified in the directory offering training in **Cultural Management** based on cultural entrepreneurship and management of creative enterprises (schools of higher education, universities and training leading to certification, diplomas, etc.).

The analysis report is divided into 3 parts:

- the state of play and the problems facing cultural administration training in the ACP, including the results of the survey;
- a presentation of the results of the research that attempts to analyse, in terms of efficiency and relevance the opportunities for culture-based cultural administration training in ACP countries;
- the conclusion makes some remarks and proposes operational recommendations in relation to the strengths and weaknesses, stakes and challenges judged to be relevant to strengthening the action of the ACP Group countries in the field of cultural cooperation.

The terms of reference and the methodology adopted, including the results of the research in figures, can be found in the first annex at the end of the study. Also to be found in the annexes are elements such as: *definitions; the letter and questionnaire sent to the institutions; a model Directory file identification page; the Directory Handbook (designed and*

created using the File Maker Pro software); the Index of Institutions presented in the Directory, classified by Region, Country and Field of Teaching; an informative Index/Listing of existing artistic and cultural professions, established with regard to each of the six fields of artistic and cultural teaching defined in the study; two detailed programmes of exemplary case studies of cultural management training; the Bibliography and sources consulted.

2. State of play: problems and diagnostic elements

This chapter takes stock of the existing cultural management training in ACP countries by proposing definitions and looks at the history of cultural management, the why and how of training courses that are already in place or in the process of being created, before attempting to shed light on the results of the directory's information gathering, to describe and comment upon them.

1. Cultural management and practices offer a response to the managerial and organisational expectations of a sector that is undergoing deep change in ACP countries, as elsewhere in the world, having become aware since the 1990s of the dynamic economic dimension represented by the challenges of developing the cultural industry. However, while this consciousness appears to have taken hold, developing the value of culture does not seem to have become an effective priority and it is not yet the case in all of the ACP States. And yet, the stakes are high, because ACP cultural players have to face increasingly strong competition from cultural operators in neighbouring countries and northern countries, interested by the expansion of their own cultural productions and who want to take over the reins of developing ACP cultures.

2. The report refers to the skills that are indispensable for the management and development of a cultural enterprise and that require specific training. There must be knowledge of how to organise and structure a business, design and mount projects, seek funding, plan and know the stages of the life cycle of a project, manage resources and financial costs, organise evaluations, reports and prospective analyses, accept strategic consequences and apply provisional decisions etc., amongst other things. Added to these skills is the need for mastery of cultural policy as well as mastery of lobbying the authorities. However, the training courses that offer a response to these needs in skills are still too rare or patchy in many ACP countries due to a lack of identification of the needs required for cultural promotion. Much remains to be done by public authorities, in accordance with the decisions to highlight creativity and ACP cultural industries, to take the measure of the stakes in matters of cultural management training, the indispensable first step towards overall structuring and professionalization of cultural activity.

3. The training courses in cultural entrepreneurship identified (71) are diverse and varied and range from higher level and vocational training courses, whether exclusive or not (degrees and masters), to irregular training courses in cultural management or projects (certificates), and training courses that are more technical in nature.

The results of the survey highlighted that these courses are offered mainly by universities (27) and schools of higher artistic education (17), as well as by private associations, NGOs and foundations (14), and that they are located mainly in Southern Africa (15) and in West Africa (29); in other words in the countries that already possess and apply a strategic cultural policy. The Caribbean stands out in particular with 11 training institutions identified. Only one cultural management training course was noted in the Pacific...

Two training courses are described and analysed as exemplary case studies that could serve as a model for different reasons related to the quality of the programme and the educational methods applied (the Senghor Campus in Abidjan in Ivory Coast and the St Augustine Campus of the University of the West Indies in Trinidad & Tobago)

3. Analysis of the results of the research

This part of the study proposes a detailed examination and analysis of the figures of the results in relation to the subject matter in the directory that has been compiled. By comparing and cross-referencing the information gathered, relevant information was extracted about the places where training in cultural administration is on offer in ACP countries, allowing observations to be made prior to formulating the conclusions and recommendations in the final part of the study.

1. In terms of geographical spread, the teaching and training institutions are located in 19 African countries, 6 Caribbean countries, 1 Pacific country and 3 are from European countries. This is relatively few when one considers that there are 79 ACP countries. (It can be suspected that training courses in cultural management exist in other countries, but it has not been possible to identify them: lack of respondents to the survey, lack of information online...).

2. Comparison between the status of the institutions offering courses in cultural management in the three different ACP regions reveals that the majority of them are public institutions (Universities, Schools of Higher Education, Ministries), with 44 institutions. 21 are private institutions (Schools of Higher Education, Associations) that spring from, amongst others, civil society and are important for the flexibility that they offer to less well-educated participants who want to take a shorter and more practical training course. The figure of 6 non-ACP institutions established locally or elsewhere, cooperating with an ACP country is undoubtedly not a reflection of the reality and is a result, once again, of the lack of response to the survey.

3. In Central Africa, the initial isolated training courses for cultural players dating from the 1980s are currently evolving towards genuine course programmes in cultural administration. The creation of the first departments offering courses in cultural administration in institutions in Africa dates back to the end of the 1990s, within the framework of studies in Cultural Heritage. An offer of specific and structured training in cultural management began in universities in the early 2000s (first in South Africa and the Caribbean, followed by several countries in West Africa and at university and associative level) and it has developed

progressively to the present day. In the Pacific, the only identified training course that corresponds to our research dates back to just 2012.

4. Different types of institutions and different levels in the identified training courses should be distinguished:

- Specialist departments at higher university level dedicated exclusively to the training of executives in Management and Cultural Policy designed for cultural executives already working professionally and leading solely to Master's degrees and Doctorates;
- Schools of Higher Education or Universities, with specific departments or sections in which training in cultural activities or cultural management is offered to new students as part of a course of long studies leading to Bachelor and Master's degrees;
- Schools of higher education or Universities with medium-length and long programmes, offering content elements that are only concerned with cultural management, spread throughout programmes (artistic, art history or archaeology, for example), intended for young students and leading to Bachelor and Master's degrees;
- Museums, private schools, associations or state programmes that periodically offer, at a national or regional level, short courses in cultural administration (seminars, workshops), intended for a professional or non-professional public, and leading to a non-university diploma or certificate.

5. The thematic content of the different courses is as diverse and varied as there are institutions and there currently exists no real uniformity in such matters. Apart from some notable exceptions of institutions that offer very full and specific programmes that can serve as examples, the training and introductory courses in cultural administration are all too often spread among varied programmes of artistic or heritage training courses.

6. The different training courses in cultural administration vary in terms of their duration, in relation to the level of diploma targeted. The universities, as well as a few public and private institutions offer higher level training courses: Diplomas (2 years), Undergraduate degrees or Bachelor degrees (from 2 to 4 years) and Master's degrees (3 + 2 years). Comparisons in matters of duration and skills levels are still difficult to make because the system has not yet been unified across the three continents, although it is the process thereof. Short and occasional training courses (seminars and workshops) are recognised by certificates.

7. From the information obtained from just 25 institutions, the higher level and university training courses within ACP countries are recognised, either by the State at a national level, or at a regional or international level in ACP countries. Few diplomas are currently recognised internationally by the Degree/Master/PhD (Bologna Process) system.

Training certificates are in general a local or national validation.

While the diplomas are already difficult to compare at a formal level in terms of equivalence, comparison between diplomas and courses at a qualitative level is even more so: for an equivalent certificate or diploma, with few exceptions the level of the quality of teaching is difficult to compare between the different institutions and the results of the survey make it difficult to objectively appreciate these elements.

8. The field of careers and job prospects after the higher studies offered by the institutions is wide and varied, but the explicit descriptions noted in the directory tend towards similar

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objectives (an informative and detailed index/list of existing Artistic and Cultural Professions established in relation to each of the 6 fields of artistic and cultural teaching defined in the study can be found in Annex 8). In terms of the level of skills and job prospects, what is on offer after long university studies in cultural administration can clearly not be compared to what is on offer at vocational or occasional training workshops, and each training course corresponds to different needs and leads to different job prospects. Finally, the professional perspectives offered by a country depend closely on a training offer that has been reasoned, analysed and planned within the strategic framework of its national cultural policy.

9. Specialised university level studies are in general very expensive. In the face of the high cost that enrolment and the cost of studies represents, it is essential that states add the subject of accessibility to their policies and choose to intervene in distributing grants and scholarships to those in need, favouring access for girls as a priority. The occasional training courses provided by non-ACP institutions, or by associations for example, are generally sponsored or subsidised by foreign bodies and are provided free of charge.

10. The technical infrastructures available to teaching institutions are evidently very unequal between the different ACP institutions. Despite the absence of figures, we know that the funding available to education in general is not always on a par with the expectations of artistic teaching institutions in some ACP countries where these subjects are not considered to be a priority.

Some sector strengths and weaknesses, noted during the analysis, have been identified:

- pre-requisites in relation to the cultural and artistic training offer and the existence of a clear national cultural policy are already in place in some countries;
- the awareness of decision makers in these countries has led to the quality of some exemplary training courses;
- on the other hand, other ACP countries remain outside this movement because of the lack of knowledge about the important role culture plays in the development of a society;
- teaching is uneven at a qualitative level; it remains dispersed and is unequally distributed geographically;
- a manifest absence of concerted actions and insufficient national or regional cultural observatories or networks has been noted.

4. Conclusion: observations and recommendations

In conclusion, we can state that, while the authorities in a good number of countries have already become variably aware of the fact that training is the first essential step towards structuring better development of the resources that culture has to offer for the economy and for the development of society within ACP countries, it is unfortunately not the case everywhere and the implementation of cultural administration teaching is not yet in place in all ACP countries.

Nevertheless, we note that in a general way, the cultural management training offer has made slight and regular, although not spectacular progress since the turn of the century in certain African countries and in the English-speaking Caribbean countries. In the Pacific

region, it would appear that the initiatives and actions in this matter are still at the embryonic stage, although a process of reflection has recently been undertaken.

The analysis report concludes, after these remarks, by proposing 21 operational recommendations to be considered in the short-, medium- and long-term, allocated in relation to the target groups for which they are particularly intended: States and official bodies, decision-makers and cultural operators, public and private educational institutions and civil society programmes and associations.

Some principle recommendations, obvious preconditions to concerted development of training in cultural , are concerned with raising awareness of the importance of the role of culture in the development of a society. This inevitably leads to the implementation or revision of national policies on questions of culture, making training a priority and identifying the needs and defining the lines in a concerted manner regionally, through national or regional observatories or networks and by developing cooperation between the various institutions and teaching programmes.

Next, it is recommended that adequate cultural management training programmes be chosen with full knowledge of the facts, that they should include new dimensions (heritage, exhibition curation and artistic journalism, for example), that the diplomas awarded be recognised internationally and that the institutions, as well as the students - especially the students – receive better financial support.

It is also recommended that the teaching staff, preferably local, be trained locally as a priority – in order to avoid a brain drain, amongst other things – and strengthened through vocational training and by strengthening the institutions on a technological level – and also to avoid outside intervention. Furthermore, networking among management professionals is encouraged and the development of occasional and recurring training within the official or private sectors should be maintained and strengthened in parallel. Finally, communication and information can only be effectively transmitted by sites that are regularly updated and are instantly accessible online...

1. Foreword

Sources of information about the ACP cultural training offer are in general sparse and infrequently updated. The effect of this is limited overall understanding of the field of cultural training, both among cultural professionals as well as among ACP cultural policy decision makers.

This *Study into Cultural Training in ACP Countries* wanted to partially bridge this information gap. In accordance with the specific objectives expressed in the Terms of Reference, the study consists on one hand of a **Directory** that brings together the main existing public and private training opportunities, chosen from the traditional branches of higher level artistic and cultural teaching in the 79 ACP countries.

It also contains a detailed **Analysis** mainly targeting the training courses in Cultural Management focussed on managing creative enterprises and cultural entrepreneurship that have also been identified in the directory and which constitute the main subject of this study.

The detailed text presenting the Terms of Reference and the description of the Study, as well as the methodology and the strategy adopted for collecting information can be found in the first annex at the end of the study. Included there are considerations about the handling and critical analysis of the information collected and proposed by the author, as well as information about how the study was carried out and the interpretation of the first result figures.

A first chapter, the current state of play of training in cultural administration in ACP countries, attempts to shine a light on the results of the elements brought together in the directory, to describe them and comment upon them.

The heart of the following chapter consists of an examination and detailed analysis, with figures, of the results related to the Directory's subject matter that are of interest to us. By comparing and cross-referencing the information gathered, relevant information was extracted about the location of cultural administration training in ACP countries, allowing observations to be made, conclusions drawn and recommendations formulated in the final part of the study.

This ambitious project – a directory of cultural training in ACP countries - and the resulting specific study into cultural administration courses was carried out for the attention of different audiences. The study is more specifically intended for researchers and officials, including policy decision makers, cultural managers and administrators, as well as training institutions themselves and civil society operators who are interested in taking part in the process of reflecting upon and developing education in cultural management.

In addition to the users given above, the general public and students looking for information will be able to consult the directory in order to identify the institutions that could allow them to begin or to perfect their artistic and cultural training.

It is to be hoped that this work can contribute to better understanding of the different existing programmes of teaching and the professional openings on offer in terms of studies, in order to allow the different fields of cultural training to better match the realities of the job market in all cultural sectors in ACP countries.

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2. Taking stock – problems and diagnostic elements

This chapter attempts to take stock of the current cultural training courses in ACP countries based on the results of this research-study.

First of all, we believe it is useful to lay out the definitions of the different terms and concepts used, as well as the background to cultural management studies, as designed by the Western model, before tackling the problem of training and the responses offered by teaching to respond to the identified needs. The results in figures of the research will follow.

2.1. Definitions

Cultural administration:

Cultural administration covers all administrative knowledge and practices in every field of art and culture.

As a science, administration is itself part of a body of theories, knowledge and methods borrowed from economics, human and social sciences, marketing, administrative science, finance, etc. The specific nature of “cultural” administration in its widest sense refers to the specific nature of a field (or a system of activities) and of products (both tangible and intangible) as well as to services that are unlike other goods and services. (UNESCO)

Cultural management:

Cultural management is a branch of management that develops the methods and tools required for the administration and growth of companies working in the world of art and culture, as well as the organisation of public and private institutions working in the field of culture. It affects direct stakeholders (artists, galleries, museums) as well as indirect stakeholders (companies, sponsors, associations, councils) who have every interest in integrating the specificities of the world of art and culture to their economic strategies to carry out their actions. (Wikipedia)

Cultural operator:

A *cultural operator* is considered to be the lynchpin in cultural exchanges, putting the public and the artists in relation with one another. He or she is a mediator whose work in management and promotion means that an artistic project can be carried out within the framework of a cultural enterprise of production and promotion. (*in “Repenser la coopération culturelle en Afrique”, rencontre Africalia d’Ostende, 27-28-29-May 2003*).

Cultural Manager:

The mission of the *Cultural Manager* is to design, plan and organise a project within a given budget that must be managed.

He or she needs: knowledge of art, communication and management. S/he must possess management skills, artistic sense and have sound general cultural knowledge.

The Cultural Manager is in charge of the management and the programme of an institution or a project that must be successfully carried out while remaining within a specific budget.

S/he is in contact with several cultural organisations and must respect the deadlines laid out for fulfilling the project, whether it is artistic, event-based or cultural.

The Cultural Engineer:

S/he is capable of providing optimal solutions, in terms of quality, cost and time frame, to the requirements expressed by the cultural partners when defining objectives, implementing programmes, raising funds and carrying out projects.

Field of action: Expert advice that includes the analysis of cultural structures (private and public), study and optimisation of communication, programming and also the definition of action and project needs, running and delivering events (festivals, residences, exhibitions...).

(Source = school programme: <http://www.aemc-culture.com/m-31-ingenieur-culturel.html>)

2.2. Why train cultural administrators?

2.2.1. The stakes

In the world of art, the development of the discipline of cultural administration or art management is supported by a thought process about techniques for administration, organisation and promotion, implying openness to managerial processes that are used in businesses. This theoretical and practical development is linked to the profound mutations that the world of art has seen since the major market overturn at the start of the 1990s. It led to many questions, in particular about economic models for artistic enterprises and institutions. Forced to evolve in order to not disappear, they turned towards new managerial ideas and practices. In this way, art management became the answer to the administrative and organisational needs of a sector undergoing major changes.

At the level of branches of activity, three sub-systems should be distinguished to understand, on one hand, the mechanics of offer and demand and, on the other hand, the organisations that make these offers available to the cultural markets:

- a) The arts, performing arts and cultural heritage sub-system.
- b) The cultural industries sub-system (in particular books, the press, cinema and recorded music).
- c) The audiovisual media and Internet media sector.

2.2.2. The background to teaching administration in the cultural sector

Teaching cultural administration was initially introduced to American universities in the 1960s due to the importance that private management of cultural goods and services had taken on in that country, both non-profit and completely autonomous from public authorities. These organisations benefit from public funding, but in a very marginal way. They are above all supported by private donors, as well as patronage and company sponsorship. In consequence, their operational marketing must rely on research strategies for partnerships with donors, patrons and sponsors, and also handle the necessary

development of ancillary services to their central artistic and cultural offers (events, restaurant, space rental, etc.) while ensuring the production of by-products for commercial sale.

In Europe, training in cultural administration began to develop progressively from the start of the 1980s, under the impetus of the first orientations about the relationship between economics and culture and the concept of the cultural enterprise. The framework of this cultural administration training integrated approaches that were more and more differentiated, because the problematic was related either to specific professions (music, heritage, cultural tourism, etc.), or to specific contexts (for example regional authorities or international cultural cooperation), or to fields of action (project management, cultural organisations, etc.), not forgetting the showcasing of different cultural products whose commercialisation could bring in money.

It is not surprising in these conditions to see this diversity of approaches and specialisations in the course offers from universities or in the framework of higher-level independent training courses, whether short-, medium- or long-term in duration. Resources in expertise, in teachers and in documentation are becoming bigger and bigger throughout Europe, where the cultural dynamic¹ is accompanied by a dynamic of training in cultural professions, in particular those related to cultural administration.

Most artists are not administrators, and they need to be detached from the constraints of administrative tasks, which they have a tendency to neglect when they have to take on the twin role of artist and manager of their own career, or to get away from the informal amateurism with which they are sometimes surrounded in ACP countries (cultural operators are all too often self-taught as they move forward). They should be given the means to create and to ensure a product that is intended for commercialisation on the national, regional, and even international markets. But this sellable artistic production should be sufficiently attractive, and the cultural entrepreneur who handles the administration for the artists should be an insightful person whose training in cultural management allows him or her to run this business properly, or the business whose management has been entrusted to him. The creation of this enterprise, at least at an administrative level, should be facilitated by the state, with clear willingness to promote the inception of various cultural industries at a national level.

Unfortunately, for many ACP governments in power and national cooperation bodies, developing ACP cultures has not yet become an effective priority, although its inclusion has undeniably been accepted and confirmed as a priority since the Dakar Plan of Action in 2003 (for the promotion of ACP cultures and cultural industries) and the Santo Domingo Resolution adopted in 2006 by the ACP Ministers for Culture.

¹ According to a Eurostat report from 2006, the cultural sector represents around 4 % of jobs.

Culture IS a vector of human, social and economic development which could be very lucrative! For example, in the United States, cultural goods represent the country's second largest export product².

Therefore, it is a fact that has been accepted and unanimously recognised for several years that the cultural environment is a fundamental advantage for life in society. Culture is an agent for peace and democracy. It engenders a whole network of diverse and related activities, aesthetic, even philosophical reflections, but also, on a practical level, by creating important economic repercussions it plays a role in reducing poverty. These repercussions procure revenues and salaries from the commercialisation of goods produced by the creativity of artists. But development of this artistic production can only come about through the organisation of cultural industries that are capable of facing up to competition on the international market to give the products that may eventually be exported greater commercial value.

Once culture has been endorsed as a motor in sustainable human development while generating revenues, it must be managed like every other sector of the economy, with the same administrative tools, adapted to the realities of each of the specific cultural fields that are to be developed.

Therefore, an administrative manager of a cultural enterprise must have the capacity to:

- Organise and structure the business, in accordance with the directives recommended by the higher level training received and put into practice, while taking into account the specific constraints to be resolved.
- Design and mount projects, plan, seek funding, oversee and optimise a timetable, be familiar with the stages of the life cycle of a project, manage financial resources and costs, motivate staff.
- Organise precise evaluations, carry out assessments and prospective analyses, and retain strategic consequences through efficient decisions about the commercial development of products that are already on the market, while planning the introduction of new goods that will be added depending on the planned economic breakthrough...
- Added to these skills is a need to have a command of cultural policy, as well as a command over lobbying authorities.

All this, while using and mastering all of the practical tools available for economic administration and company planning. This requires specific higher level training, adapted to managing high-performance cultural enterprises.

² Report into the Creative Economy published by the United Nations in 2010

Example of a typical training course in Cultural Management provided in the European Union

- **Knowledge of the sectors of Culture and Cultural Events:**
Institutions – Local and regional authorities – Private structures - Relations with local representatives – Meeting performance professionals: event organisers, team leaders, manager of local authority departments
- **Managing businesses and services in charge of mounting Cultural Events:**
Methodology for mounting cultural projects – Team management - Administration – Techniques for seeking funding – Completing grant proposals and Choosing administrative frameworks – Financial planning – Defining budgets.
- **Broadcasting Cultural Events:**
Cultural sector professional environment – Event programming – Designing event-based cultural products – Designing promotional tools - Relations with the media and the press – By-products and sales strategies
- **Creative techniques for Cultural Events:**
Exhibition planning – Festival planning – Performing arts- Street arts
- **Legal environment:**
Regulations pertaining to culture – Legal framework for associations – Statutes of cultural enterprises
- **Communication and promotion:**
Communication strategies – Designing and writing press releases and press packs. Press relations

In many ACP countries – with a few exceptions as we shall see later in this study – the equivalent of this type of Master's degree in Cultural Management hardly exists or exists only in a partial way for administration applied to the field of culture.

And yet, here and there in many ACP countries, through the official teaching channels³, and through training workshops conducted by private organisations (usually paid or subsidised training courses on an occasional basis), a training offer exists in project administration and associative project management (NGO), or in managing commercial businesses, intended to train project leaders, executives or technicians.

But in the field of cultural promotion and the implantation of creative cultural industries, the particularly specific needs have not been sufficiently identified and proposals offering this kind of specialist training remain too often insufficient, or ignored.

Much remains to be done so that public authorities, in accordance with the decisions to promote ACP creativity and cultural industries, realise the importance of the stakes in questions of training in cultural management, the indispensable first steps towards

³ Universities, Schools of higher education offering training courses over 3 to 5 years leading to Degrees and Masters degrees.

restructuring and professionalising cultural activity. Public services in culture in each country should be attentive to what is being done in the field of cultural creativity in order to encourage endogenous development with a view to implementing embryo cultural industries that ask nothing more than to develop.

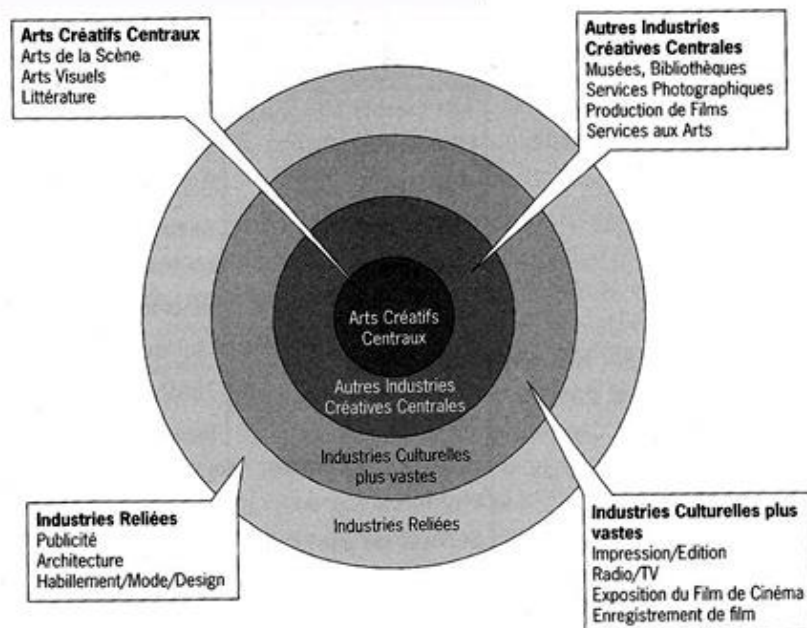
The place of culture in the development of creative industries in ACP countries

Books, newspapers, films, video, DVDs, recorded music, CDs and radio and television programmes are consumer products that are a vehicle for the cultural values and lifestyles of a society. Cultural goods fall into two categories: cultural goods that can be reproduced industrially and those that cannot be reproduced because they are unique works, such as a live performance presented on a stage (but which can be performed several times in different places around the world), a sculpture or a painting that can be exhibited in a museum or art gallery, and even, as elements of the urban heritage of a city, statues and monuments erected on public squares or in parks, at the heart of the urban space. Or certain buildings whose architecture may be resolutely avant-garde or classical in their similarity to other buildings that are part of the regional heritage.

For the past thirty years, sales of consumer cultural products have gained an increasingly significant place in international exchanges. This regular growth has also created a large number of jobs.

But the economic benefits of this growth are spread very unequally across industrialised countries and the ACP countries whose developing economies have not yet been in a position to fully exploit their cultural potential. Nevertheless, it can be noted that the few ACP countries that are beginning to benefit from some of these economic benefits are those, like South Africa for example, which have already formulated and implemented cultural policies to support the development of their cultural industries. The example of the growth of South African music and film industries, as well as the setting up of adequate training structures that respond to identified needs, demonstrates that their development and their economic impact depend directly on public policies of support that each state can offer to the different branches of the cultural networks of its own country.

La place des industries créatives dans la valorisation de la culture



Source : Thorsby, 2007:5

In : 4

2.3. Training courses in management of creative cultural industries⁵: offers and needs

2.3.1. Higher level and vocational training

a – The degree course: laying the foundations

The first step before the Master's degree is the undergraduate degree. In three years after secondary school studies (*baccalauréat* or equivalent), this training course offers a solid foundation in fundamental knowledge. Some distinctions are suitable for the cultural sector, such as "Art History" and "Archaeology" or "Museology" as they offer an approach to art in all its diversity, with historical markers. Other possible fields of training are in one of the artistic disciplines: Performing Arts (Music, Theatre, Dance) – Cinema and Audiovisual (Film, Animation, Documentary, Radio & Television) – Visual arts (Fine arts, Cartoon, Photography, Digital arts) – Hand Crafts (Crafts, Design, Fashion) – Cultural Heritage (Tangible, Intangible).

⁴ In : L'art et la culture aujourd'hui : perspectives africaines, éd. 2011, p. 66

⁵ In reference to the definition given by Unesco and the principle world organisations: «*Industries that associate the creation, production and sale of products that are immaterial and cultural in nature. This content is typically protected by copyright and can take the shape of goods and services.* »

b – the Master’s degree: choosing a speciality

After an undergraduate degree course, the Master’s degree specialises in one of the many fields of culture: heritage preservation, cultural management, performance administration, production, etc. The training course is often organised in two parts: after a more general 1-year Master’s course, the second year places the emphasis on a professional objective set by the student. On the programme are: specialised teaching, conferences hosted by professionals and 3 to 6 months’ work experience in a company.

- Master’s degree in Cultural Administration

The objective of a Master’s degree in Cultural Administration is to prepare students to manage a structure or a project in the field of art or culture in general in complete autonomy, but also to allow them to integrate a larger institution in which they can hold a position of responsibility.

The professional perspectives offered to students holding a Master’s degree in Cultural Administration are many. The varied nature of the training, based on administration as well as on understanding and showcasing cultural activities allows them to harmoniously integrate a vast choice of institutions and cultural enterprises. Organising cultural events (exhibitions, concerts, etc.), managing a theatre, cultural centre or recreation centre are all professional activities to which this training course naturally leads.

- Cultural Heritage Administration, Museum Conservation

Numerous Master’s degrees are concerned with heritage management, heritage conservation and museums, cultural development and heritage development, etc. To gain access to these courses, a degree in Art History is often appreciated.

- Cultural Activity Management

Several Master’s degrees prepare for the administration and management of cultural enterprises in the wider sense. Others train for designing and heading up projects, whether in private cultural enterprises, municipal cultural services, public cultural institutions, etc.

- Cultural Engineering

Cultural engineering consists of guiding the implementation of cultural projects. This relatively recent specialisation is developing, with diverse clients such as municipal authorities and theatre companies.

2.3.2. Higher level technical training courses

When we consider what the performing arts, cinema, radio and television generation in terms of necessary technical professions, we note that their very large number represents a non-negligible source of employment in the different branches associated with artistic creation, jobs that demand a good level of training that is relatively long depending on how technical they are. Here are some of the careers that are inseparable from contemporary artistic production in the creative cultural industries (It goes without saying that these professions apply equally to men and women):

Actor - Director - Filmmaker - Dancer - Musician - Decorator - Designer – Editor, Designer and Animator for animated film – Comic book writer – Illustrator – Page setter – Poster designer - Radio presenter – First or second assistant camera operator – Set lighter - Assistant director – Production assistant – Foley artist – Sound engineer – Camera operator – Casting director for the theatre, cinema and advertising – Head of photography – Post-production director – Television station director – Journalist art critic – Film critic – Television presenter – Film distributor – Set shifter – Set manager – Editor – Set photographer – Stage manager – Scriptwriter – Storyboarder, etc.

This list is not exhaustive, but it does allow us to realise just how many professional openings that the implementation of cultural industries in a position to supply a range of products ready to be put on sale on a market represents, thanks to the quality of their presentation, supported by advertising campaigns in local media to attract the attention of the public that has been primarily targeted.

Some of these entertainment industry jobs, such as, Director, Theatre director, Sound engineer, Publisher, Designer or Publicist, require equivalent technical and artistic training that in terms of length is as long as a Master's degree in Cultural Management. Other professions such as cameraman, sound technician, set manager or set photographer require higher level technical training that is shorter in length, between one and two years, or sometimes three years after the *baccalauréat* or equivalent end of secondary studies certificate.

2.3.3. Occasional training courses in cultural or project administration

Numerous short occasional training courses (workshops) exist in cultural administration or project management, but these courses that mostly lead to a certificate do not always offer a means to obtain a recognised diploma. In these cases, they are often complementary training courses for active professionals who either do not have the necessary entry level to follow a higher level cursus or who want to improve their skills or specialise in the technical aspects of a particular kind of management.

2.4. The results of the survey

2.4.1. Providers of training courses in cultural management identified by ACP region

Over the course of the research, among the 206 institutions and bodies finally listed in the artistic and cultural training courses file in ACP countries, **71** establishments and training workshops were identified and retained for analysis. They provide teaching in the field of Cultural Management and related subject matters (Heritage Management, Museology, Small Artistic Enterprise Management, etc.).

Their diverse statuses can be broken down as follows:

- 27** Public and private universities
- 17** Public schools and institutes of higher education and/or research
- 3** Private schools of higher level artistic or technical teaching

- 3 Interstate regional institutes
- 2 Government programmes
- 12 Networks, not for profit Associations and Non-Government Organisations
- 2 Foundations,
- 1 Institution in E-learning (2 universities and 1 programme propose e-learning)
- 1 Institution specialised in vocational training or on-demand training
- 3 Non-ACP institutions working in an ACP country

It immediately emerges that two ACP regions are considerably better served than the other regions in terms of the number of public and private institutions providing high level training courses in the fields of cultural management and cultural entrepreneurship, as well as in museology and museum project management: Southern Africa and West Africa.

Southern Africa counts **16** public and private **institutions** identified as being likely to provide higher level training courses, ten of which are in South Africa alone.

With **27 establishments**, **West Africa** is the best served in higher-level university training courses in cultural entrepreneurship and museum administration, taking into account a National Programme (ARPIC) and some dynamic cultural centres and associations that offer training in cultural administration and management. To these 27 establishments can be added **2 regional inter-state centres** with good reputations: the Ecole du Patrimoine Africain in Benin - EPA in Porto Novo and the Institut Régional d'Enseignement Supérieur et de Recherche en Développement Culturel, IRES/RDEC in Togo.

TABLE 1: Higher level training institutions that integrate Cultural Management and Entrepreneurship

NB: the information contained in this table is given in the original language, as is the case with the directory pages

Southern Africa:	15 higher level training instructions identified as providing training in Cultural Management and Cultural Entrepreneurship.
South Africa	<p>10 institutions: 6 universities, 2 associations and 2 government programmes offer training courses, to First Degree and Master's Degree level, classes, workshops, e-learning in Cultural Management and Entrepreneurship and in Museum management:</p> <ul style="list-style-type: none"> - Wits School of Arts - WSOA, University of the Witwatersrand, Johannesburg: Arts and Culture Management (ACM): Post graduate diplomas and Master's Degree Programme. Masters with an option of 3 cursus out of a choice of 4 over 3 semesters: "Policy, Leadership and Research", "Strategic Planning in the Arts", "New Paradigms for Marketing", "Creativity, culture and economy". www.wsoa.wits.ac.za - Institute of Arts Management – Artema, Faculty of Arts, North-West University/NWU, in Potchefstroom.

Cultural management: Diploma in Arts management and short courses.

www.nwu.ac.za/content/p-sphil/achieve.html

- **Centre for Pan African Languages & Cultural Development, University of South Africa-UNISA:** Leader institution in Africa in E-learning (distance learning): 4 specific modules (Cultural Policy and Strategy, Management of Cultural Organisations, Marketing Management, Culture and Development).

<http://www.unisa.ac.za/default.html>

- **Cape Town University-UCT:** Arts schools and Cultural Heritage:

Cultural heritage: Postgraduate Diploma in Museum Management (Museology Curatorship). The Department of Archaeology has developed expertise in Cultural Resource Management.

<http://www.uct.ac.za/>

- **University of KwaZulu-Natal:** School of Arts & School of Social Science, Durban: Performing Arts (Music - Drama - Dance) - Film - Visual Arts - Cultural Heritage - Cultural management in the section "Cultural and Heritage Tourism"

www.ukzn.ac.za

- **University of Pretoria - UP:** "Humanities, Arts in the Visual and Performing Arts - Heritage and Cultural Tourism - Heritage and Archaeology" departments: Bachelor and Postgraduate Diplomas in Heritage and Cultural/Sciences and Cultural Tourism. GIBS Network for Social Entrepreneurs: entrepreneurship for organisations.

www.up.ac.za

- **African Arts Institute – AFAI** in Cape Town:

Triennial programmes "Train the trainers" in 2009-2011 and 2012-2014 within the context of the *Continental Training Programme* "Cultural Leadership, Governance and Entrepreneurship Training". Followed in 2015 by the programme "Cultural Entrepreneurship Training Course" - Bilingual training courses in French and English.

www.afai.org.za

- **Investing in Culture**, Department of Arts and Culture, Pretoria:

Cultural management: through Cultural Heritage: Tangible - Intangible (Archaeology; Archives and Records Management; Conservation of the Built Environment: Restorative and Preventive Conservation; Collections (cultural & natural) management; Heritage Resources Management; Museum Management and Curatorship; Courses that contribute to the preservation and promotion of S.A. Living Heritage.

<http://www.zuidafrika.nl/arts-and-culture>

- **Cultural Development Trust-CDT**, Johannesburg:

Workshops and training programmes for professionals: arts administrators and their organisations in the country (National Arts Administration Capacity Development; FET Learnership Arts Administration NQF level 4; Arts and Culture Management Training programme and workshop facilitation)

<http://culturaldevelopment.co.za/>

- **African World Heritage Fund-AWHF:** Cultural Heritage (Tangible & Intangible): Since 2009: training for experts and site directors in capacity strengthening (Currently no courses are planned).

www.awhf.net

	<i>In 4 ACP countries in Southern Africa, we can find 5 centres offering training in Cultural Management and Cultural Entrepreneurship:</i>
Angola	<ul style="list-style-type: none"> - The National Institute of Cultural Heritage, Direction of National Museums - (DINAM), Luanda : Training courses for museum professionals in Angola Cultural Heritage (Tangible and Intangible): Museology – Collection Conservation - Restoration - Cultural Mediation – Museum Project Management – Marketing and communication. No website
Botswana	<ul style="list-style-type: none"> - University of Botswana – Faculty of Humanities and Centre of Specialisation in Public Administrator Management – Department of Visual, Applied and Performing Arts (VAPA) & Dept. of History/Archaeology & CESPAM in Gaborone: - Performing Arts: Theatre - Cultural heritage - Cultural Management: courses in cultural management spread through : - VAPA: last year of the Bachelor in Performing Arts (Theatre) - Dept. of History: "Archaeology/Museum Studies/Heritage Management"(1988) - Bachelor of Business Administration: Tourism and Hospitality Management - CESPAM: Master in Project Management (Department of Civil Engineering - not specifically cultural)... www.ub.bw
Mozambique	<ul style="list-style-type: none"> - The Observatoire des Politiques Culturelles en Afrique-OPCA, Maputo: International Panafrican Organisation, regional resource centre. No structure dedicated specifically to training, but training actions and programmes in administration and cultural policies in Africa in the shape of sub-regional or national seminars. www.ocpanet.org - Instituto Superior de Artes e Cultura / Higher Institute of Arts and Culture, Maputo: - Performing Arts: Dance - Film (Cinema (Feature/Medium/Short) - Audiovisual (Radio and television) - Visual arts: (Fine) Arts - Handcrafts: Design - Cultural Heritage (Tangible & Intangible) – Cultural Management: Degree course in Administration and Cultural Studies www.isarc.edu.mz
Zimbabwe	<ul style="list-style-type: none"> - Zimbabwe Academy of Arts Education For Development - CHIPAWO, Harare: ZAAED is responsible for all training in the CHIPAWO social association: training in the performing and media arts, including short courses in Cultural Development, Management and Arts Education Taken from http://www.chipawozim.org/

Central Africa	<i>7 training establishments located in the DRC can be retained. 4 higher level, 1 long-term workshop for a Master's degree in production/direction, associative film/management and 2 occasional workshops in cultural administration.</i>
Democratic Republic of the Congo (DRC)	<ul style="list-style-type: none"> - Institut National des Arts (National Institute of Arts)-INA in Kinshasa in DRC: Performing Arts: (Music – Theatre - Dance, since 1967) - Film (Feature/Medium/Short) - Animation – Audiovisual/Radio and TV Documentary – Cultural Heritage and Tourism (in development) – Cultural Management (Cultural Animation hosting since 1978 – Management of cultural projects and organisations – Cultural entrepreneurship) - No website

	<p>- Académie des Beaux-Arts (Academy of Fine Arts) ABA in Kinshasa: Visual Arts: Fine Arts (Ceramic, Sculpture, Painting, Metal) + Conservation & Restoration of art works – Handcrafts (Department of interior architecture - Department of visual communication) and classes in cultural management (Managing cultural enterprises). No website</p> <p>- The Faculty of Social Communication of the Catholic University of Kinshasa - Master's degree in multimedia communication and journalism: some management classes. www.ucc.ac.cd/</p> <p>University of Kinshasa – UNIKIN, Centre for Political Studies Courses in cultural administration spread over the administration and sociology courses. http://www.unikin.cd/</p> <p>- Les ateliers Actions de Kinshasa have been organising since 2013, in Kinshasa, free training for a Master's degree in cinema. 11 months in duration, in the fields of production, direction, image, sound and editing, accompanied by training in association administration. No website</p> <p>- The Studios Kabako organise modules in cultural administration at the Ecole supérieure de commerce and at the Institut supérieur de pédagogie. http://www.kabako.org/</p> <p>- Picha, a non-profit association, Lubumbashi, DRC. Visual Arts (the Atelier Picha project) and occasional workshops in Cultural Administration (Training in project administration and exhibition curation). www.rencontrespicha.org</p>
East Africa	<i>4 courses in cultural management and related subjects were listed in 3 English-speaking East African countries:</i>
Uganda	<p>- The Institute of Language, Music and Dance Department, University Makerere of Kampala, Uganda: Performing Arts (music, theatre, dance), Cinema and Cultural Management: Theory and Practice of Directing + Stage Management and Production. www.makerere.ac.ug - http://arts.mak.ac.ug/contact.html</p>
Kenya	<p>- Godown Arts Center, Nairobi The <i>Creative Entrepreneurship Programme</i> is a course over 4 semesters delivered by the Godown Arts Centre in collaboration with other stakeholders https://creativecenterentrepreneurshipkenya.wordpress.com</p> <p>- The Nairobis Trust Digital Design School Offers a course in cinema and a Micro-Entrepreneurship Programme. http://www.nairobis.com/</p>
Tanzania	<p>- Taasisi ya Sanaa na Utamaduni Bagamoyo – TASUBA (ex - Bagamoyo College of Arts) Diplomas in Performing and Visual Arts (Music, Drama, Dance, Art History), Music and Sound Production, TV and Media Production. Programmes in Arts Management and Administration for public, private and non-profit organisations http://www.tasuba.ac.tz/</p>

West Africa	27 establishments identified in 6 French-speaking countries and 3 English-speaking countries
Benin	<p>3 national bodies and one inter-state institution (see below)</p> <p>- University of Abomey-Calavy, Department of Art and Culture, Cotonou. (Undergraduate-Master's degree courses in Volunteering-Entrepreneurship and Development (VED) – Professional degree in Multimedia Scriptwriting at ENSTIC – Master's degree in Human Resources Management – Master's degree in Project Management. www.uac.bj)</p> <p>- Institut Supérieur des métiers de l'Audiovisuel-ISMA– (in partnership with the ACP Cultures+ project: 3i - Institut des Arts de Diffusion (IAD), Cotonou</p> <p>Film: Cinema (Feature/Medium/Short) - Animation - Documentary - Audiovisual, Radio and TV) – Visual Arts (Photography) – Cultural Management (Cultural project management (administration, communication, finances,...) – Cultural Entrepreneurship</p> <p>www.isma-benin.org</p> <p>- Ecole Internationale du Théâtre du Bénin - Atelier Nomade, Cotonou/Abomey-Calavi.</p> <p>(Performing arts: Theatre – Cultural Management: Cultural project management (administration, communication, finances,...). www.ateliernomade.org)</p>
Burkina Faso	<p>5 training bodies and programme: 2 universities, 1 associative centre, 1 private institute and 1 state programme</p> <p>- University of Ouagadougou-UO, Arts Dept., Cultural Management and Administration (AGAC), Ouagadougou. Performing arts (Theatre) Visual Arts (Fine arts) – Cultural Management: cultural project management – Cultural Entrepreneurship www.univ-ouaga.bf</p> <p>- Ecole Nationale de Magistrature-ENAM, Ouagadougou. Dept. of Management Administration: Options Art and culture: Advisors in Cultural Affairs; Cinema and Audiovisual administrators; Museum curators and restorers, etc. www.enam.gov.bf</p> <p>- Centre de formation et de recherche en arts vivants (CFRAV) at the Espace Culturel Gambidi, Ouagadougou:</p> <p>Department of Dramatic Arts (Performing arts, Theatre, Music, Dance) – Cultural project management.</p>

	<p>www.gambidi.org</p> <p>- Institut Africain des Industries Culturelles - IAIC, Ouagadougou :</p> <p>Higher institute of training in Cultural and Artistic Management offering different branches: Event Management, Policy Communication, Marketing and Commercial Development of Art and Crafts, Business Communication, Tourism, Hospitality, Heritage and Local Development, etc. site under construction - https://www.facebook.com/iaicformations/</p> <p>- Appui au Renforcement des Politiques et Industries Culturelle –ARPIC, Ouagadougou :</p> <p>Development programme of the cultural economy (2012-2015) jointly implemented by the State of Burkina Faso and the Organisation Internationale de la Francophonie to guide cultural stakeholders, cultural administrations and local authorities in their activities, aiming to develop the following cultural industries: cinema and audiovisual, book, music, performing arts. http://www.arpic-bf.org/</p>
<p>Ivory Coast</p>	<p>5 <i>specific teaching courses in Management and Administration through 2 Training Schools and 3 Centres of Higher Research at INSAAC :</i></p> <p>- Institut National Supérieur des Arts et de l'Action Culturelle-INSAAC (1). Centre de Formation Pédagogique pour les Arts et la Culture-CFPAC, Abidjan.</p> <p>Carries out initial and vocational training for secondary and high school teachers, inspectors and aggregation holders in the field of arts and culture: Management of institutions. www.insaac-ci.com</p> <p>- Institut National Supérieur des Arts et de l'Action Culturelle-INSAAC (2) - Centre de recherche sur les Arts et la Culture-CRAC, Abidjan.</p> <p>Performing Arts (Music, Theatre, Dance) - Film (Cinema (Feature/Medium/Short) - Animation - Documentary - Audiovisual / Radio & TV) – Visual Arts ((Fine) Arts–Photo) – Cultural Heritage (Tangible – Intangible) – Cultural Management: Cultural Entrepreneurship – Science of artistic and cultural education – Cultural policy and action - Arts therapy and Innovative arts – Conservationist Arts, etc. www.insaac-ci.com</p> <p>- Institut National Supérieur des Arts et de l'Action Culturelle-INSAAC » (3) Ecole Nationale des Beaux Arts-ENBA, Abidjan. Film: Cinema (Feature/Medium/Short - Animation - Documentary - Audiovisual / Radio and TV) – Visual Arts ((Fine) Arts - Cartoon - Photo – Digital arts – Handcrafts (Textile design – Fashion) – Cultural Management: Cultural project management – Cultural Entrepreneurship - Others: Engraving, Ceramic, Sculpture, Interior architecture, etc.</p>

	<p>www.insaac-ci.com</p> <p>- Institut National Supérieur des Arts et de l'Action Culturelle-INS AAC (4) Ecole de Formation à l'Action Culturelle-EFAC, Abidjan.</p> <p>Cultural Heritage (Tangible, Intangible) - Cultural Management: Cultural project management - Cultural entrepreneurship.</p> <p>www.insaac-ci.com</p> <p>- Institut National Supérieur des Arts et de l'Action Culturelle - Senghor Campus at the INSAAC / CRAC, Abidjan.</p> <p>The "Culture" Master's degrees - Management of cultural industries</p> <ul style="list-style-type: none"> - Cultural Heritage management - Communication and Media studies <p>http://www.usenghor-francophonie.org/externalisation</p>
Guinea	<p>- Institut Supérieur des Arts de Guinée in Dubreka. Performing Arts (Music - Theatre – Dance) - Film: cinema - Visual Arts: (Fine) arts – Art Critic and Cultural Management (Administration and Management of Cultural Institutions)</p> <p>www.sag-guinee.com/ - www.eas-gn.org/</p>
Mali	<p>- Centre Culturel Kôrè / Institut Kôrè des Arts et Métiers (Foundation), Ségou. Performing Arts (Music, Dance) - Visual Arts (Fine Arts, Photography, Digital arts) – Handcrafts (Traditional handicraft, Design, Fashion - Cultural heritage (Tangible, Intangible) - Cultural management: Cultural project management and Cultural Entrepreneurship.</p> <p>www.koresegou.com/ikam</p> <p>- Universities of Bamako - University of Letters and Human Sciences-ULSHB, University Institute of Technology (IUT), Bamako.</p> <p>Performing Arts (Theatre) - Visual Arts (Fine Arts, to be in place in 2015) – Cultural Heritage (Tangible/Cultural Heritage Conservation and Management, programme awaiting validation) – Cultural Management (partial: in the programme of the Arts Dept.)</p> <p>No website</p> <p>- Conservatoire des Arts et Métiers Multimédia - Balla Fasséke Kouyaté, Bamako.</p> <p>Performing Arts: Music - Theatre – Dance - Film – Visual Arts: Fine Arts – Multimedia – Hand Crafts: Design – Cultural Heritage – Cultural Management</p> <p>www.conservatoire-arts-mali.org</p>
Senegal	<p>5 institutions: 1 university, 2 schools of art and 2 associations:</p> <p>- Université Gaston Berger de Saint-Louis, Saint Louis.</p> <p>The 2nd university in Senegal. It has a Unité de Formation et de Recherche (U.F.R.) in Civilisations, Religions, Art and Communication (C.R.A.C.). Cultural Heritage - Cultural Management: cultural project management, Cultural entrepreneurship.</p>

	<p>http://www.ugb.sn/</p> <p>- Alliance culturelle africaine-ACA Dakar.</p> <p>Performing Arts: Dance – Cultural heritage: Tangible & Intangible – Cultural Management:</p> <p>Administration for cultural projects and organisations: administration, communication, finances,...) – Cultural Entrepreneurship – No website</p> <p>-Ecole Nationale des Arts de Dakar-ENA, Dakar.</p> <p>Performing Arts: Theatre, Dance, Music – Fine Arts – Cultural Management. No website</p> <p>- ZHU Culture, Private association, Dakar.</p> <p>Performing Arts: Music – Cultural Management: cultural project management: administration, communication, finances – Cultural Entrepreneurship - Managing an artistic career. www.zhuculture.org</p> <p>-Association Jant-Bi/Ecole des Sables in Toubab-Dialaw.</p> <p>International centre for traditional and contemporary African dance: Education Centre – Performing arts: Dance – Occasional courses in Cultural Management, Cultural project management. www.jantbi.org</p>
Gambia	<p>- National Council for Arts and Culture, Gambia College, Brikama Campus, Banjul</p> <p>- Department of Creative Arts and Design & School of Education</p> <p>Performing Arts (Drama) -Visual Arts (Fine Arts - Cartoon - Photography - Digital arts)</p> <p>Handcrafts (Traditional handicraft - Design – Fashion)</p> <p>Cultural Management > through: Arts Education - Art History and Appreciation (low involvement) - Others: School of Education, Gambia College http://www.utg.edu.gm/ - www.accessgambia.com/information/university.html</p>
Ghana	<p>Ghanatta College of Art and Design, Accra</p> <p>Visual Arts : Fine Arts, Digital arts</p> <p>Cultural Management: Entrepreneurship / Entrepreneurial Skills www.ghanattacollege.com/</p>
Nigeria	<p>- Ibadan University - Faculty of Arts, Ibadan.</p> <p>Performing Arts (Drama) – Film - Cultural Management: cultural project management - Cultural Entrepreneurship http://arts.ui.edu.ng/</p> <p>- University of Nigeria - Faculty of Arts, Nsukka.</p> <p>Performing Arts (Drama - Music – Dance) - Film - Visual Arts : (fine) Arts</p> <p>Cultural Management: through 2 departments: "Theater and Film Studies" and "Archeology and Tourism"</p>

	<p>http://arts.unn.edu.ng/</p> <p>- Ahmadou Bello University - Faculty of Arts, Department of Archaeology & Department of Theatre and Performing Arts. Zaria / Kaduna. Performing Arts (Drama) - Film (home video) - Audiovisual / Radio and Television Cultural Management: through >. Performing Arts : Drama & Cultural Heritage (archaeology field) (First University of Nigeria) http://abu.edu.ng/</p>
Regional Inter-state Africa	2 establishments identified at inter-state level:
Benin	<p>- Ecole du Patrimoine Africain - EPA, Porto Novo.</p> <p>Cultural Heritage: Tangible & Intangible – Occasional courses in Cultural Management - Cultural Project Management - Cultural Entrepreneurship. http://www.epa-prema.net/</p>
Togo	<p>- Institut Régional d'Enseignement Supérieur et de Recherche en Développement Culturel, IRES/RDEC (ex CRAC), Lomé.</p> <p>Regional, inter-state institute with a professional vocation in arts, culture and development. Professional Master's degrees in Culture of Peace and Development, Professional Master's degree and Doctorate in Arts, Culture and Development (Culture and Diplomacy, Management of Artistic Activities, Heritage and Tourism) iresrdec.org/</p>
Inter-regional	1 establishment identified at inter-regional level:
Egypt	<p>Senghor University – International 3rd level university teaching in French in Alexandria. Through its departments, the Senghor University teaches a professional Master's degree in Development that is broken down into 9 specialisations: <i>Project Management ; Governance and public management ; Cultural Heritage Management; Cultural Industry Management; Communication and Medias ; Environmental Management ; Management of Protected Areas; International Health and Nutritional Policies.</i></p> <p><u>3 specialist Master's degrees in the Culture Dept:</u> - "Cultural Industry Management" - "Cultural Heritage Management" - "Communication and Medias" <i>(Since late 2014, the "Culture" Master's degree courses are also taught at the Senghor Campus at INSAAC/CRAC in Abidjan in Ivory Coast)</i> http://www.usenghor-francophonie.org/2014</p>
Caribbean	11 establishments identified offering higher level courses to Master's level in Cultural Management and Cultural Entrepreneurship, in Company Administration, or a degree in Arts Management, and occasional or vocational training courses:
Haiti	- Ecole Nationale des Arts - ENARTS , Port au Prince.

	<p>Performing Arts: Theatre – Visual Arts: (Fine) Arts Cultural Management: cultural project management, Cultural Entrepreneurship – (classes spread throughout the course) No website</p> <p>- Ayiti Mizik - Kay Mizik La, Port au Prince.</p> <p>Performing Arts: Music – Cultural Heritage: Intangible – Cultural Management: occasional training courses in practical workshop format www.ayitimizik.ht</p> <p>- Fondation Culture Création, Port au Prince.</p> <p>In preparation for 2015: a short training course in training/project management and fundraising, with the goal of strengthening operational capacities in associative structures allowing them to integrate a long term dimension. http://www.fondationculturecreation.org/</p> <p><i>Information for 2016:</i> - University Henry Christophe in Limonade CULTURAL MANAGEMENT: it appears that the European Union is assisting in the implementation of a diploma course in Cultural Administration at the University of Limonade: planned for 2016. No website</p>
Jamaica	<p>- Edna Manley College: Visual & Performing Arts Jamaica, Kingston. Performing Arts (Music - Drama – Dance) - Visual Arts (Fine Arts - Photography - Digital Arts) - Handcrafts (Design) - Management programme: Bachelor of Arts in Arts Management. The programme aims to provide training for people already involved or not in the area of arts management or administration of arts and culture organisations http://emc.edu.jm/</p> <p>- Caribbean Institute of Media and Communication, Campus Mona, University of The West Indies. BFA Film and Digital Media Production. Master of Science (MSc) in Media Management (Film - Animation (2D-3D) - Audio-visual) - Cultural Management: cultural project management - Cultural Entrepreneurship (focussing on media & communication...) - www.mona.uwi.edu/carimac</p>
Trinidad & Tobago	<p>-University of The West Indies-Campus St Augustine, ACEM, Trinidad. Postgraduate Diploma in Arts & Cultural Enterprise Management (ACEM) (Cultural Project Management - Cultural Entrepreneurship) www.http://sta.uwi.edu/</p> <p>- Arthur Lok Jack Graduate School of Business, 5 campuses in Trinidad (2), Tobago Guyana and Suriname. Executive education: Professional Certificate in Events Management in collaboration with the George Washington University. This programme is dedicated to professional development in the field of event management. Short training courses in different management activities. http://www.lokjackgsb.edu.tt/</p>
Barbados	<p>- University of The West Indies - Cave Hill Campus- Faculty of Humanities and Education (FHE), Barbados. Bachelor of Fine Arts - Performing Arts: Drama - Dance - Film, Visual Arts - Cultural Management. www.http://cavehill.uwi.edu/</p>

Dominican Republic	<p>- Pontifica Universidad Catolica Madre y Maestra, Santo Domingo.</p> <p>Visual arts: graphic design techniques – technical diploma.</p> <p>- Master’s degree in Artistic Education - Section "Ciencias y Humanidades": Degree course in Design (object) and Interior Architecture – Artistic Education - Diploma in Applied Museography.</p> <p>- Master’s degree in Company Administration: Administration techniques for small and medium enterprises. www.pucmm.edu.do</p>
Cuba	<p>- Universidad Habana Faculty of Ciencias Sociales y Humanísticas, Cuba – course in Cultural leadership and administration.</p> <p>http://www.uh.cu/</p>
Pacific	<i>1 establishment identified:</i>
Samoa	<p>- The Center for Samoan Studies at the National University of Samoa: - Archaeology & Cultural Heritage - Development Studies: development theory and practice, project and programme design and evaluation</p> <p>University: www.nus.edu.ws - http://samoanstudies.ws/</p>
Non-ACP institutions working in an ACP country	<i>3 establishments identified at European level:</i>
Belgium	<p>Fondation Marcel Hicter, Brussels. The Association Hicter has developed a wide variety of training courses in cultural project management in Europe, at the Fédération Wallonie-Bruxelles in Belgium and in Africa.</p> <p>Cultural Management: cultural project management (administration, communication, finance...), Cultural Entrepreneurship.</p> <p>www.fondation-hicter.org</p>
France	<p>Organisation Internationale de la Francophonie-OIF, Paris.</p> <p>The OIF gathers 56 member states and carries out multilateral cooperation projects in several fields. The OIF has five components: development policies, public reading, living and visual arts, audiovisual production and dialogue between cultures and languages.</p> <p>Organises regional training courses that are occasional but recurrent in company administration, formulating and financing projects for cultural entrepreneurs.</p> <p>http://www.francophonie.org/</p> <p>NB: see the intervention in Burkina Faso.</p>
Germany	<p>Goethe Institute, Munich. A sponsor that has organised training courses in the field of cultural management in Africa (2009-2013): <i>In 2009 the 1st programme of training in cultural management in Africa targeted African cultural managers (art curators, producers and professionals). In 2011, the 2nd programme targeted participants from French-speaking Africa (Burkina Faso, Cameroon, Ivory Coast, Gabon, Mauritius, Mali, Mozambique, DRC, Senegal and Togo).</i></p>

2.4.2. Exemplary case studies: an analysis of their relevance and their programmes

Faced with the diversity of educational approaches and the disparity between the means implemented for training courses in Master's degrees given in ACP universities and institutions, the problem in the short-term is: what criteria do we favour in order to select the homogenous training courses in professional Master's degrees that precisely respond to the necessity to strengthen the capacities of ACP cultural operators, in the three priority fields of Cultural Management, Cultural Entrepreneurship and Administration of Cultural Heritage?

Two institutions can be singled out for their exemplary courses that lead to a Master's degree in Cultural Management. One is on the African continent: the **Senghor Campus in Abidjan in Ivory Coast** and one University in the Caribbean stands out in terms of training in cultural management: **the St Augustine Campus of the University of the West Indies in Trinidad & Tobago**.

***Focus 1:** Example of a French-language cursus in culture management given at the Institut National Supérieur des Arts et de l'Action Culturelle of Abidjan, Senghor Campus Senghor-Ivory Coast (externalisation of the Université Senghor of Alexandria)*

(See the detailed content of the "Master en gestion culturelle" in Annex 9)

The Senghor University and "Senghor Campuses" in French-speaking Africa

Over the course of the research, it became apparent that the courses on offer for more than twenty years at the Senghor University⁶ constitute a pole of excellence in serving development in Africa. The objective of the newly created Senghor Campuses on the continent is to train 3,000 African executives to swell the ranks of the 3,500 that have already been trained since 2009 in Alexandria. The reputation of the university, its teaching staff and the relevance of the subject matters taught at the Senghor Campuses in Africa could serve as models in matters of higher education courses, in particular for the Master's degrees in Cultural Management and Entrepreneurship, in such a way as to offer the most homogenous training possible throughout the continent:

- 1) The diplomas that it delivers are internationally recognised (Master's, University Diploma, vocational training...) due to the recruitment of a faculty teaching staff (Belgian, Canadian, French, Moroccan, Senegalese, Swiss etc.) that is without equal on the African continent.
- 2) To respond to new needs in matters of high level training courses, the Senghor University has been externalised to several countries, from the Maghreb and in the Sub-Saharan part of the African continent, under the name of "Senghor Campuses" inside other, highly recognised, institutions (such as the Ivory Coast

⁶ The Senghor University is a private 3rd level institution internationally recognised to be of public interest and officially inaugurated on 4th November 1990 in Alexandria in Egypt.

Senghor Campus, which was created at the Institut National Supérieur des Arts et de l'Action Culturelle of Abidjan).

- 3) It offers, in partnership with these national establishments, specialist options whose vocation is to house and train high level students on-site, at a time when South-North movement has become more difficult. For that matter, the university retains full control over the piloting, and total academic, educational, administrative and financial mastery over the externalisations, and the campuses are auto-funded. Preceded by local demand, the Senghor options are funded by the public or private sector that takes charge of the enrolment fees.
- 4) By facilitating access to training courses for African students and public or private sector executives who do not have the opportunity to leave their country to obtain an internationally recognised quality diploma, the Senghor Campuses constitute an important substitute for South-North mobility, and also contribute to holding back the brain drain.
- 5) The Senghor Campuses occasionally call upon local teaching resources and professional expertise, thereby ensuring the relevance of the coursework to national realities and an end to the isolation of African professors who are now linked into the Senghor university networks.
- 6) By offering fast-track training (4 years), the specialists that are often lacking in the countries and their national training institutions, these campuses feed the short-term perspective of training courses taught by experts who are themselves from the South, and only occasionally calling upon foreign expertise from the North.

Through its departments, the Senghor University offers a Professional Master's degree in Development which breaks down into 9 specialities: Project Management; Governance and Public Management; Cultural Heritage Management; Cultural Industry Management; Communication and Media; Environmental Management; Management of Protected Areas; International Health and Nutritional Policies.

The Master's degree in **Cultural Industry Management** is taught at the Senghor Campus in Abidjan.

This master's degree is focused on the management of cultural industries that develop from artistic creativity in the principle productive countries, along with national productions. Young cultural industry entrepreneurs can acquire high level training that combines teaching of fundamental disciplines and professional efficiency.

The Professional Master's degree in Development functions in line with the "Degree-Master's-Doctorate system, promoting its international recognition. It is recognised by the Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES), as well as by French, Canadian, Belgian and Swiss universities as the equivalent of a national diploma at the same level.

The ideal holder of a Master's in Cultural Industry Management should, upon completion of the course:

- Know how to manage cultural projects in the public or private service sectors autonomously
- Be able to run an organisation or a prospective programme of evaluation of innovative cultural projects
- Be initiated into the methods and practices of entrepreneurship in the service of cultural development
- Know how to adapt to technological evolutions in the service of the design, creation and dissemination of cultural products destined for sale in ACP countries and all over the world.
- Implement the necessary structures for a cultural enterprise to run smoothly.
- Ensure the smooth management of human, technical and financial resources of a theatre or dance company (programming, promotion, touring, etc.)
- Be capable, if requested, of joining the teaching staff of a university to pass on what he or she learned as a student
- As an expert-advisor in cultural management or a professional in cultural enterprise management, the holder of a Master's should always act ethically and with a critical mind in the framework of his or her responsibilities
- Overall, these qualities have been demonstrated by most of the 3,500 executives already trained at the Senghor University. The course of lessons given at the Senghor Campus in M1 and M2 is identical to that given in Alexandria, with the same very high level of teachers, experts and other contributors.

The educational brochure presented in a table in Annex 10 allows the reader to follow, semester after semester, the relevance of the themes tackled and the coherence of the subjects taught in relation to the desired objectives:

Understanding development 1

Conceptualisation of a professional project;

Cultural stakes; Sectors and institutions;

Understanding development 2

The culture and communication environment;

10 week professional internship and Oral examination;

Cultural valorisation

Actors and practices in cultural industries;

Administration and royalties in creative industries;

Choice of thesis subject and seminars;

Management of cultural projects; Strategic dynamics; Interdisciplinary unity

Thesis writing and thesis defence.

The exemplary nature of this institution lies in the following elements:

(1) The proposals on offer at the Abidjan Senghor Campus to students or public servants to follow vocational training

(2) The innovative quality of the education training and teaching methods and their variety

(3) International recognition of the diplomas

(4) The quality of the teaching staff

(5) The fact that each teacher must draw up a lesson plan according to a set format. Every teacher that has taught a teaching unit or a module is evaluated by the students using a

teaching evaluation form. The results are then handled and transmitted to the teacher in question with a view to improving educational methods

(6) The contract is signed by the Senghor University and the organisation in which the 3 month internship takes place, during which time the student must perform practical tasks in relation to his or her professional administration project...

We can conclude that the Master's in Cultural Industry Management can serve as a teaching model, along the same principles of quality and educational content, as that of the Senghor Campus in Abidjan, at least for French-speaking countries. This could be envisaged with the help and participation of the Organisation Internationale de la Francophonie (OIF) and the Senghor University, in order to train students to a Master's in Cultural Management, along with specific vocational training for university professors so that they can join strengthened teaching teams.

Focus 2: *Example of a higher level course in Arts and Management of a Cultural Enterprise taught at the St Augustine Campus of the University of the West Indies in Trinidad.*

(See Annex 9 for the detailed content of the Programme of Studies)

An old university:

The first UWI campus was set up in Mona, Jamaica in 1948, the second campus was established at St Augustine in Trinidad in 1960 and that of Cave Hill in Barbados in 1962. Today, the University of the West Indies counts three main campuses, the Centre for Hotel and Tourism Management in the Bahamas, The Institute of Business in St. Augustine and Mona, as well as 11 training centres in other Caribbean countries.

Cultural management training:

The University of the West Indies in Trinidad, in its **ACEM (Arts & Cultural Enterprise Management)** programme offers university courses which are well adapted to the needs and the cultural and economic environment of the Caribbean.

ACEM is a transdisciplinary programme that trains for diplomas in entrepreneurship methods for the development and management of artistic and cultural resources in the Caribbean region.

The programme is open to graduates of the Humanities, Social Sciences and other similar studies and trains managers of cultural and artistic enterprises in the public or private sectors.

Specific classes begin in the first year with a period of intense study from May to August with 4 sessions, each 4 weeks long, followed by nine months of optional studies on campus to formulate a personal artistic and cultural management project that is presented, analysed and discussed in the second year with the teachers, from the month of May onwards, before being validated, further to necessary adjustment, at the end of the practical seminar sessions.

The overall content of the training sessions is adapted to the social context of Caribbean countries and the course is firmly focused on the professional opportunities for which it prepares its students:

Session I:

Arts, culture and society

Orientations in the Development of Arts and Culture

Session II:

Commercial strategies of Arts management

Financing Arts management and cultural industries

Session III:

Marketing and promoting the Arts

Practical sessions on management of the Arts and cultural entrepreneurship

Session IV:

Creative industries and the media.

The university websites

It seems appropriate to note that the various UWI websites are exemplary: they function properly and are fast. They are all up to date, clearly documented, and allow users to move from one campus to another by simply clicking on their respective acronyms. A virtual tour of the different campuses can also be taken from one's computer. The overall design of the UWI site, as well as the presentations of the different campuses makes it a perfectly effective ergonomic success in terms of communication.

The exemplarity of this institution:

The organisation and the implementation of the courses given at the University of the West Indies are exemplary for several reasons on the scale of the needs of the entire Caribbean region:

The training courses are adapted to the regional cultural and economic environment.

- Through its three campuses, located respectively in Jamaica, Barbados and Trinidad, to which can be added the Centre for Hotel and Tourism Management in the Bahamas, The Institute of Business in St. Augustine and Mona, as well as 11 training centres spread over other countries, the scope of the UWI **covers practically the whole Caribbean region**, offering **recognised diplomas** and harmonisation of courses that can be completed depending on the needs identified in each country, including in the fields of cultural and artistic administration.
- The students who follow the ACEM (Arts & Cultural Enterprise Management) programme and leave with a diploma have **no difficulties in joining the workforce** of the cultural and artistic discipline targeted at the start of their course.

3. Analysis of the results of the research

This chapter attempts, based on the material in the directory, to present and analyse the results of the survey in figures, by comparing them and cross-referencing them so that the relevant information about the situation in terms of Cultural Management training in ACP countries appears, which will in turn lead to the observations and recommendations given in the fourth part of this study.

3.1. The survey figures

A breakdown of the status of the institutions and their geographical location was established based on the training courses identified:

TABLEAU 2: Breakdown by region and by ACP country of the 71 identified training courses in Cultural Management

ACP Region	Country	Public ACP Institutions	Private ACP Institutions	Non-ACP Institutions established locally or not	Total by country	Total by region
Austral Africa						15
	South Africa	7	3		10	
	Angola	1			1	
	Botswana	1			1	
	Mozambique	1		1	2	
	Zimbabwe		1		1	
Central Africa						7
	RDC	4	3		7	
East Africa						4
	Kenya		2		2	
	Uganda	1			1	
	Tanzania	1			1	
West Africa						27
	Benin	2	1		3	
	Burkina Faso	3	2		5	
	Ivory Coast	4		1	5	
	Gambia	1			1	
	Ghana		1		1	
	Guinea	1			1	
	Mali	2	1		3	
	Nigeria	3			3	
	Senegal	2	3		5	
Inter-regional Africa						1
	Egypt			1	1	

Regional Inter-State							2
	Benin		1			1	
	Togo	1				1	
Non-ACP institutions established elsewhere cooperating with an African country							3
	Belgium			1		1	
	France			1		1	
	Germany			1		1	
Caribbean							11
	Barbados	1				1	
	Cuba	1				1	
	Haiti	2	2			4	
	Jamaica	2				2	
	Dominican Rep.	1				1	
	Trinidad & Tobago	1	1			2	
Pacific							1
	Samoa	1				1	
Total	26 ACP countries	44	21	6		71	71

3.1.1. Geographical spread

In terms of geographical spread, the teaching and training bodies are located, according to the results of the research and the answers received (see the detailed table) in:

19 countries in Africa / out of a total of 48 countries (+ 1 Egypt – outside ACP)

6 countries in the Caribbean / out of a total of 16 countries

1 country in the Pacific / out of a total of 15 countries

+ 3 in Europe

This does not say with certitude that there is no higher level training in Cultural Management that exists in the countries that are not mentioned, that is in the 53 remaining countries out of the total of 79 ACP countries (including 29 in Sub-Saharan Africa, 10 in the Caribbean and 14 in the Pacific). It means that either they did not respond to the request to

complete the survey, or that there is no website presenting their activity, or that they may have escaped identification by the expert.

We do however, suspect that training in cultural management exists in certain institutions in other ACP countries, such as Ghana, Cameroon, Gabon or in other countries in the French-speaking Caribbean, for example.

A follow-up or complement to this study should allow their eventual identification.

With regards to the Pacific countries and the low level of visible information about artistic and cultural training courses, according to relevant and enlightened sources (cf. Elise Huffer, Human Development Program Adviser, Culture Secretariat of the Pacific Community in the Fiji Islands), we learn that: *“Unfortunately no list exists at this time, and we do not have any real training programmes in cultural management focussing on cultural entrepreneurship. This is a definite lack in the Pacific, where the trend towards cultural or artistic studies does not focus on cultural management”*).

The table showing the geographical spread of the institutions reveals that the majority of the training courses are located in West Africa (mainly French-speaking) and in South Africa, closely followed by the Caribbean region.

It logically follows that it is also in these countries that we find the widest course offer in artistic training in general, opening the door to and often preparing for further training courses in cultural management.

In Central Africa (despite some figures from DRC) and in East Africa, it would appear that the offer is much more limited.

3.1.2. Status of institutions

In terms of the status of the selected institutions that offer teaching in cultural management in the different ACP regions, the breakdown is as follows:

44 public ACP institutions (Universities, Schools of Higher Education, Ministries)

21 private ACP institutions (Schools of Higher Education, Associations)

6 non-ACP institutions established locally or elsewhere and cooperating with an ACP country

This breakdown of the institutions in the three ACP regions reveals the fact that the **majority are public institutions of higher education**, although private initiatives have been on the increase in recent years, if we compare with the results of previous studies. Indeed, civil society in general is turning towards course options that are shorter and accessible to a less well-educated audience, but one that is operational in the field in order to strengthen skills in a practical, efficient and fast way.

With the exception of the Senghor University of Alexandria and the Senghor Campus in Abidjan, where the on-site information about the training courses in Cultural Management is clear and comprehensive, the non-ACP institutions established locally or cooperating with an ACP country certainly play a part that has not been sufficiently reflected within the framework of this study: no response to the survey was supplied by these foreign or

international bodies despite several requests followed by reminders. A complementary survey conducted directly with these non-ACP institutions could fill this information gap because we know that their role is important for the occasional and complementary programmes that they offer, especially in Africa. For example: for cultural centres, occasional courses by the OIF, the Goethe Institute, international cooperation, national programmes financed by the EU (like PSIC), French Cooperation and Cultural Action Services, etc.

3.1.3. Date of creation of specialist departments within the institutions

Looking at the dates of creation we obtained for the specialist departments within the teaching institutions, cultural training courses have existed in Africa since the end of the 1990s when it comes to studies such as “Museum Studies – Heritage and Tourism – Heritage and Archaeology” which were the first to offer management courses at institutions in their programmes (the EPA in Benin, the University of Botswana, the University of Kwazulu in South Africa or the Universities of Nigeria, for example).

Structured and specific training in cultural management began to be offered in universities in the first years of 2000, first in South Africa (WITS School of Arts-2000, NWU-2003), followed by French-speaking countries in West Africa like Burkina Faso, a forerunner in these matters (the AGAC at the University of Ouagadougou, the CFRAV-2003 and the ENAM-2005), which inspired other countries in the sub-region a little later at university and associative level: Senegal (Zhu Culture-2007, the ACA and the St Louis University-2010) and more recently Ivory Coast (INSAAC/CRAC and EFAC, 2012-2014) and Mali (University of Bamako-2011, Institut Kôrè-2013).

In DRC, the courses date back to the 1980s, but initially they were training courses in cultural promotion (*animation*) which progressively evolved, and are still evolving, towards a genuine cursus in cultural administration.

In the Caribbean, it was in the early years of this century that the first courses in cultural management came into being (UWI/FHE, CARIMAC and ALIGSB-between 2002 and 2010).

In the Pacific, the only course identified that corresponds to our research is recent, because the *Manager for Cultural Resources* diploma, which students can obtain at the National University of Samoa only began in 2012.

3.1.4. Different types of institutions, different levels and teaching methods

From the analysis of the directory, we can distinguish several categories among the teaching institutions listed:

- a). **University institutions or specialist higher level departments exclusively dedicated to training executives in cultural management, administration and policies.** These are higher level improvement courses intended for cultural executives who are already in a professional posting. They only award Master’s degrees and Doctorates.

For example: Senghor University (Alexandria) and Senghor Campus and CRAC (Abidjan), WITS (SA), IRES/RDEC (Lomé), St Augustine Campus, ACEM (Trinidad), etc.

b). Institutions, **Schools of Higher Education or Universities** with **specific departments or sections** in which **training in cultural promotion or cultural management** is intended for new students who follow a long course of studies leading to Undergraduate, Bachelor's and Master's degrees.

For example: Universities: NWU - Artéma (SA), The Institut supérieur des Arts et de la Culture du Mozambique (Maputo), Univ. Gaston Berger (Senegal), University of Ouagadougou and ENAM (BF) The Schools of Higher Education INA and ABA (Kinshasa), Institut Korè des arts et Métiers (Ségou), Edna Manley College (Kingston), the ACEM programme of the University of the West Indies in Trinidad, Senghor Campus and CRAC (Abidjan), etc.

c). Institutions, **Schools or Universities**, with **long- or medium- term courses** that only offer **some content elements concerning cultural management**, spread throughout the programmes (Art studies or Art History and Archaeology for example), intended for young students attending courses that lead to Undergraduate, Bachelor and Master's degrees.

For example: the University of Makere (Uganda), the Universities of Bamako (Mali), the Institut Supérieur des Arts in Guinea, the Ecole Internationale du Théâtre du Bénin, the Faculty of Arts at Ibadan University (Nigeria), Campus Mona at the University of the West Indies, The Center for Samoan Studies at the National University of Samoa, etc.

d). **Museums, private schools, ACP associations or State Programmes** offering **short courses in cultural administration**, exclusively or non-exclusively, regular or occasional, intended for a professional public or not, and leading to a non-university diploma or certificate. More limited in duration, these training courses are generally on offer in the shape of a seminar that lasts 1 or 2 weeks, and are flexible enough to be organised nationally or regionally.

For example: Cultural Development Trust-CDT in Johannesburg, Dinam in Luanda, OPCA in Maputo, Lola Kenya Screen, CFRAV and IAIC in Ouagadougou, ZHU Culture, the Alliance Culturelle Africaine and the Association Jant-Bi/Ecole des Sables in Senegal, Fondation de l'Institut Kòrè des Arts et Métiers in Ségou/Mali, Fondation Culture Création in Port au Prince.

e). **Non-ACP** institutions offering **short-term occasional training courses that are intensive and concentrated, specialising in cultural administration and management of associations**.

For example: the OIF (France), the Fondation Hicter (Belgium) and the Goethe Foundation (Germany), etc.

3.1.5. Themes: different sections and courses

The thematic content of the different courses is as diverse and varied as there are institutions and no real uniformity exists in such matters. An overview of the courses on offer can be consulted and compared based on Model 3 in the Directory (File Maker Pro) which presents a table in comparative format. This comparison makes it possible to understand how dispersed the current level of content is in the courses on offer.

In the area of teaching in English-speaking countries- apart, once again from the exceptions that are the WITS University, the N-W University (Institute of Arts Management in Potchefstroom) and the E-learning available at UNISA in South Africa, as well as the EDNA Manley College in Kingston and the ACEM at the Campus St Augustine of the West Indies University in Trinidad for example – that offer specialised courses exclusively in cultural management - most of the institutions generally teach courses in cultural management within other diverse and varied courses such as *Media & Communication, Performing Arts, Cultural Heritage, Archaeology and Museum Management or Tourism* as is the case at the Mona Campus of the University of the West Indies in Jamaica, at the Pontifica Universidad Catolica Madre y Maestra in Santo Domingo, at the Center for Samoan Studies of the National University of Samoa, at the Ahmadou Bello University and at the University of Nigeria, as well as at the University of Botswana, for example.

In French- and Portuguese-speaking countries, we find the most comprehensive and specific courses in cultural management: the CRAC/INSAAC, the Senghor Campus and the ENBA in Ivory Coast, the IRES/RDEC in Lomé, the AGAC of the University of Ouagadougou, the Institut supérieur des Arts et de la Culture in Maputo and, at associative level, ZHU Culture in Senegal for example.

The most comprehensive and exemplary courses in this subject have already been highlighted above, and their detailed programmes are presented in Annex 9.

3.1.6. Duration of training courses and diplomas awarded

Using the different entry lines of the directory, it is possible to identify the institutions and bodies that offer training courses in administration and management of cultural enterprises, leading to a Master I or II in cultural administration (full course), a Degree or any other official diploma of end of higher education studies, or a training certificate (partial programmes or short courses).

The different courses vary in their duration, in relationship to the level of diploma sought. The universities, as well as some public and private institutions, offer higher level courses: Diplomas (2 years), Undergraduate or Bachelor degrees (from 2 to 4 years) and Master's degrees (3 + 2 years) that the students can choose to follow in the new cultural or artistic sectors and in relation to the financial means at their disposal or the annual grants that they succeed in obtaining.

A full cursus, i.e. access to a Master's degree, does not, in principle, exceed 5 years, followed by an eventual Doctorate.

While the tendency of new courses is to follow the 3- + 2-year model, comparisons in terms of format in this field are difficult to make at this time because the system is not yet

standardised across the three continents and in the different regions inside Africa. Standardisation is in progress in all of the countries.

The three types of cultural training courses:

- a) **short-term:** vocational or occasional training courses for staff that are already in position in the public or private cultural arena.
- b) **medium-term:** some professional technical courses in the fields of cultural administration, cinema, television, photography, the performing arts, etc.
- c) **long-term:** Undergraduate and Bachelor's degrees, Master's degrees and Doctorates in the fields of culture, artistic expression, cinema production, cultural tourism, museum management, theatre management, organisation of public events for a number of artists and management of different sectors of the creative cultural industries, and entrepreneurship with a cultural vocation.

3.1.7. Diplomas and certificates: recognition and equivalences

From the information obtained from just 25 establishments, most of the higher level and university courses in the ACP are recognised, either by the state at a national level (National Ministries of Higher Education and Research, Education, Civil Service or Tourism and Culture), or at a regional or international level in Africa when they are accredited by the Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES)⁷.

Few diplomas are recognised internationally by the BMD (Bachelor's/Master's/Doctorate) system and those in possession of diplomas have to take steps in order to obtain an equivalence, with the exception once again of the Senghor University whose diplomas are recognised in French-speaking nations (France, Canada, Belgium, Switzerland) and for the Universities of the West Indies whose diplomas are valid throughout the Caribbean. The lack of information received at this level does not allow us to draw any conclusions about the recognition of diplomas awarded in South Africa.

It is clear that the training certificates are generally subject to national validation or have a "reputation".

The diplomas of people trained to a high level with **international, regional or international inter-state recognition** allow them to practice their profession in a country other than their own. The resulting advantage is that professionals with these diplomas can be called upon to become teachers in other, neighbouring countries that are lacking in teachers in order to in turn efficiently train new professionals. This is happening, for example, at the Institut Supérieur des Arts de Guinée (Dubreka), where Ivorian teachers have been called in to teach, and in addition to that to groom the best Guinean students for teaching posts.

While the diplomas are difficult to compare at a formal level in terms of **equivalence** (see above), comparison between diplomas and courses in **terms of content and at a qualitative level** is even more difficult. For the same certificate or equivalent diploma obtained, for the

⁷ The CAMES gathers 19 French-language member countries spread throughout Western Africa, Central Africa, the Great Lakes region and the Indian Ocean.

same programme on paper, like everywhere else in the world, the quality of the teaching is not always equal or identical in all ACP countries... The results of the survey make it difficult to objectively appreciate the level of the teachers and the level of the students in terms of quality. It should not be forgotten either that a teaching crisis has existed for the past 20 years in most African countries... Because of their reputation and the serious nature of their courses, once again the examples of the universities of Southern Africa, West Africa and the West Indies, the Senghor teachings as well as the occasional training course at the OPCA in Mozambique stand out.

3.1.8. Diplomas and certificates: professional openings/careers and efficiency

The 38 institutions that completed this section are all united in the description and projection of the professional job prospects in relation to the higher level studies they offer. The choice of careers on offer is wide and varied, but the explicit descriptions tend towards similar objectives. Here are some examples:

- Instituto Superior de Artes e Cultur – Maputo: Faculty of Cultural Studies: 4-year degree course: Researcher in Cultural and Artistic material; Cultural administrator; Technician or consultant in vocational and community service, non-government organisations; Cultural Communication and Information Assistant, Technician at Embassy cultural services, Consultant in other sectors related to cultural diplomacy.
- University of South Africa: distance learning / E-learning (Pretoria): “The certificate course aims to equip arts administrators, managers, cultural officers, cultural planners and practitioners with skills of cultural policy formulation, analysis and implementation, knowledge on how to manage cultural organizations, skills of promoting and marketing arts and culture, skills in developing strategic and business planning, professional skills in practice and cultural development skills.”
- Wits School of Arts/The University of the Witwatersrand (Johannesburg): 2 year Master’s degree: “Arts and Culture Management, Cultural Policy design, Creative city engagements with municipal authorities, Heritage Management, Arts and culture journalism, writing and commentary on arts and culture activities, lobbying, campaigning and networking in the heritage, arts and culture management spheres.”
- Institut National des Arts (Kinshasa): 3 year Graduate + 2 year Bachelor’s degree: - Cultural Promotion/Cultural Management: “cultural enterprises and services (libraries, museums, theatre companies, orchestras, bookshops...), social institutions, NGOs, tourism enterprises, radio and TV stations, leisure enterprises, trade unions, sporting associations, cultural advice and management offices, responsibility for cultural activities in schools, distributing performances, cultural events, etc.”
- Edna Manley College-Visual & Performing Arts (Jamaica): Bachelor in Arts management in 4 years: “Event Coordinators and Planners (concerts, festivals etc.), Arts Marketing Strategists, Arts Policy Analysts, lobbyists and researchers, Teacher of

the Arts, Studio Managers, Art show Coordinators, Box office and Ticketing Managers, Budget Directors in Arts organisations, Community Education Directors, Community Liaisons, Fundraising and Philanthropy Directors, Managers of community and regional theatres, Managers of regional dance venues and productions, Managers of regional symphonies and musical productions, Museum and gallery administrators, Development personnel in arts and arts-related organizations.”

(An informative and detailed index/listing of existing artistic and cultural professions, established in relation to each of the 6 fields of artistic and cultural teaching defined in the study can be found in Annex 8).

However, in terms of **skills levels and job prospects** , some qualification is required. When analysing the offers of training in cultural management and cultural project management with a view to cultural entrepreneurship, the professional opportunities available to those who pursue long-term university studies to obtain a Master’s degree after 5 years of successful studies cannot be compared to those offering vocational training workshops or occasional courses. The number one quality of a workshop or a short course is to correspond to a precise training need. It should be initiated within a group setting in a relatively short time lasting from a few days to one or two weeks, compared to a university education that lasts several years. Long university courses are for students whose careers have not yet begun, while vocational or intermittent training courses, including courses for high level executives, are intended for professionals who feel the need to improve specific skills, whether in the artistic profession they carry out as a creative element (dancer, actor, musician, painter, photographer...) or as a technician (cameraman, sound or lighting technician, set decorator...), live performance organiser, or whether more specifically as the administrator of a structure, or as an international culture executive.

The course offer in cultural administration and its job prospects are intrinsically linked. Without a precise field study in each country or region in relation to the specific needs in questions of artistic and cultural activity, it is difficult to fully appreciate the degree of efficiency at this level. Clearly, it would be of no use to train excessive numbers of cultural administrators in a country that has no planned strategic cultural policy. When setting up a training course, the approach must take these two elements into account.

3.1.9. Number of students enrolling/graduating

In the absence of general figures in the returned questionnaires and on the websites, no pertinent conclusions can be drawn when it comes to the number of students who graduate each year in relation to the number of students who begin a course.

3.1.10. Availability and accessibility. Cost of studies and grants/scholarships obtained

With regard to the figures supplied by the institutions, we learn that specialised studies at university level are most expensive in South African universities and in the higher level institutes that deliver a specialist Master's degree in West Africa and the Caribbean (between 3 000 and 4 000 euros), putting them out of the reach of many people due to social inequalities.

The enrolment fees appear to be more reasonable in, for example Mali or Burkina Faso, where the approximate cost is between 750 and 1 500 euros (providing that the information supplied is correct).

Occasional or private courses tend to be quite expensive when it comes to short courses (from 200 to 500 euros for 2 weeks and from 2 000 to 3 000 euros for 3 months). But this type of course is generally sponsored or subsidised by outside bodies and due to this are provided free of charge.

It is to be hoped that states can add the question of accessibility to their policies and choose to intervene by giving study grants and free admission to those who need it, giving priority to women and girls.

3.1.11. Technical and financial means of institutions

When reading the information gathered from more than half of the 71 listed institutions, we can note that the technical infrastructures available to the institutes of teaching are clearly very unequal between different ACP institutes. Some schools and universities are extremely well-equipped, while others no longer have glass in their windows!

The absence of figures or the paucity of the information supplied or found on the web when it comes to financial resources and the teaching establishments' partnerships did not allow us to draw conclusions as to their available resources and the eventual related difficulties which were not commented upon. Nevertheless, we know that the funds available for teaching in general are not always up to the expectations of establishments of artistic learning in some ACP countries in which such matters are not considered to be a priority. This remark does not concern most of the Southern region universities (including the Wits School of Arts in Johannesburg and the Michaelis School of Fine Art and New Media in Cape Town, the University of Botswana, the Senghor Campus in Abidjan and the Senghor University in Alexandria, the IRES-RDEC in Lomé or the Ecole du Patrimoine Africain in Benin), as well as the English-speaking universities in the Caribbean, which are effectively supported by national or international bodies.

3.2. Strengths and Successes – Weaknesses and Constraints in the sector

Some Strengths and Successes, as well as some Weaknesses and Constraints noted in the sector during the analysis have been identified and are described below.

3.2.1. Strengths and Successes

- **Awareness among decision makers in certain countries:**

There is already strong awareness among political and civil society decision makers in some specific ACP countries in matters of cultural development, with the stated

desire to foster environments that incite and are beneficial to the creation of cultural industries, but as we already pointed out above, this is not yet the case everywhere.

- **The quality of certain exemplary courses:**

We have already drawn attention earlier to the exemplary qualities of certain training courses in two ACP countries (see chapter 3). These bodies deserve to be considered as “pilot models” for any new training courses envisaged by the ACP official bodies.

- **Relationship between the cultural and artistic training offer and the existence of a national cultural policy:**

It is no accident that the training offers in cultural administration and management are more available in South Africa, Benin, Botswana, Burkina Faso, Ivory Coast, Mali, Mozambique, Senegal and in some Caribbean states. In contrast with other African, Caribbean and Pacific nation countries, they have initiated a **strategic cultural policy** that takes all the cultural sectors into account and have, among other things, evaluated the importance of training in artistic and cultural matters, supporting training for executive in managerial administration, cinema, TV and radio technicians, visual artists, musicians, actors, dancers, presenters, etc. In all the fields of artistic expression, these training courses should contribute to supplying the various necessary jobs to fledgling cultural industries within the framework of an active policy plan.

The countries whose leaders have understood the economic stakes represented by culture have developed artistic teaching, and it is precisely and logically in these countries that one currently finds the best developed and best formulated cultural management training programmes.

3.2.2. Weaknesses and Constraints

- **Imperfect knowledge of the importance of the role of culture in the development of a society:**

At political level, culture is all too often perceived as a derivative and not as a genuine priority sector of activity. In some ACP countries, we do not see enough willingness to provide a real budget devoted to culture, because cultural development is not yet seen to be a priority.

- **Disparate teaching and unequal geographical spread:**

Table 2 showing the geographical spread of institutions and the comments in point 3.1.1. noted the unequal distribution of training courses in Cultural Management in the different ACP regions, concentrated mainly in West Africa, South Africa and the English-speaking nations in the Caribbean region, which leaves for the moment, and until proof to the contrary can be seen, that there are entire regions that are cut off

from a perspective that aims to provide structured artistic and cultural development for their populations.

- **Absence of concerted action:**

In the face of the dispersion of artistic and cultural training institutions and the diversity of the teaching programmes, it is clear that there is a lack of concerted action in terms of a thought process about the role of culture in society and in terms of standardised teaching.

- **Insufficient national or regional cultural observatories and networks**

To our knowledge only two “cultural observatories” exist as such, active throughout Africa, and that are references in matters of research, networking, training and actions to promote cultural policies. Firstly, there is the Observatoire des Politiques Culturelles en Afrique/OPCA created in 2002 and based in Mozambique. Secondly, since 2007, the continental Arterial Network, from South Africa, networks artists, cultural militants, NGOs and businesses in the arts and cultural sector in order to contribute to democracy, human rights and development in Africa.

Similar initiatives, indispensable tools in the coordination of networks, progress and the necessary lobbying appear to be completely absent from other regions of Africa and especially in the Caribbean and Pacific regions.

- **Irregular quality of teaching:**

In certain countries, the teaching at universities and institutions does not seem to be adapted to the multiple and profound technical, economic and social changes that characterise the new planetary stakes that have come into play since the start of the new millennium. The conventional, overly academic and less than innovative teaching that is provided in these establishments sometimes appears, based on the beneficiaries’ feedback, to be more backward- than forward-looking, with a world view that is relatively conservative, perhaps due to fear of change. In this society that is bearing the brunt of the backlash of the worldwide economic crisis, teachers have not all had the opportunity to improve their own educational training and are faced with ever increasing numbers of occasionally disheartened students, on campuses whose infrastructures are more and more dilapidated (this is the case, for example, in certain institutions in DRC where accommodating the students has become problematic due to the fact that the allocated budgets are insufficient to allow the premises to be renovated and the technical materials to be purchased).

Once again, to fully appreciate the degree to which the courses given are effective in terms of knowledge acquisition, it would be necessary to carry out several specific field studies in each country or region concerned.

4. Conclusions: observations and recommendations

The first part of this final chapter offers a set of comments and statements that became clearly apparent further to a full analysis of the sector. The principle Strengths and Successes as well as the Weaknesses and Constraints perceived within the sector during the analysis are identified and described here.

Short-, medium- and long-term recommendations are then proposed, and developed where necessary, including proposals for actions that should be taken as a priority to strengthen the sector in the coming years.

4.1. Observations

- The **information that has gone into the directory** that was compiled within the framework of this study is not currently exhaustive, but it is a step forward, and it can be considered to be **an information and reference tool** from support to networking for the future development of specialised ACP human resources in the field of cultural management and entrepreneurship.

- In a general way, starting with the information collated within the framework of this study, it can be noted that the **offer in terms of cultural management training has grown in a regular manner**, although not a spectacular one, **since the beginning of the 2000s** in certain African countries and in the English-speaking Caribbean countries.

In the Pacific region, it appears that initiatives and actions in these matters are still at the embryonic stage, although a thought process has recently be initiated.

While the authorities in certain countries have invariably become **aware of the need for training** to better develop the cultural resources available for the development of the economy and societies in African, Caribbean and Pacific countries, this is unfortunately not the case everywhere and implementation is not yet in progress in all ACP countries.

Nevertheless, recognition of the fact that artistic and cultural training is the first essential step towards structuring the process of professionalising cultural activity, ahead of creation and production, industrialisation, distribution and networking of stakeholders seems to have been established in many ACP countries.

The ACP States that have determined to adopt strategies aimed at strengthening training in the field of cultural entrepreneurship, whatever the degree of development of the countries in question, must play an instigating role in developing the market value of what ACP cultural industries that are better adapted to the economic rules of the international market can produce.

Concertation between the private and public sectors could determine what should be their respective roles in the economic perspective that implies advance investment to progressively structure a cultural industries sector that remains undervalued.

In the medium-term, the imminent arrival of new graduates in cultural management and entrepreneurship should be able to contribute, as part of a concerted collective strategy, to revitalising the different branches of ACP cultural industries. At a time when we are witnessing increasing globalisation of higher education, the necessary reorganisation of training structures that are adapted to the mutations of the world economy will open up new perspectives. In many countries, these offer a large number of professional avenues that are part of the progressive development of all the cultural productions from ACP countries and regions.

States will hence play a fundamental role by **making laws** relative to these public institutions of higher education in order to allow them to **adapt and support their training courses with full knowledge of the requirement to change** envisaged at national, regional and international level. This will kick-start the cultural economy and offer it a position that is in line with the as yet untapped potential that it represents for the 79 countries of the ACP Group of States.

In terms of strategies and programmes to be implemented with a view to developing creative industries, one must first **identify, by country and by region, all the cultural goods and services that could be reproduced and commercialised** through the establishment of (initially) micro- and mini-companies that will go on to develop in relation to the progressive increase in their turnover.

The sectors that are the most favourable to the implementation of a commercial strategy focused on strong added value for cultural goods and services offered by the intra-ACP and international markets are:

- Products of contemporary and traditional artistic crafts
- Traditional artisanal fabrics
- Fashion
- Design objects
- Creative advertising intended to inform and sensitise ACP audiences, using posters in urban areas and video clips broadcasted on television or the Internet
- Cultural tourism that responds to the need for excursions organised around the visit of selected sites for the historic and cultural interest they represent
- Cinema production and distribution of short, mid-length and feature films that attract and are intended mainly for ACP Group of States audiences
- Strengthening local production of creative cartoons intended for young people who generally only get to see American or Japanese productions
- Creating pilot programmes and series intended for broadcasting on ACP television stations should be supported at inter regional level
- Public and private radio stations remain an important means of communication, often under exploited in terms of what is on offer to listeners. The training courses that are already on offer in music, theatre and

journalism should be able to engage people capable of raising the overall level of programmes and increasing listener numbers

- Publishing remains an area that is difficult to help flourish, apart from in South Africa where a certain standard of living allows the “middle-class” section of society to buy literary works, some of which are translated and distributed on international Western markets. This is the case with authors from the Caribbean or the rest of the African continent who are published directly by European or North American publishers
- Cartoon comic strips remain relatively low-key locally, except in Ivory Coast, South Africa, DRC and in Cameroon where graphic novels and weekly comic strips published locally are finding a youth audience that is steadily growing. It should also be underlined that talented African authors are starting to gain recognition in Europe and even in the United States, due to the fact that they are published directly by French, Belgian and North American publishers while enjoying good media coverage. It must be said that authors who have chosen to become expatriates would happily accept commissions from the ACP to create graphic novels or to take part in information campaigns that use the comic strip medium, creating digitised images or posters
- The creation of networked Internet sites is indispensable for the online promotion and sale of available cultural products
- Creating software games for children, inspired by their local setting or their national history and created using new computer techniques
- Promoting the performing arts through tours that are organised at first on a national level, and later on a regional and international level
- Organising regional festivals (music, theatre, dance), excerpts from which can be watched on the websites of a network that should be created.
- Studio production of musical recordings carried out locally with good quality equipment, distribution of CDs and of DVDs of films directed by filmmakers from Africa and the Caribbean, etc.

In terms of monetising the training courses that should be set up or strengthened, the first people trained – who would create their own start-up in artistic creations or be nominated to positions in cultural management – should earn their stripes by putting what they have learned into practice, for example securing loans from banks or other financing bodies with supporting documentation.

These new, young business people or advisors in cultural management should formulate efficient entrepreneurial strategies to stimulate the creative capacities of the various artistic associates with which they will surround themselves in order to develop the creation of items that can be reproduced at an industrial level (CDs, DVDs, films, books, tourist guides, decorative fabrics, clothing, design furniture, engravings, photos, craft items, etc.). They should plan the manufacture, reproduction, commercialisation and export distribution of

these cultural products, the quality of whose manufacture and set prices will be subject to competition and the rules of the international marketplace.

This means that the products of these newly created businesses must respond, at every level of the chain of manufacture and distribution of products entering the market, to criteria of quality that cannot be reached unless the professionals working in key positions are extremely competent. These people should have adequate technical training and a capacity to adapt that will allow them to respond rapidly to any problems they encounter, either for example, during manufacture of the products or in terms of their finish, or when it comes to the transport of these products through a distribution network for their sale abroad.

4.2. Recommendations

The list of the different recommendations that have been formulated is presented in relation to the different target groups for which they are intended and involve interventions judged to be indispensable or useful in supporting the development of training in cultural administration.

4.2.1. *To states and official bodies*

Recommendation 1

Become aware of the importance and the role of culture in the development of society

While the notion of the cultural dimension has been news for almost 35 years, it is not yet systematically applied in all the ACP countries...

Recommendation 2

Implement or revise national strategic policies and apply them

Countries should formulate national strategic cultural policies that are implemented and applied as a priority pre-requisite in order for a strategy, not just of artistic and cultural teaching, but of the development of the cultural industry of a country to be effective.

Innovative regional policies could also be initiated, setting out the objectives to be attained and determining the means to be collectively implemented in order to engage a process that aims to render productive an entire economic sector based on the creation of cultural industries in each ACP region.

We should specify here that the strategy for training in cultural administration should have a double objective: on one hand, it should respond to the development needs of the cultural sector, and on the other hand it should train autonomous operators and analysts capable of intervening in the formulation of a country's cultural policy (if we want to avoid ACP national futures being imagined, decided and piloted by foreign experts...).

Recommendation 3

Organise concerted actions at regional level

The need to organise concerted actions at regional level exists in terms of reflecting upon the role of culture in society and in terms of uniformity of teaching. National and regional strategies about questions of cultural teaching can only arise within the framework of concerted and cooperative actions between the official bodies within a country, bodies that are already aware of the stakes that culture represents in social and economic terms.

It is useful, indeed recommended to associate people working in the field to these reflection processes and concerted efforts: artists, cultural operators, teachers and trained national analysts.

Recommendation 4

Support or create national or regional cultural observatories and networks

In line with the example of the work carried out by cultural observatories that are already in place (OCPA and Arterial in Africa), and as a complement to the activities of these institutions, it is recommended to create “ACP Regional Culture Observatories” whose role would be to establish - among other things, lobbying, promotion and research activities in cultural and artistic matters - the state of play, region by region, highlighting the specific needs in Africa, the Caribbean and the Pacific, in terms of the offer and needs in artistic and cultural administration training courses, as well as to evaluate the level of efficiency of these teachings in terms of the quality of the education acquired.

Recommendation 5

Develop and network cooperation between establishments working in the field of cultural management training in the different ACP regions

Intercontinental South/South, South/North and North/South partnerships are indispensable: teachers and students should circulate and exchange so that they can “feed off” or draw resources from their contact with stimulating environments.

This should also be developed with a view to cooperation and mutual assistance when building common teaching programmes adapted to the specific needs of ACP countries.

Recommendation 6

Identify the basic and higher level artistic and cultural training needs

ACP states have the task of identifying the requirements in basic artistic and cultural training and higher level training courses which are necessary, in the long-term, in order to launch and manage the production, networked or not, of the cultural industries that will be progressively established. To do this, an initial inventory of skills should be established, and

then the professional profiles of staff in cultural development drawn up and the new requirements in such matters should be analysed.

It is of course indispensable, in the design of the training offer and courses in cultural administration, at the risk of rendering them useless, to plan and take into account the intrinsically related job prospects and employment opportunities in the different ACP regions.

Recommendation 7

Train locally, in externalisation or in sub-regionalisation / regionalisation

It is important to be able to train cultural players in their own country, or at least in their own region. Their countries and their regions are adapted to their personal socio-cultural realities, and this choice resolves the problem of international mobility while avoiding the brain drain.

4.2.2. To states and official bodies, cultural policy makers and culture professionals

Recommendation 8

Choose training institutions with Master's courses in Cultural Management

Training courses to Degree and Master level are indispensable and after this study it would be helpful to evaluate the necessary number per country and per region. For the creative cultural industries, this will structure the management in the different sectors of their future production that should be promoted, commercialised and distributed on an intra-ACP and international scale.

These training courses can be organised along two kinds of strategic possibility, referring to the existing offer in order to strengthen it:

- Each ACP government individually takes charge of the training needs in its own country, in a university or any other local public institution that delivers diplomas that match the identified national needs. In this case, strengthening the training needs will also be necessary rapidly, in universities and institutions whose teaching staff are not equipped to teach students to undergraduate and master's degree level in cultural administration, cultural entrepreneurship and in cultural engineering.

Alternative:

- The training courses identified as necessary are taught at the university or institution in the ACP region that has the highest reputation for its excellence in higher level teaching, and that already offers Master's degree courses in Cultural Management, Cultural Entrepreneurship and Cultural Engineering. In this way, it is simply a way of strengthening the current hosting

structures and of perhaps integrating some additional teachers to the staff of the specific courses⁸.

Recommendation 9

Internationally recognise the diplomas issued

Steps must be taken so that the higher level teaching diplomas be internationally recognised (recognised by the Degree/Master/Doctorate system or its equivalent) above and beyond national or regional recognition.

Recommendation 10

Support institutions and students financially through grants and scholarships

Financial support for institutions, training courses and students through grants and scholarships, allowing them to pursue their studies in their home country or study abroad. The attribution of funding for training courses and of grants depends on public authorities: ministers and official decision-makers. Their absence or limitation results in an equally deficient number of students with diplomas at the service of developing the cultural industries.

Recommendation 11

Encourage holding forums and organising national associations of cultural entrepreneurs

Always in the same spirit of cooperation and networking....

4.2.3. To teaching institutions and programmes

Recommendation 12

Call on local and national professorial resources

Prefer, where possible, to call upon local or national experts and teachers with the necessary diplomas and titles, who will ensure that the teaching is adapted to the national socio-economic realities.

⁸ This was the alternative chosen by the famous Senghor University based in Alexandria in Egypt, which partnered with, among others, the Institut National Supérieur des Arts et de l'Action Culturelle of Abidjan to create a new Senghor Campus within the INSAAC / CRAC, in order to teach students who already have an Undergraduate degree. After 2 additional years of study, they obtain, depending on their chosen options, a Master's degree in "Gestion des Industries Culturelles" – "Gestion du Patrimoine Culturel" or "Communication et Médias".

Recommendation 13

Facilitate vocational training for specialist teachers

Vocational training is urgent and indispensable for teachers specialising in cultural administration, with the goal of strengthening their expertise and their capacity to question, keeping them up to date with new trends and technologies so that the teaching will be lively and diverse, with an excellent level of quality.

Recommendation 14

Equip the teaching institutions

The obsolescence of technical equipment creates increased and regrettable dependency on the part of certain ACP countries upon technological input from richer countries.

Recommendation 15

Give preference to fast training as a priority

Short and medium length training courses (from 2 to 4 years) are useful, whether introductory or to perfect the knowledge of specialists in cultural administration in order to resolve the problem of relying on the foreign expertise to which ACP countries too frequently have recourse.

Recommendation 16

Include a heritage factor in the course

The concept of cultural identity gets through the promotion of heritage. The role of heritage in its widest sense should be considered in cultural administration teaching programmes because it constitutes a genuine well of inspiration for contemporary creation (creators and artists).

Recommendation 17

Integrate new dimensions such as *Exhibition Curator, Art Critic and Cultural Journalism* into cultural management courses

Cultural training for Exhibition Curators, Art Critics and Cultural Journalists is a priority that should be considered in teaching programmes in cultural administration, because the critic represents an indispensable link in the chain of cultural administration.

4.2.4. To teaching institutions, programmes, culture professionals and associations

Recommendation 18

Maintain and encourage intermittent, vocational and recurrent training in the official, private or associative sectors

These training courses are important, because as they are short and intensive they often allow field cultural operators to rapidly strengthen their skills or reconvert outside of the longer academic courses that require a higher level of initial studies.

Recommendation 19

Train the trainers

This training is important, because although courses are short and intensive, when they are of good quality they often allow field cultural operators to rapidly strengthen their skills or reconvert outside of longer academic courses that require a higher level of initial studies and which may not be within everyone's reach.

Recommendation 20

Encourage access to institutions for girls and women

In a context in which women are being promoted as socio-economic players, it is essential to foster women's access to training in artistic and cultural management. As representatives of half the population, the place of women at every link in the chain of careers in this sector is a capital stake: they can find employment and a source of revenue there.

Recommendation 21

Offer complete, accessible and updated websites

Returning to the survey methods, a large portion of the accessible documentation had not been updated, or was drawn from registers that were too old in which almost no information could be used. The main difficulty encountered throughout the research carried out on the Internet was related to searching for information on ghost sites or sites that had not been updated for years...

Efficient communication that generates reliable information flow between the various artistic sectors and the main cultural training bodies must go hand in hand with a complete overhaul of a large number of obsolete sites that require a full update of information that has become void.

Site URLs and contact details could be more easily accessible and updated in order to inform potential candidates in a general way about the training courses on offer in the various cultural sectors, more particularly in cultural management.

With this goal, it would certainly be necessary to contact professional web designers who would update the presentation and the information supplied from year to year depending on any changes to the course or new proposals of *à la carte* training options.

Another possibility that could be envisaged through specific occasional training for computer technicians is in creating and managing websites, integrating in the most ergonomic way possible all the necessary information for a detailed presentation of the activities and courses offered by each establishment, whether private or public, institutional or associative, relating to academic courses as well as the specific and diverse workshops planned each year as part of occasional or vocational training.

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Annexes

1.1. Terms of reference and description of the study

1.1.1. The ACP Culture+ support programme for the cultural sector

The support programme for ACP cultural sectors that emanates from Article 27 of the ACP – EU Partnership Agreement (Cotonou Agreement)⁹ aims to promote cultural development in ACP countries. It is part of the pursuit of the objectives of the Dakar Declaration and Plan of action¹⁰ for the promotion of ACP cultures and cultural industries (2003) and the Santo Domingo Resolution¹¹ (2006) adopted by ACP ministers of culture.

This programme, implemented by the Secretariat of the Africa, Caribbean and Pacific Group of States is funded by the “Intra-ACP” budget line of the 10th European Development Fund (EDF).

The objectives of the programme consist in:

- Reinforcing the creation and production of cultural goods and services in the ACP States
- Supporting increased access to local, regional, intra-ACP, European and international markets for the cultural goods and services of the ACP States
- Building the capacities of culture sector actors, operators and entrepreneurs in ACP States
- Improving the regulatory environment of the culture sector in ACP States.

1.1.2. Context and justification for the study

According to the Creative Economy Report published by the United Nations in 2010, international exports of cultural goods and services rose to more than 400 billion USD in 2008. According to the same source, ACP countries contributed to less than 1% of these exchanges over the same period. It is important for ACP countries to reduce this gap and take a more active part in commercial exchanges generated by the cultural industries worldwide.

This imbalance is caused, among other factors, by a lack of professionalisation and regulations in practice. The training of artists and technicians active in the fields of cultural creation is an essential component of the approach to undertake with a view to strengthening and professionalising the existing structures in these countries and in each of the ACP regions.

⁹ <http://www.acp.int/fr/treaties.html>

¹⁰ www.acp.int/acpfestival/acp8300603_Dakar_Declaration_e.pdf

¹¹ www.acp.int/acpfestival/ACP8304606_Santo_Domingo_Dec_f.pdf

The training should contribute to improving the knowledge and skills of professionals involved in the enhancement of the entire ACP cultural sector. At the end of the various training courses that are to be reinforced or designed, administrators in cultural management and better trained stakeholders in each specialisation will be in a better position to design innovative projects that generate employment and are of added value to the economy. To this end, the Brussels Resolution, adopted during the 3rd Meeting of ACP Ministers of Culture places the emphasis on the necessity to strengthen the capacities of ACP operators in the area of ACP cultures and to promote them at an intra-ACP and international level in order for cultural exports to reach a better stage of development.

1.1.3. Overall problems with the study

It is recognised that in many ACP countries, training options in artistic, technical and managerial courses are accessible to students at a higher level or at university (for example: at National Institutes of Art). In the same way, training programmes for culture professionals who want to complete and bolster their initial training have long existed in practically every ACP region.

These training courses cover a wide spectrum of cultural branches (Heritage, Performing Arts, Cultural presentation, etc.) and offer courses that give access to many kinds of cultural professions (animatort, administrator, artist, technician).

However, the available sources of information about the cultural training offer in the ACP States are often sparse, inexact, or even erroneous, and rarely updated. This lack of up to date information has the effect of limiting understanding about the field of cultural training, both for professionals and for decision makers in matters of ACP cultural policy. Better understanding of these teaching programmes, the eligibility conditions for courses and the professional paths that students can hope to follow at the end of their studies would allow the different fields of cultural training to be better articulated to the employment realities throughout the cultural sectors of ACP countries.

Furthermore, taking into account the amplitude of the training problem, it appears necessary to specify the perimeter of the studies that can be devoted to it. In terms of the subjects being taught, we can count technical, artistic and managerial trainings. In the same way, training designed for executives in the public sector differs from that intended for those managing an associative cultural structure. The typology of the organisations also encompasses a variety of operators: universities, private and public institutes, second and third-level teaching, vocational training, those that issue or do not issue recognised diplomas, etc. The field of cultural training has become a vast one, and it seems unrealistic to establish a qualitative analysis without circumscribing it.

Bearing in mind the objectives of the ACP Cultures+ programme that aims to support the creation and distribution of ACP cultural goods and services, to promote ACP cultural diversity, reinforce capacities and create jobs, the contribution of this study should give

tangible priority to the identification of cultural administration training programmes based on management of creative enterprises, and also have a view to increasing the competitiveness of ACP creative structures in their domestic markets and at international level, according to the Terms of Reference.

1.1.4. Description of the study: objectives – overall and specific – and expected results

The study, which has the overall objective of “**contributing to better knowledge of the cultural training sector in ACP countries**” has two specific main objectives to fulfil:

a) In an updated directory, bring together the public and private structures that offer cultural training in its broadest sense (short- and/or long-term). The compilation of this directory should also include an overview of short- and medium-term training opportunities offered by the cultural institutes of third party countries within ACP countries.

The expected result of this work of collating consists of a **directory of institutes and training programmes** in each ACP country for each field or specific training area. They are presented in the shape of descriptive forms that contain, among other information: the contact people at the institution, the courses given, the length of the training courses, the educational principles, the conditions for admission and any eventual prerequisites, the end certificate or diploma awarded, etc.

b) Carry out a study of the centres and programmes of training in cultural administration focused on cultural entrepreneurship in ACP countries.

There is cause to draw up a **comparative analysis** of the identification and the availability of these training programmes in cultural administration. How accessible are they in terms of admission fees, the duration of the course of study, the number of enrolments and the eventual requirements? Finally, what is the degree of efficiency of these courses in terms of the education received, the preparation for the workplace and the professional openings envisaged at the end of each training course?

Expected result: The **study report** should analyse, in terms of efficiency and relevance, the training opportunities in **cultural management focused on cultural entrepreneurship** in ACP countries and attempt to offer observations, conclusions and recommendations based on the strengths and weaknesses, stakes and challenges deemed to be relevant to the actions of the ACP Group of States in the field of cultural cooperation.

Apart from the directory and the study report, complementary results were expected to be reached:

c) An index of the listed establishments, allowing them to be identified using key words (by artistic discipline and by profession);

d) A list of documents consulted, sources analysed and people contacted;

e) An executive summary in two languages (French and English);

f) A **presentation** (Power Point) in French and English recapitulating the main observations and conclusions.

1.2. Methodology, strategy and information collection

The expert designed and implemented a methodological approach and a strategy for the collection of the information presented hereafter:

1.2.1. Circumscribing the directory

Faced with the abundance of information about cultural and artistic training in some ACP regions, it became necessary to circumscribe the content and the perimeter of the studies which could be contained in the directory: the kind of teaching institutions retained, the level of studies and the diplomas that reward them, the subjects and professions taught, as well as the artistic fields and branches envisaged. Also, the cultural administration courses designed for civil service executives are different from those intended for managing associative cultural organisations.

- the following **teaching structures** were retained in priority:

a) those offering higher level teaching and vocational training courses of a professional nature (universities, schools, etc.)

b) those in which training is the main activity or, if this is not the case, at least those for which the training activity is recurrent, regular, recognised over time and well-known for its professional effectiveness (associations, foundations)

c) those whose teaching is consolidated by a diploma or certificate

d) intermittent and isolated artistic training course were, in theory, excluded. However, the selection criteria for managerial training courses in the field of culture were less strict, because they are rarer and should be the focus of in-depth analysis at a later stage.

e) **Note:** faced with the profusion of artistic and technical training courses related to careers in cinema and the audiovisual sector, over the course of the work it appeared judicious and relevant to apply an additional filter to the selection criteria in this field: priority was given to training courses that lead to a diploma and have an established reputation (verified through the Internet). In the case of countries that are very rich in such trainings (for example South Africa or Nigeria), countless short technical training courses for beginners, ones that do not lead to a diploma or certificate, ones that do have a website or have a website that is inaccessible, and ones that do not offer any detailed programme were not retained.

- **The fields and subjects/professions taught and the key words:**

The artistic and cultural field and the professions taught are intimately linked. Faced with the diversity of cultural professions and the variety of terms used to define them depending on the country and the different ACP regions, as well as the openings profiled, a distinction was

made in the classification of subjects taken into account in the directory, starting from the artistic, technical and cultural management and administration subjects taught. The articulation of the **artistic fields and subjects** under consideration was divided into 6 main defined sectors + a 7th optional and informative sector:

1. Performing Arts: Music, Theatre, Dance
2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short), Animation, Documentary, Radio and television
3. Visual Arts: Fine arts, Cartoons, Photography, Digital arts
4. Handcrafts: Crafts, Design (objects and communication), Fashion
5. Heritage: Tangible and Intangible
6. Cultural Management: Project and cultural organisation management (administration, communication, finances...), Cultural entrepreneurship
7. Others: other training courses or activities. Also contains information about the nature of the identified contact person: Network, Festival, Sponsor, Cooperation, Museum, Cultural Agency

NB: The original classification adopted by the expert concentrated on the commonly recognised fields as those that are central to arts and culture. It was defined in relation to the specific needs of the study.

When it comes to **cultural careers and job prospects** in the strict sense, those that are related to the cultural and artistic fields as mentioned above are countless and very diverse. They are often designated in very different terms from one region to another, from one country to another, and in different languages. Furthermore, a single training course can lead to a variety of different careers, as is the case for example with courses in cultural administration, where the openings could be administrating a cultural centre or enterprise (public and private), an artistic company or a museum or organising cultural events, and this can then be applied to each specialist field.

The projected careers for these trainings are listed, as given on the websites and as part of the survey on the reply forms returned by the institutions in the section “Professional employment opportunities” and it seemed to us to be more appropriate to define a classification by **Category of Profession** in order to systematically indicate to the file user the basic information at this level:

1. Artistic
2. Technical
3. Cultural administration
4. Teaching the arts

An informative Listing/Index of existing cultural and artistic professions has been defined with regard to each field in order to guide the public and users in their research (see Annex 8). The additional information and precisions can be found by file users on each specific form or on the websites of the teaching institutions.

1.2.2. Building a list of contacts

The first task to be performed was to research and identify the public and private structures that offered opportunities for short-, medium- or long-term cultural training in ACP countries within the circumscribed limits (described above) and to constitute a **data base** containing all the selected contacts. This first provisional list, containing more than **250 referenced contacts** which were considered to be useful was drawn up based on:

- Previous public listings (ACPFilms 2007 and 2010 – Arterial Network 2011– ENCATC and OCPA 2007 and 2013, etc.)
- Thorough perusal of the documentation provided by the Technical Assistance at the ACP Cultures+ Secretariat and other documentation
- Extensive thematic Internet research: identification of the websites of structures of higher education, associations and places of artistic creation that may offer opportunities for artistic or cultural administration training courses (universities, schools of higher education, associations, art centres, workshops, theatres, cinemas or dance schools, music production, recording and broadcasting studios, festivals, etc.)
- Internet data bases and portals
- The expert's personal documentation and contacts
- People-resources and relay points of public and private organisations established within an ACP country or not, working in the field of culture with an ACP country (local offices of international organisations, associations, regional or international networks or programmes, embassies, foreign delegations¹²).

This list was separated into succinct sections: ACP Region, Country, Institution/Training body, Artistic, Technical or Managerial field, Contact name, Contact details (address, e-mail, telephone and skype if available).

For better ease of use and efficiency, this initial list was immediately integrated to the file created using **File Maker Pro** intended for the final directory, and was not created as a list in Excel format as originally intended. Apart from the fact the Excel is less ergonomic for handling a large amount of collected information, this also avoided working in parallel between two different files.

1.2.3. Collecting the information and creating the directory

a. Directory tools: a questionnaire and a file/data base:

As a result of the unequal nature and lack of updates to the information presented on most of the websites of the identified structures, it became necessary to establish a formatted **questionnaire** in order to be able to gather the most up to date information necessary for the directory from the managers concerned, in the desired order and format.

This questionnaire, created using the Microsoft **Word** software (in a sufficiently early version to make it accessible to everyone), contains a series of detailed questions about the institution in question. Precise and concise, the questions are simple and offer the interested

¹² For example: Unesco, French cultural centres, Doen Fondation, Goethe Institutes, British Council, AECID, Norad, Sida, etc.

party the opportunity to respond rapidly in the shape of free form answers. (See Annex 2: the questionnaire in French and English).

The questionnaire is divided into **three parts**: general information about the **institution**, information about the **cultural training** given and information about the **enrolment conditions and formalities**.

In parallel, a **file** was prepared in order to collate the relevant information provided.

The **File Maker Pro**¹³ software was chosen for the configuration of the directory file because it is a very powerful tool that allows several different file templates to be adapted to the presentation we wanted and integrated to a single file. Each template presents the file data in a different way and only displays the sections we want associated with it. It also allows for planning and carries out, when required, research by key word on several records, based on the selection of sections to be chosen in a file model (for example: field, type of institution, level of studies, etc.), and then sorts them as well (for example by ACP region, country, etc.).

See Annex 5: a guide to using File Maker Pro – sorting and researching the index using key words - applied to this study.

The contents of the files, over two pages, include the following sections for each ACP region and country (see Annex 4: the blank File Maker record template in French and English):

ACP region/country/city, Institution name and acronym, Status and type of institution, Department or programme name, Institution and department year of creation, Fields and language of teaching; the full contact names with the name of the person responsible and the working contact; the institution's objectives and missions and those of the department, the courses taught, the educational principles and mode of student evaluation, the number of teachers and their profiles, the technical means available, the duration of the studies, the diploma level and recognition, the job prospects, the total number of students, those enrolling and those graduating. And finally, where possible, practical information: enrolment conditions and formalities, cost of studies and the opportunities for grants or scholarships; any eventual partners, support and network affiliations.

There are several record models in the final directory, including a version in French (Model 1) and a version in English (Model 2) of the complete presentation file. The records were completed either in French, for the French-speaking organisations, or in English for the English-speaking organisations. The information about the Portuguese- or Spanish-speaking ACP countries was translated, either into French or into English.

A third and fourth model of record display the selected sections in the shape of tables, allowing immediate comparison between all the different encoded data (Model 3), and another displays an index presenting the teaching establishments by ACP region, by country and by and by field of teaching (Model 4).

¹³ The directory was built using version 5.5 of the File Maker software and was provided in version 11, a more recent version which can, in turn, be opened using the latest version 12.

b. Dispatch:

All of the institutions systematically received a request to collaborate on the study in the shape of a short and concise **introductory cover letter**¹⁴, along with the questionnaire, directly and personally addressed to their managers.

The questionnaire and the encoding files were tested internally using information found on the best documented websites before proceeding to their definitive dispatch.

It was also requested that respondents answer the questionnaire precisely and rapidly: an 8-day deadline to return the completed questionnaire was proposed. A reminder was planned, granting an additional delay.

Also, in order to strengthen the information collection, the study was announced through a **“Flash News”** sent with the help of the ACP Cultures+ Technical Assistance and inserted into an announcement placed on the site.

A relay effect was also asked of the institutions by suggesting that they indicate, at the end of the questionnaire, any additional programme or institution contacts of which they had knowledge.

c. Internet research:

Side by side with the dispatch of the questionnaire, while awaiting the responses that were slow in coming, the data base was progressively filled using information researched and gathered on the institutions' **websites** when the URL was valid and the information supplied relevant, which all too often was not the case.

Then, as the completed questionnaires began to come back, the data supplied was analysed, summarised and progressively integrated into the records configured in the File Maker Pro software, in such a way as to facilitate the drawing up of the final directory and the Study Report precisely as they were planned.

1.3. Handling and critical analysis of the data collected

The handling of the information collected constituted particularly long and painstaking work because its optimal encoding depended on the quality of the analysis and the first conclusions of the study.

The reflection and analysis phase of the study was envisaged once the compilation work had finally allowed a relatively sufficient, albeit not exhaustive, amount of data about cultural management institutions and training courses identified to be compared and analysed. This phase of the work was begun in January and lasted until mid-February 2015.

The representativeness of the ACP countries that responded or were identified in the study is relatively low in relation to the total number of 79 ACP countries (see the countries listed in Annex 6). This is primarily due, in the limited time frame in which the study was carried out, to the lack of responsiveness to the questionnaires on the part of the institutions in certain countries, and secondly, to the lack of information available online. Short- or long-

¹⁴ See Annex 3: the letter and questionnaire templates in French and English.

term complementary research could be possible in order to identify other, additional training courses in some countries, supposing that they exist...

The result: an important directory, presented by region and by ACP country, of the identified institutes and organisations, with their fields of training and their methods of dispensing it. The information with which it is compiled comes partly from the questionnaire which was sent by e-mail, or was researched and collected on the Internet, when the institutions displayed a website with a working URL.

Using the different entries in the data base¹⁵, it is possible to identify the institutions and organisations offering training in administration and management of cultural enterprises, delivering a Master's degree in cultural administration (full course) or any other official end of higher level studies diploma or a training certificate (partial programmes or short courses).

Cross-comparing the programmes taught to students should allow for analysis of the overall results. The availability, accessibility and efficiency of the training courses can be compared in terms of strengths and weaknesses, best practices, etc. The quality of the training provided could also depend on the level of teacher recruitment or the level of the students, the financial and technical means available to the institution or any external assistance that it receives. We were unable to gather more than a little information about this.

It is expected, in the study report and analysis of the cultural training sector, to formulate recommendations to strengthen efficiency, by exclusively highlighting the identification and analysis of higher level courses in cultural management and cultural entrepreneurship.

Firstly, as a first stem, the best-performing national and regional institutions, whether public or private, should be highlighted. Those, for example, whose teaching staff has the necessary capacity and framework to introduce Master's degree level training to a certain number of candidates. These students will already have a degree, reducing the course to two years, and they should be recruited in relation to the needs identified in each ACP country or region. This training course in cultural management and entrepreneurship will be designed to ensure the management and promotion of enterprises and organisations with a cultural or artistic vocation in order to develop the creation and distribution of ACP cultural productions at national, regional and international level.

With the help of more effective management, and a sales and communication strategy which highlights the cultural productions entering the market, the economic repercussions will turn out to be much greater than at present. Apart from the fact that the economic benefits will be more in line with the creative potential of ACP artists and designers, they

¹⁵ See Annex 5: File Maker Pro Directory. Guide to alphabetic sorting by region and by country and searching by key word/Field-Category of Professions

could also offer them better management and more equitable retribution that develops their production.

1.4. The sequence of the study: difficulties / figures

1.4.1. Difficulties encountered

While the work of implementing the information collection tools did not run into any particular problems, the work of building the directory's data base turned out to be particularly laborious and difficult for several reasons.

- At the website and e-mail level:

Difficulty 1: a lot of information in the available listings was obsolete or contained data that had been copied and was unverified

Difficulty 2: many identified websites were no longer functional, were posted as undergoing maintenance or had not be updated for several years. Therefore, they only provided vague, scattered and out of date information.

Difficulty 3: when the website worked, it was very difficult on some of them to obtain full information because they were slow or their design was not user-friendly and the sites are dilapidated and under-visited because they carry obsolete information and are not well protected against computer viruses.

Difficulty 4: one question could be asked about some of the sites visited: how reliable is the dated information that is still on display but is impossible to verify?

Difficulty 5: a lot of the e-mails given as valid did not function: a lot of time was wasted looking for new and valid e-mail addresses, including at the level of certain universities which despite this, had websites that were well-presented and the most reliable.

- At the information collection level:

Difficulty 6: communication problems: very many e-mails which made it to their destination were not replied to. Skype addresses are very rare and telephone calls inefficient...

Difficulty 7: the low number of questionnaires returned: we are still awaiting many replies to the questionnaires, despite several reminders and promises that they would be returned!

Difficulty 8: the uneven quality and relevance of the responses: some questionnaires came back with a lot of detail, while others were incomplete and reminders remained unsuccessful.¹⁶

¹⁶ *Incomplete files feature in the directory. It is indicated whether they are « Awaiting information » or « Awaiting questionnaire » or are « to be completed online », because they can still be collected and added in the future. The file is not closed and can be updated at any time.*

Difficulty 9: apart from the websites that have apparently been abandoned, we note with regret the inertia and clear lack of interest on the part of some of the institutions.

Difficulty 10: an absence of centralised information, by country or by region, about the principle institutions that offer higher level training courses in cultural management.

Difficulty 11: the “spontaneous” information relays, despite their willingness, often passed on inappropriate contact details that did not enter into the selection criteria.

1.4.2. The results in figures

Despite the difficulties encountered and enumerated above, researching and compiling the information to be incorporated into the directory was pursued by the expert throughout the time available. Here are the results in figures:

- Number of contacts listed in the overall final working data base: 311
Broken down into:
232 for Africa, 37 for the Caribbean, 13 for the Pacific and 29 for Europe
125 French language - 181 English language - 11 Spanish language – 7 Portuguese language, including 25 bilingual or multi-lingual
- Number of letters/questionnaires sent by email: **300 to 350** (often several emails per institution)
- Number of emails that reached their destination: thought to be around **250**

- Number of questionnaires returned by the institutions allowing the directory forms to be completed: 40 (indicated by an **X** in the **blue box** on the forms)
In other words **16 %** of the listed institutions that received the request responded to it:
35 for Africa; 5 for the Caribbean and 0 for the Pacific
Out of the 40 directory forms completed based on the questionnaires returned by the organisations: 32 are in French, 7 in English and 1 in Portuguese (translated)

- Number of forms identified and completed further to Internet website research: 239 (indicated by a **X** in the **green box** on the forms)
180 for Africa; 31 for the Caribbean, 13 for the Pacific and 14 for Europe

Out of the 239 forms in the directory that were completed from the Internet: 78 were completed in French, 149 in English, 2 in Portuguese and 10 in Spanish (the 32 forms in the directory that were completed neither through the questionnaire, nor through the Internet, were completed based on existing listings, but are generally less comprehensive).

- Total number of useful and relevant contact forms for the directory and the study retained in the final directory: **206**
- **Number of records related to studies in Cultural administration and management selected and used in the Analysis Report: 71**

Out of these 71 forms: 26 were completed based on the questionnaire and 45 through the Internet as well as through information supplied and cross-checked.

Out of the 71 institutions that deliver teaching in cultural administration: 40 are concerned with teaching in French and 31 teaching in English, including 6 bi-lingual or multi-lingual institutions (French/English, French/Creole, French/English/Portuguese and national languages)

Making: 56 for Africa; 11 for the Caribbean, 1 for the Pacific and 3 for Europe (see Table n°1 pp. 17 to 26).

Note: In the directory, the names of the institutions that offer teaching in cultural administration are highlighted in **purple** in order to identify them during sorting of the list.

TABLE: Breakdown of all the artistic and cultural training courses in the directory identified by ACP region

A table that breaks down all the inventoried artistic and cultural training courses given by the 311 institutions and programmes identified in the entire directory by ACP region, including Europe, was established.

Reading this table tells us and confirms that Southern Africa and West Africa dominate by far in questions of artistic and cultural training courses, followed closely by the Caribbean countries. We can also note that cinema and audiovisual training courses dominate in number, followed by training in the performing arts and to some extent in visual arts. Teaching in cultural administration is automatically closely associated with the latter two fields.

ACP regions and Europe	Number of Countries	-1- Performing Arts	-2- Cinema and Audiovisual	-3- Visual Arts	-4- Handcrafts	-5- Cultural Heritage	-6- Cultural Administration
Southern Africa	8	17	25	14	4	13	15
Central Africa	4	6	9	3	1	1	7
East Africa	7	18	16	13	2	4	4

West Africa	12	29	38	23	6	14	29
Total Africa	31						
Inter-regional Africa (Egypt)	1						1
Non-ACP institutions established abroad cooperating with an African country (Europe)	3						3
Caribbean		14	15	11	5	7	11
Total Caribbean countries	6						
Pacific		3	1	4	0	1	1
Total Pacific countries	4						
Total ACP and Europe	45	87	104	68	18	40	71
	Number of countries (including Europe)	-1- Performing Arts	-2- Cinema and Audiovisual	-3- Visual Arts	-4- Handcrafts	-5- Cultural Heritage	-6- Cultural Administration

ANNEX 2: Definitions (1)

Advertising: The activity of attracting public attention to a product or business, by paid announcements in the print, broadcast or electronic media, or on transport, infrastructure and billboards. The production of advertising requires artistic knowledge and skill in the form of film, music, writing, drawing and graphic design..

Arts: All forms and traditions of dance, music, visual arts, crafts, design, literature, film and theatre, which serve as means for individual and collective creativity and expression.

Arts & Crafts: An occupation or trade requiring manual dexterity or skilled artistry. The term is often used to describe the family of artistic practices within the decorative arts that are traditionally defined by their relationship to functional or utilitarian products (such as sculptural forms in the vessel tradition) or by their use of such natural media as wood, clay, glass, textiles and metal. Crafts practised by independent artists working alone or in small groups are often referred to as studio craft, which includes studio pottery, metalwork, weaving, wood-turning and other forms of wood-working, glass-working, glass-blowing and glass art.

Books and literature: This can take the form of printed or digital books, including graphic novels and comic books. Literature can take the form of works of fiction or non-fiction and can include physical books, oral literature and electronic literature (works which originate in the digital environment).

Creative industries: Industries that have their origin in individual creativity, skill and talent with a potential for wealth and job creation through the generation and exploitation of intellectual property.

Culture: The dynamic totality of distinctive spiritual, material, intellectual, emotional and aesthetic features that characterise a society or social group, including its arts but also such intangible aspects as values, world-views, ideas and beliefs, and the expression of these in individual and social behaviour, relationships, organisational and societal forms, and in economic, political, educational and judicial systems.

Cultural activities, goods and services: Those activities, goods and services that embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or may contribute to the production of cultural goods and services.

Cultural content: The symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

Cultural dimension of development: The dialectical relationship between economic, social and human development on the one hand and culture – including the arts, creative industries and heritage – on the other, and the way that they mutually serve, inhibit or interact with each other. Culture constitutes an essential dimension of human and sustainable development, and contributes to strengthening the independence, sovereignty and identity of a nation. Growth has often been imagined in quantitative terms, without taking into account its necessary qualitative dimension; in other words the satisfaction of a human being's spiritual and cultural aspirations. The goal of genuine development is the constant well-being and satisfaction of all.

Balanced development can only be ensured by integrating cultural data into the strategies that aim to create it; in consequence, these strategies should always take into account the historical, social and cultural context of each society.

Cultural diplomacy: The peaceful and constructive interaction between different cultures, or “the exchange of ideas, information, art, lifestyles, value systems, traditions, beliefs and other aspects of cultures with the intention of fostering mutual understanding”.

Cultural diversity: The many ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Cultural expressions: Those expressions that result from the creativity of individuals, groups and societies and have cultural content.

Cultural heritage: Monuments, groups of buildings and sites from the past that constitute a witness to the cultural expressions of ancient communities.

Cultural industries: Those industries that combine the creation, production and commercialisation of products that are intangible and cultural in nature and are typically protected by copyright and take the form of goods or services.

Cultural mediation: This has the objective of facilitating relations between local and foreign citizens, to promote reciprocal knowledge and comprehension aimed at favouring a positive relationship between subjects of different cultural backgrounds. The main characterising elements of cultural mediators are communicative competence, empathy, active listening and a good knowledge of both the host country and the country of origin’s culture, laws and traditions.

Cultural policies and measures: This refers to those policies and measures related to culture, whether at the local, national, regional or international level, that are either focused on culture as such or are designed to have a direct effect on the cultural expression of individuals, groups or societies, including the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

Cultural tourism: Tourism that is concerned with a country or region’s culture, specifically the lifestyle of the people in that area, their history, art, architecture, religion(s), and other elements that have helped shape their way of life. Cultural tourism has been defined as “the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs”. The World Trade Organisation defined cultural tourism in 1985 as “all movements of persons ... because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters”. Cultural tourism includes tourism in urban areas, particularly to experience historic or large cities and their cultural facilities, such as museums and theatres; and in rural areas, to be exposed to the traditions, festivals and rituals of indigenous cultural communities, and their values and life.

Design: A discipline that seeks to create new objects (or environments) that are both aesthetic and adapted to their functions. Multidisciplinary is at the heart of the work of a designer whose culture is fed equally by art, technique, human science or natural science. The creative approach particular to industrial design is global design, simultaneously designing the products, its place of manufacture, its packaging, its visual communication and its point of sale. Brand design is a marketing technique

that aims to create and manage a brand's identity in the eyes of consumers through its design. We can differentiate between object design, fashion/textile design and design communication.

Development: The generation and application of resources to create and sustain the optimal political, social, educational, economic and other conditions for human and societal growth, so that inhabitants may enjoy the full gamut of human rights and freedoms.

Fashion: A general term for the style and customs prevalent at a given time, but in its most common usage a reference to styles of clothing. The term "fashion" means clothing generally, and the study of it. Fashion can also imply the make or form of anything; its style, shape, appearance or structure; or a pattern or model, as in the fashion of a coat, house or building. It involves workmanship and execution.

Film and audiovisual: These relate to materials such as film and tape recordings that present information in audible and pictorial form and engage the senses of sight and sound. Film is a form of entertainment or information composed of a sequence of images and shown in a cinema.

Interculturality: The existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect.

Heritage: The sum total of sites of scientific and historical importance, national monuments, wildlife and scenic parks, historic buildings and structures, works of art, oral and written traditions, museum collections and their documentation which provide the basis for a shared cultural and artistic creativity.

Immovable cultural heritage: This includes monuments and archaeological sites in a fixed location.

Intangible cultural heritage: Intangible or living heritage, as part of cultural heritage, refers to traditions transmitted, verbally and through body language, from generation to generation.

Intangible cultural heritage mainly concerns the following vast domains:

- languages, dialects and groups speaking a language;
- performing arts, music, dance and all forms of theatre;
- social practices, rituals and festive events; knowledge and practices concerning nature and the universe;
- traditional craftsmanship including techniques and skills; and
- the interaction of these elements with the physical and social environment, leading to the development and dynamic elaboration of local identities.

Intercultural dialogue: A process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world-views. Among its aims are to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes.

Monuments: This includes architectural works; works of monumental sculpture and painting; elements or structures of an archaeological nature; inscriptions; and cave dwellings of outstanding universal value from the point of view of history, art or science.

Movable cultural heritage: This includes paintings, sculptures, coins and manuscripts.

Performing arts: The forms of creative activity that are performed in front of an audience, including dance, drama, live music, theatre, opera and marching arts such as brass bands.

Protection: The adoption of measures aimed at the preservation, safeguarding and enhancement of the diversity of cultural expression

Publishing: The process of producing and disseminating literature or information for public consumption. In some cases, authors may be their own publishers, in which case they are the originators and developers of content (writing) and the media to deliver and display the content. Traditionally, the term refers to the distribution of printed works such as books and newspapers. Since the advent of digital information systems, especially the internet, the scope of publishing has expanded to include electronic resources such as the electronic versions of books and periodicals, as well as micropublishing, websites, blogs and video games. The publishing value chain includes the development, acquisition, copy-editing, graphic design, production, printing, marketing and distribution of newspapers, magazines, books, literary works, musical works, software and other works conveying information, including the electronic media.

Sites: Works of people or the combined works of nature and of people, and areas including archaeological sites which are of outstanding universal value from a historical, aesthetic, ethnological or anthropological viewpoint.

Software and computer services: Computer software is a generic term primarily used for digitally stored data such as computer programmes and other kinds of information read and written by computers, as well as application software. This now includes data that has not traditionally been associated with computers, such as film, tapes and records. In contrast with hardware (physical equipment), software is intangible, meaning that it “cannot be touched”. Computer services provide information technology services and business process outsourcing solutions to businesses, government agencies and non-profit organisations.

Tangible cultural heritage: Physical or “tangible cultural heritage” includes buildings and historic places, monuments and artefacts considered worthy of preservation for the future. They include objects significant to the archaeology, architecture, science or technology of a specific culture. “Natural heritage” is also an important part of a culture, encompassing the countryside and natural environment, including flora and fauna. These heritage sites are often an important component in a country’s tourist industry, attracting visitors from abroad and locally. The heritage that survives from the past is often unique and irreplaceable, which places the responsibility of preservation on the present generation. Smaller objects such as artworks and other cultural masterpieces are collected in museums and art galleries. Grassroots organisations and political groups have been successful in gaining support for their efforts to preserve the heritage of many nations for the future.

Television and broadcasting services: these comprise a widely used telecommunications medium for transmitting and receiving moving images, usually accompanied by sound.

“Television” may also refer specifically to a television set, television programming or television transmission. Since the 1970s, the availability of video cassettes, laser discs, DVDs and blu-ray discs have resulted in television sets frequently being used for viewing recorded and broadcast material.

The most common use of the medium is broadcast television, which uses high-powered radio-frequency transmitters to transmit a signal to individual TV receivers. Until the 2000s, broadcast TV programmes were generally recorded and transmitted as an analog signal, but in recent years public and commercial broadcasters have been progressively introducing digital broadcasting technology. Broadcasting is the distribution of an audio and/or video signal to transmit programmes to an audience. The audience may be the general public or a relatively large subset of this, such as children or young adults.

The live music industry: This specialises in organising concerts, which are live musical performances for an audience.

The recording industry: This specialises in recording and producing song and sound on discs for wide audiences. The term applies to the field of music industry.

Visual arts: These include painting, sculpture, graphic art, photography, drawing, new media arts and installation works.

• • • • •

*(1). Definitions taken from: (except for the definition of the word “design”)
ADAPTER LA ROUE : DES POLITIQUES CULTURELLES POUR L’AFRIQUE/ADAPTING THE WHEEL: CULTURAL POLICIES FOR AFRICA, compiled by Delica Forbes, Arterial Network, 2011, pp.7-12
and/or from MANUEL DE FORMATION DE SPECIALISTES EN ADMINISTRATION ET POLITIQUES CULTURELLES EN AFRIQUE, OCPA, Maputo, 2013, pp 303-307*

ANNEX 3: Letter and questionnaire sent to institutions - 2 pages
(French and English versions)

Etude sur les formations culturelles ACP	Experte mandatée pour la mission : Françoise De Moor Bruxelles – Belgique E-Mail : repertoire.formcult.acp@gmail.com Tél : 00 32 472660319
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**Questionnaire pour un répertoire
sur les formations culturelles dans les pays ACP**

Dans le cadre du 3^{ème} **Programme ACP-UE d'appui au Secteur Culturel ACP (ACPCultures+)**, mis en œuvre par le Secrétariat ACP et financé par l'Union Européenne, une étude sur les formations culturelles dans les 79 pays d'Afrique-Caraïbes-Pacifique est actuellement en cours de réalisation.

Cette étude vise à réaliser, d'une part, un **REPertoire** actualisé des **principaux programmes ou structures offrant des formations artistiques et culturelles** et, d'autre part, une **ANALYSE** comparative ciblée sur les centres et les **programmes de formation en gestion culturelle** axée sur l'entrepreneuriat culturel dans les pays ACP.

L'objectif prioritaire de l'étude est de contribuer à une meilleure connaissance et au renforcement du secteur de la formation culturelle en pays ACP.

En effet, dans la mesure où les sources d'information disponibles en matière de formation artistique et culturelle ACP sont relativement éparées, pas toujours accessibles ou peu actualisées, il s'avère nécessaire de concevoir un répertoire rassemblant des informations précises sur ces enseignements, et d'offrir les moyens d'une meilleure compréhension des programmes et cursus, des conditions d'admission aux formations et des débouchés professionnels auxquels les étudiants peuvent prétendre au terme de leur parcours. Compréhension qui permettrait de pouvoir mieux articuler la formation culturelle aux réalités de l'emploi du secteur dans les pays ACP.

Le répertoire vise donc à recenser les **principaux établissements d'enseignement et de formation culturels**, publics et privés, offrant des formations artistiques et techniques à court/moyen/long terme dans les différentes disciplines artistiques, ainsi qu'en gestion culturelle : **Arts de la scène, film, arts visuels, métiers d'art, patrimoine et administration culturelle**.

L'enseignement de cycle supérieur et diplômant, ayant une récurrence attestée, est principalement visé. Des opportunités à court/moyen/long terme offertes par les Instituts culturels de pays tiers sont également retenues. Les formations à caractère ponctuel et isolé ne sont pas considérées.

Afin de récolter un maximum de données précises et d'actualité sur les formations culturelles répondant aux critères précités auprès des établissements concernés, un **QUESTIONNAIRE** a été développé. Ce questionnaire est divisé en **trois sections** :

- **1. Informations générales sur l'institution**
- **2. Informations sur la formation culturelle dispensée**
- **3. Les conditions et les formalités d'inscription**

Nous invitons les responsables d'établissements et tous ceux qui sont concernés par les formations culturelles à recenser, à remplir ce questionnaire LE PLUS PRECISEMENT POSSIBLE.

Si votre organisme ne propose pas, ou plus, le type de formations en questions, merci de bien vouloir nous le signaler également.

Enfin, en vue de nous aider à étoffer le répertoire, nous demandons également à ceux qui seraient au courant de l'existence d'organismes comparables (Universités, Instituts, Départements, cours, etc.), de nous transmettre leur nom, contact et site internet, ainsi que le nom et l'adresse mail de la personne à contacter.

Le répertoire finalisé, utile et pratique, rassemblant l'information sous forme de fiches détaillées, sera disponible sur le **SITE WEB** du programme **ACPCultures+**, <http://www.acpculturesplus.eu>.

Partagé avec le secteur de la culture à l'échelle ACP et internationale, ce répertoire s'adressera tant aux étudiants et aux professionnels de la culture, qu'aux responsables et décideurs politiques en matière d'enseignement culturel et artistique afin de renforcer et d'appuyer la production et la création artistique, mais aussi de favoriser la distribution et la mise en marché des produits et services culturels ACP, et de stimuler les échanges sud-sud.

Nous vous serions reconnaissants de nous renvoyer le questionnaire complété et les éventuels compléments d'information* à l'adresse suivante :

repertoire.formcult.acp@gmail.com

Considérant les délais pour finaliser le répertoire, nous insistons sur la nécessité de nous RENOYER le QUESTIONNAIRE complété endéans les 8 JOURS de sa réception, soit avant le ...2014.

Je vous remercie chaleureusement d'avance pour votre collaboration.

Françoise De Moor
Experte chargée de la mission

*NB : * Ce questionnaire peut être complété par des informations complémentaires que vous souhaiteriez nous faire parvenir concernant les programmes d'enseignement de votre institution. Merci de ne pas intégrer ces informations directement dans le questionnaire, mais de le faire en annexe uniquement.*

I. INFORMATIONS CONCERNANT VOTRE INSTITUTION

	1. INFORMATIONS GENERALES SUR VOTRE INSTITUTION
NOM de l'Institution	
SIGLE	
Pays/ville	
Statut légal de l'institution (p.ex université publique, école, centre privé, agence régionale, fondation, association, etc)	
Type d'établissement (cochez l'endroit approprié svp)	<input type="checkbox"/> Institution ACP <input type="checkbox"/> Institution non ACP établie dans un pays ACP <input type="checkbox"/> Institution non ACP établie ailleurs et coopérant avec un pays ACP
Nom du Département ou de la Section fournissant une formation artistique ou culturelle	
Domaine(s) d'enseignement (cochez le ou les endroit (s)appropriés svp)	<ol style="list-style-type: none"> 1. <input type="checkbox"/> Arts de la scène <ul style="list-style-type: none"> <input type="checkbox"/> Musique <input type="checkbox"/> Théâtre <input type="checkbox"/> Danse 2. <input type="checkbox"/> Cinéma & Audiovisuel <ul style="list-style-type: none"> <input type="checkbox"/> Film/fiction (LM/MM/CM) <input type="checkbox"/> Animation <input type="checkbox"/> Documentaire <input type="checkbox"/> Audio-visuel / Radio et télévision 3. <input type="checkbox"/> Arts visuels <ul style="list-style-type: none"> <input type="checkbox"/> Arts plastiques <input type="checkbox"/> Bande dessinée <input type="checkbox"/> Photo <input type="checkbox"/> Arts numériques 4. <input type="checkbox"/> Métiers d'art <ul style="list-style-type: none"> <input type="checkbox"/> Artisanat <input type="checkbox"/> Design <input type="checkbox"/> Mode 5. <input type="checkbox"/> Patrimoine culturel <ul style="list-style-type: none"> <input type="checkbox"/> Matériel <input type="checkbox"/> Immatériel 6. <input type="checkbox"/> Management culturel <ul style="list-style-type: none"> <input type="checkbox"/> Gestion de projets et d'organisations culturelles (administration, communication, finances,...) <input type="checkbox"/> Entreprenariat culturel <input type="checkbox"/> Autres <hr style="border: 0; border-top: 1px solid black; margin: 10px 0;"/> <input type="checkbox"/> Autres (merci de préciser)
Date de la création de votre Institution/établissement	
Adresse complète de l'établissement	
Téléphone(s) (+code international) (fixes et mobiles)	
Fax (+code)	

Skype	
Adresse(s) e-mail	
Site web / internet	
Nom du Responsable de l'institution/fonction	
Partenaires éventuels (financiers et/ou techniques)	
Langue d'enseignement	
Nombre d'étudiants dans l'établissement	
Votre institution est-elle membre d'associations internationales ou de réseaux dans le domaine de la culture? Si oui, merci de préciser.	
	2.INFORMATIONS SUR LA FORMATION CULTURELLE DISPENSEE
<p>Informations à fournir par formation dispensée :</p> <ul style="list-style-type: none"> • Nom du/des différents département(s) / programmes dispensant des formations culturelles/artistiques (le cas échéant) • Intitulé de la formation culturelle/artistique/gestion dispensée • Curriculum (matières enseignées) • Nom des différents responsables des départements/programmes • Nombre d'étudiants par cursus/formation 	
Durée des différents cursus / formations	
Date de la création des différents cursus / formations	
Mission et objectifs principaux du programme/formation	
Principes pédagogiques et orientation de l'établissement ou de la formation	

(cours théoriques, travaux pratiques, séminaires, etc)	
Moyens techniques disponibles ? (équipement à disposition)	
Nombre de professeurs/enseignants par cursus/formation	
Profil des professeurs/enseignants	
Comment sont évalués les étudiants? (p.e. examens, évaluation, etc)	
Niveau / type d'enseignement : Diplômes et certificats obtenus (p.e. Licence, Master, formation, etc.)	
Débouchés professionnels/métiers par formation	
Nombre d'étudiants diplômés par année (sortie)	
Reconnaissance des diplômes : À l'échelle nationale (par le Ministère de la Culture et/ou de l'Education), régionale, internationale (ACP, Europe, ...)	
Liens et/ou partenariats des programme/formation avec d'autres institutions à l'échelle nationale, régionale et internationale	
Remarques particulières / informations complémentaires sur les formations	
	3. CONDITIONS ET FORMALITES D'ADMISSION
Conditions d'admission et pré-requis demandés aux étudiants	
Modalités d'inscription	
Nombre d'étudiants admis (à l'entrée)	
Coûts d'inscription	
Possibilités de Gratuité / Bourses ?	
AUTRES INFOS	

Ce questionnaire a été rempli par :

- Nom et fonction :
- Lieu et date :
- E-mail :

(voir page suivante)

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II. INFORMATIONS CONCERNANT EVENTUELLEMENT D'AUTRES INSTITUTIONS

Si vous avez connaissance d'autres institutions et organismes susceptibles de figurer dans ce répertoire, merci de bien vouloir nous transmettre l'information, et surtout le nom et e-mail de la personne à contacter.

NOM de l'institution	
Nom des départements dispensant des formations artistiques et/ou en management culturel	
Adresse	
Téléphone	
Fax	
e-mail	
Site web	
Nom, fonction et adresse e-mail de la personne à contacter	

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NOM de l'institution	
Nom des départements dispensant des formations artistiques et/ou en management culturel	
Adresse	
Téléphone	
Fax	
e-mail	
Site web	
Nom, fonction et adresse e-mail de la personne à contacter	

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Un grand merci d'avance pour votre collaboration !

Study on ACP Cultural Training

Expert in charge of the mission: **Françoise De Moor**

Brussels – Belgium

E-Mail: repertoire.formcult.acp@gmail.com

Tel: 00 32 472660319

Questionnaire for a directory of cultural studies and training courses in ACP countries

Within the framework of the **3rd ACP-EU Support Programme to the Cultural Sector (ACPCULTURES+)**, implemented by the ACP Secretariat and financed by the European Union, a study on cultural training in the 79 African-Caribbean-Pacific countries is currently in progress.

The study's aims are twofold: to provide an up-to-date **DIRECTORY** of the **main programmes or institutions that offer artistic and cultural training courses** and to offer a comparative **ANALYSIS** targeting the centres delivering **training programmes in cultural management** focused on cultural entrepreneurship in ACP countries.

The principal objective of the study is to contribute to better knowledge and strengthening of the cultural training sector in ACP countries.

In the measure whereby the sources of information about the available artistic and cultural ACP training are relatively scarce, not always accessible or infrequently updated, it is important to put together a directory that contains precise information about these training programmes and to offer the means towards better understanding of the training initiatives and courses, conditions for admission and possible careers students can aspire at the end of their studies. That understanding will lead to cultural training that is better adapted to the realities of the needs of creative industries in terms of employment in ACP countries.

Therefore, the directory aims to make an inventory of the **main centres and institutions delivering cultural-related courses**, both public and private, offering artistic and technical training in different artistic disciplines, as well as in cultural management: **performing arts, film, visual arts, handicrafts, heritage and cultural administration**.

The main target is third-level, certifiable education, with substantiated recurrence. Short/medium and long-term opportunities offered by cultural institutes from third-party countries will also be retained. Occasional or once-off training is not being considered.

In order to gather precise and up-to-date data about the concerned cultural training programmes, a **QUESTIONNAIRE** has been developed. This questionnaire is divided into **three sections**:

- **1. General information about the institution**
- **2. Information about the cultural training courses provided**
- **3. Enrolment conditions and formalities**

We invite the directors of the establishments and all those involved in the cultural training concerned to fill it out **IN AS MUCH DETAIL AS POSSIBLE**.

If your organisation does not offer, or no longer offers the type of training courses in question, please let us know too.

Finally, with a view to helping us to expand the directory, we are also requesting all those aware of the existence of comparable organisations (universities, institutes, departments, classes, etc.), to provide us with their name, contact details and website, as well as the name and e-mail address of the contact person.

The final, useful and practical directory that brings together the information in the form of detailed fact sheets will be available on the **WEBSITE** of the **ACPCULTURES+** programme - <http://www.acpculturesplus.eu>. Shared with the cultural sector at both ACP and international level, this directory is intended for use by students and cultural **professionals**, as well as by leaders and policymakers in order to strengthen and support artistic production and creation, while also encouraging the distribution and market entry of ACP cultural goods and services, and stimulating South-South exchanges.

We would be grateful if you could return the completed questionnaire and any eventual complementary information* at the following address:

repertoire.formcult.acp@gmail.com

In view of the timeframe for completion of the directory, we must insist upon the importance of **RETURNING the completed QUESTIONNAIRE within 8 DAYS of its receipt; that is by next 2014.**

I would like to thank you warmly in advance for your collaboration.

Françoise De Moor
Expert in charge of the mission

*NB: * This questionnaire can be completed with additional information that you would like to provide us with in relation to the teaching programmes at your institution.
Please do not integrate this information directly into the questionnaire, but simply add it as an annexe.*

I. INFORMATION ABOUT YOUR INSTITUTION

	1. GENERAL INFORMATION ABOUT YOUR INSTITUTION
Name of the institution	
Acronym	
Country/city	
Legal status of the institution (public university, school, private centre, regional agency, foundation, association, etc.)	
Type of institution (please tick the correct box)	<input type="checkbox"/> ACP Institution <input type="checkbox"/> non ACP Institution established in an ACP country <input type="checkbox"/> non ACP Institution established elsewhere collaborating with an ACP country
Name of the department providing artistic or cultural training course	
Field(s) of training/education (please tick the correct box)	<p>1. <input type="checkbox"/> Performing Arts</p> <ul style="list-style-type: none"> <input type="checkbox"/> Music <input type="checkbox"/> Drama <input type="checkbox"/> Dance <p>2. <input type="checkbox"/> Cinema & Audiovisual</p> <ul style="list-style-type: none"> <input type="checkbox"/> Film/fiction (Feature/Medium/Short) <input type="checkbox"/> Animation <input type="checkbox"/> Documentary <input type="checkbox"/> Audio-visual / Radio and television <p>3. <input type="checkbox"/> Visual arts</p> <ul style="list-style-type: none"> <input type="checkbox"/> (Fine) Arts <input type="checkbox"/> Cartoon <input type="checkbox"/> Photography <input type="checkbox"/> Digital arts <p>4. <input type="checkbox"/> Handcrafts</p> <ul style="list-style-type: none"> <input type="checkbox"/> Traditional handicraft <input type="checkbox"/> Design <input type="checkbox"/> Fashion <p>5. <input type="checkbox"/> Cultural heritage</p> <ul style="list-style-type: none"> <input type="checkbox"/> Tangible <input type="checkbox"/> Intangible <p>6. <input type="checkbox"/> Cultural management</p> <ul style="list-style-type: none"> <input type="checkbox"/> Cultural project management (administration, communication, finances,...) <input type="checkbox"/> Cultural entrepreneurship <input type="checkbox"/> Other <hr/> <p>7. <input type="checkbox"/> Others (please specify)</p>
Year in which the institution was established	
Full address of the institution	

Phone number(s) +international code (landline and mobile)	
Fax number (+code)	
Skype	
E-mail	
Website / internet – www	
Name of the director of the institution	
Name(s) of partners (financial and/or technical)	
Teaching language	
Number of students in the institution	
Is your institution a member of any international association networks in the culture sector? (If so, please specify which one(s))	
	2.INFORMATION ABOUT THE CULTURAL TRAINING PROVIDED
Information to provide for each training course at the institution: Name(s) of the different department(s)/programme(s) providing artistic/cultural training (if applicable) Title of the cultural/artistic/management training provided Curriculum (subjects taught) Head(s) of the department(s)/programme(s) Number of students per course of study	
Duration of the different programmes / training courses	
Year in which the different programmes / training courses were established	
Principle mission and objectives of the programmes / training courses	
Educational principles and focus of the institution or the training course	

(lectures, hands-on activities, seminars, etc)	
Technical means available? (available equipment)	
Number of teachers/lecturers per programme / training course	
Profile of the teachers/lecturers	
How is student performance evaluated? (exams, evaluations, etc.)	
Level / type of teaching: diplomas and certificates awarded (BA, MA, continuing education, specialised short courses, etc.)	
Professional employment opportunities / per training course	
Number of graduated students per year (end of studies)	
Recognition of the diplomas at national (by the Ministry of Culture and/or Education), regional and international level (ACP, Europe, ...)	
Links and/or partnerships of the program/training course with other institutions at national, regional and international level	
Special remarks / additional information about the training courses	
	3. ENROLMENT CONDITIONS AND FORMALITIES
Entry requirements Conditions for admission and prerequisites expected of students	
Enrolment formalities	
Number of students admitted (at the beginning)	
Course fee	
Possibilities for grants or other financial support?	
OTHER INFORMATION	

Questionnaire completed in by

- Name and title:
- Place and date:

E-mail:

(see next page)

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II. INFORMATION ABOUT OTHER INSTITUTIONS

If you know of other institutions and organisations that should be included in this directory, please provide us with the appropriate information by sending us as much as possible of the following data, in particular the name and e-mail of the person to be contacted.

Name of the Institution	
Name(s) of the different department(s)/programme(s) providing artistic/cultural management training	
Address	
Phone number	
Fax number	
E-mail	
Site web	
Name, title and e-mail of the person to be contacted	

o o o

Name of the institution	
Name(s) of the different department(s)/programme(s) providing artistic/cultural management training	
Address	
Phone number	
Fax number	
E-mail	
Website	
Name, title and e-mail of the person to be contacted	

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Thank you very much for your cooperation!

**ANNEX 4: Model identification form from the Directory – 2 pages
(in French and English)**

FICHE IDENTIFICATION - FORMATIONS ACP - Français		Web <input type="checkbox"/>
		Formulaire <input type="checkbox"/>
NOM ETABLISSEMENT		
Sigle		Pays
Statut		
Type d'établissement	Année création	
Nom Département/Programme	Création Dptmt	
Domaines		
Contacts		
Nom du Responsable/titre		
Nom du contact		
Adresse		
Tel	Fax:	Skype
@ Mail		
Site Web-Internet		
Objectifs et Mission de l'Etablissement		
Objectifs principaux du département ou programme		
Intitulé formation et Coursus dispensé		
Principes pédagogiques		
Evaluation des étudiants		
Nb profs /enseig. et Profil		
Moyens techniques disponibles		

FICHE IDENTIFICATION - FORMATIONS ACP - Français

Web 
 Formulaire 

Durée				
Certificat-Diplôme obtenu				
Reconnaissance diplôme nat./Intern.				
Débouchés				
Nb étudiants Total		Nb d'étudiants à l'entrée		Nb d'étudiants diplômés/année
Conditions d'accessibilité et pré-requis				
Modalités d'inscription				
Coûts d'inscription/Gratuité				
Possibilités de Bourses				
Partenaires éventuels				
Membre d'asso. Intern. ou de Réseau culturel				
Soutiens extérieurs				

IDENTIFICATION FORM - ACP INSTITUTIONS - English

Web
 Form

Name of the Institution				ACP Area	
Acronym		Country		City	
Legal Status					
Type of Institution		Year of establ.		Teaching Language	
Name of Departmt/Programme		Creation Dptmt.			
Fields				Field of Profession	
Contacts					
Name and Title/Responsible					
Name of contact					
Address					
Tel		Fax:		Skype	
@ Mail					
Website/Internet					
Mission & objectives of the Etablissement					
Principle mission & objectives of progr/training course					
Departments/ Programmes and Curriculum					
Educational principles					
Students evaluation					
Nb of teachers/lecturers & Profile					
Technical means availabe					

IDENTIFICATION FORM - ACP INSTITUTIONS - English

Web
 Form

Duration			
Certificates & Diplomas awarded			
Recognition diplomas nat./Intern.			
Employment opportunities			
Total students Nb.	<input type="text"/>	Students Nb. admitted	<input type="text"/>
		Students Nb. graduated/year	<input type="text"/>
Entry requirements			
Enrolment facilities			
Course fee			
Grants or facilities			
Eventual Partners			
Member of Intern. association/Network in cultural sector			
External Sponsors			

ANNEX 5:

FILE MAKER PRO DIRECTORY user guide: alphabetical sorting by Region, Country and Institution; Search by key words/field of teaching-categories of professions

Search by KEY WORDS/INDEX

Using the FileMaker Pro file (version 5.5 – in French and English):

SELECTIVE USER GUIDE

To SORT the records in alphabetical order by Region-Country-Institution:

1. At the centre of the upper bar, click **Records**
2. Bring your mouse arrow to the bottom of the drop-down menu and click **Sort**
3. In the left drop-down menu, select **ACP Region**
4. In the centre of the table, between the two drop-down menus, click the **Add** button. “ACP Region” will appear at the top of the right-hand drop-down menu.
5. Proceed in the same way for **Country** and **Institution name** which will in turn appear in the right-hand drop-down menu.
6. All that remains is to click **Sort** to instantly obtain a classification of all the records in the desired order.

To FIND one of the 6 given fields of cultural training and see, within a region, which institutions offer training courses in the chosen field:

1. At the centre of the upper bar, click **Records**.
2. Bring your mouse arrow down to the bottom of the drop-down menu and click on **Show all records** (or use the short cut: the **eye** icon open in the 13th position from the left). Click on it to show all the records in the directory, without any particular order.
3. Click on **View** at the top of the screen, select **Find Mode** and click on it.
4. A blank record will appear.
5. Click on the **ACP Region** box and type in the name of the chosen region
6. Click on the **Field** box and type the number that corresponds to the type of training you are looking for among the 6 fields of training retained.
7. In the upper-left side of the record, click the **Find** button or type **Enter** on the keyboard in order to instantly obtain all the records for the chosen region and field of training.

This operation can be repeated for each ACP region by choosing the number(s) of the fields of training courses taught in each country in the region.

Proceed in the same way to select the **Categories of profession** by typing the number that corresponds to the professional category you are looking for among the 4 types of category retained.

The **Selection** and the **Sorting** can operate in reverse.

The searches operate infinitely in the same way, whatever the chosen item: type of institution, language of teaching, type of training courses, level of studies, professional employment opportunities, etc...

LISTING/INDEX to use for a keyword search in the directory

TYPE D'ETABLISSEMENT

FR

- Institution ACP
- Institution non ACP établie dans un pays ACP
- Institution non ACP établie ailleurs et coopérant avec un pays ACP

DOMAINES D'ENSEIGNEMENT

1. Arts de la scène

- Musique
- Théâtre
- Danse

2. Cinema & Audiovisuel

- Film/fiction (LM/MM/CM)
- Animation
- Documentaire
- Radio et télévision

3. Arts visuels

- Arts plastiques
- Bande dessinée
- Photo
- Arts numériques

4. Métiers d'art

- Artisanat
- Design
- Mode

5. Patrimoine culturel

- Matériel
- Immatériel

6. Management culturel

- Gestion de projets et d'organisations culturelles (administration, communication, finances,...)
- Entreprenariat culture
- Autre

7. Autres (merci de préciser) : FESTIVAL, BAILLEUR DE FONDS, COOPERATION, RESEAU, MUSEE, etc.

TYPE OF INSTITUTION

EN

- ACP Institution
- non ACP Institution established in an ACP country
- non ACP Institution established elsewhere and collaborating with an ACP country

FIELDS OF TEACHING

1. Performing Arts

- Music
- Drama
- Dance

2. Cinema & Audiovisual

- Film/fiction (Feature/Medium/Short)
- Animation
- Documentary
- Radio and television

3. Visual arts

- (Fine) Arts
- Cartoon
- Photography
- Digital arts

4. Handcrafts

- Traditional handicraft
- Design
- Fashion

5. Cultural heritage

- Tangible
- Intangible

6. Cultural management

- Cultural project management (administration, communication, finances...)
- Cultural entrepreneurship
- Other

7. Others (please specify): FESTIVAL, FUNDS PROVIDER, COOPERATION, NETWORK, MUSEUM, etc.

Catégories de métiers

1. Artistique
 2. Technique
 3. Gestion culturelle
 4. Enseignement des arts
-

Categories of Professions

1. Artistic
 2. Technical
 3. Cultural Management
 4. Arts teaching
-

ANNEX 6: The 79 ACP countries

Highlighted: countries in which Training in Cultural management has been identified

Africa: 48

-  Angola
-  Benin
-  Botswana
-  Burkina Faso
-  Burundi
-  Cameroon
-  Cape Verde
-  Central African Republic
-  Chad
-  Comores
-  Democratic Republic of the Congo
-  Djibouti
-  Eritrea
-  Ethiopia
-  Gabon
-  Gambia
-  Ghana
-  Guinea
-  Guinea-Bissau
-  Ivory Coast
-  Kenya
-  Lesotho
-  Liberia
-  Madagascar
-  Malawi
-  Mali
-  Mauritania
-  Mauritius
-  Mozambique
-  Namibia
-  Niger
-  Nigeria
-  Uganda
-  Republic of Equatorial Guinea
-  Republic of the Congo
-  Rwanda
-  São Tomé and Príncipe
-  Senegal
-  Seychelles
-  Sierra Leone
-  Somalia
-  South Africa
-  Sudan
-  Swaziland
-  Tanzania
-  Togo
-  Zambia
-  Zimbabwe

Caribbean: 16

-  Antigua and Barbuda
-  Bahamas
-  Barbados
-  Belize
-  Cuba
-  Dominica
-  Dominican Republic
-  Grenada
-  Guyana
-  Haiti
-  Jamaica
-  Saint Kitts and Nevis
-  Saint Lucia
-  Saint Vincent and the Grenadines
-  Suriname
-  Trinidad and Tobago

• Pacific: 15

-  Cook Islands
-  East Timor
-  Fiji
-  Kiribati
-  Marshall Islands
-  Micronesia
-  Nauru
-  Niue
-  Palau
-  Papua New Guinea
-  Samoa
-  Solomon
-  Tonga
-  Tuvalu
-  Vanuatu

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE CENTRALE / CENTRAL AFRICA	CAMEROUN / CAMEROON	REGROUPEMENT DES PROFESSIONNELS DES ARTS ET DE LA CULTURE D'AFRIQUE CENTRALE - LE KOLATIER	REPAC / LE KOLATIER	1. Performing arts: Music – organises the biennale: "Marché des musiques d'Afrique" (ex. Kolatier) – artistic teaching courses 7. OTHERS: NETWORK - "Le CABINET": cultural services association
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	ACADÉMIE DES BEAUX-ARTS DE KINSHASA	ABA	3. Visual arts: Fine arts (Ceramic, Sculpture, Painting, Metal) + Conservation & restoration of art works. 4. Handcrafts: Department of interior architecture - Dept. of visual communication 6. Cultural management: Management of cultural businesses
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	FACULTÉS CATHOLIQUES DE KINSHASA		6. Cultural management: Management of projects and cultural organisations: > coursework in cultural management in the Master's degree in multimedia communication and in journalism
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	INSTITUT NATIONAL DES ARTS	INA	1. Performing arts: Music - Drama- Dance (1967) 2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short) - Animation – Audiovisual documentary / Radio and television 5. Cultural heritage and tourism (in preparation) 6. Cultural management: Cultural activities (1978)
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	UNIVERSITÉ DE KINSHASA	UNIKIN	6. Cultural management
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	UNIVERSITÉ DE LUBUMBASHI FACULTY OF LETTERS		1. Performing arts: Drama - Music - Dance 2. Cinema & Audiovisual: Film/fiction

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	YOLE ! AFRICA	CCYA	1. Performance arts: Music - Dance 2. Cinema & Audiovisual: Film/fiction - Documentary - Audiovisual / Radio and television
AFRIQUE - REGIONAL	EGYPT / EGYPTE	UNIVERSITÉ SENGHOR - ALEXANDRIA INTERNATIONAL FRENCH LANGUAGE UNIVERSITY	US	6. Cultural management: Management of projects and cultural businesses – Cultural enterprise The US Department of Culture manages and develops cross-cutting training in three specialties: Management of cultural heritage, Management of cultural industries
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ANGOLA	CEARTE - COMPLEXE D'ÉCOLES D'ART	CREARTE	1. Performing arts: Music - Drama - Dance 2. Cinema and Audiovisual: Film/fiction 3. Visual arts: (Fine) arts <u>Programme in development: Info via OCPA News: 5 January 2015</u>
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ANGOLA	INSTITUTO NACIONAL DO PATRIMÓNIO CULTURAL (INSTITUT NATIONAL DU PATRIMOINE CULTUREL)	DINAM	6. Cultural management: Management of projects and cultural organisations through: 5. Cultural heritage: Tangible and Intangible
AFRIQUE AUSTRALE / AUSTRAL AFRICA	BOTSWANA	UNIVERSITY OF BOTSWANA FACULTY HUMANITIES & CENTRE OF SPECIALISATION IN PUBLIC ADMINISTRATOR MANAGEMENT	UB - VAPA - CESPAM	1. Performing arts (2013): Drama 5. Cultural heritage Bachelor of Business Administration: Tourism and Hospitality Management CESPAM: Master in Project Management (= Department of Civil Engineering - not specifically cultural) 6. Cultural management : Some courses in cultural management through:
AFRIQUE AUSTRALE / AUSTRAL AFRICA	MALAWI	UNIVERSITY OF MZUZU	UM	7. Others: Hospitality Management and Tourism.

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION	NAME Acronym	Fields of teaching
AFRIQUE AUSTRALE / AUSTRAL AFRICA	MOZAMBIQUE	ESCOLA NACIONAL DE ARTES VISUAIS ECOLE NATIONALE DES VISUAL ARTS	ENAV	3. Visual arts: Fine arts (Painting, Drawing, Ceramic)
AFRIQUE AUSTRALE / AUSTRAL AFRICA	MOZAMBIQUE	INSTITUTO SUPERIOR DE ARTES E CULTURA INSTITUT SUPÉRIEUR DES ARTS ET DE LA CULTURE HIGHER INSTITUTE OF ARTS AND CULTURE	ISARC / HIAC	1. Performing arts: Dance 2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short) - Audiovisual / Radio and Television 3. Visual arts: (Fine) Arts 4. Handcrafts: Design 5. Cultural heritage: Tangible & Intangible 6. Cultural management : Cultural project management - Cultural entrepreneurship
AFRIQUE AUSTRALE / AUSTRAL AFRICA	MOZAMBIQUE	OBSERVATOIRE DES POLITIQUES CULTURELLES EN AFRIQUE/OBSERVATORY OF CULTURAL POLICIES IN AFRICA	OPCA / OCPA	6. Cultural management: Cultural project management - Cultural entrepreneurship 7. Others: Cultural policy, Cultural administration, Creative and cultural industries, Culture and development, Cultural cooperation, Documentation centre. Web resources centre: The OCPA develops various information services including a documentation centre, an online data base about the cultural policies of African countries and a data base of cultural and specialist institutions working in the fields of culture and cultural development.
AFRIQUE AUSTRALE / AUSTRAL AFRICA	NAMIBIA	COLLEGE OF THE ARTS	COTA	1. Performing arts : Music - Drama - Dance 3. Visual arts: 4. Handcrafts: Design - Fashion
AFRIQUE AUSTRALE / AUSTRAL AFRICA	NAMIBIA	MEDIA INSTITUTE OF SOUTHERN AFRICA	MISA	2. Cinema & Audiovisual
AFRIQUE AUSTRALE / AUSTRAL AFRICA	NAMIBIA	UNIVERSITY OF NAMIBIA - INSTITUT DES ARTS DE WINDHOEK	UNAM	1. Performing arts 3. Visual arts

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	AFRICAN ARTS INSTITUTE - CAPE TOWN	AFAI	6. Cultural management: Triennial Programmes "Train the trainers" since 2009 within the broader African Cultural Leadership Programme 7. Others: Network
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	AFRICAN WORLD HERITAGE FUND / FONDS POUR LE PATRIMOINE MONDIAL AFRICAIN	AWHF	5. Cultural heritage: Tangible & Intangible 6. Cultural management: Training for heritage experts and site managers as ongoing capacity building; Supporting the effective conservation and protection of natural and cultural heritage of outstanding universal value in Africa.
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	ARTERIAL NETWORK / RÉSEAU ARTERIAL		7. Others: Network
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	AUTEUR SCHOOL OF INDEPENDENT FILMMAKING		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short,) Animation, Documentary Audiovisual / Radio and Television
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	BOSTON BUSINESS COLLEGE		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and Television
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	CAPE PENINSULA UNIVERSITY OF TECHNOLOGY	CPUT	2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and television

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	CITYVARSITY		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and Television
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	CULTURAL DEVELOPMENT TRUST	CDT	6. Cultural management: Cultural project management - Cultural entrepreneurship 7. Others: Funds provider - Training
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	DURBAN INSTITUTE OF TECHNOLOGY		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and Television
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	INVESTING IN CULTURE		6. Cultural management through 5. Cultural heritage: Tangible & Intangible
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	MOVIETECH FILM & TELEVISION COLLEGE		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and television
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	NEWTOWN FILM & VIDEO SCHOOL		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and television

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	NORTH-WEST UNIVERSITY, FACULTY OF ARTS, INSTITUTE OF ARTS MANAGEMENT	NWU - Artéma	<ol style="list-style-type: none"> 1. Performing arts: Music 2. Cinema & Audiovisual: Film/fiction, Audiovisual / Radio and television 3. Visual arts: (Fine) Arts, Photography, Digital Arts 4. Handcrafts: Design 5. Cultural heritage: Tangible & Intangible 6. Cultural management: Cultural project management & entrepreneurship
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	REEL EDGE FILM ACADEMY		<ol style="list-style-type: none"> 2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and television
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	THE SOUTH AFRICAN SCHOOL OF MOTION PICTURE MEDIUM AND LIVE PERFORMANCE (CAPE TOWN)	AFDA	<ol style="list-style-type: none"> 1. Performing arts: Drama 2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short), Animation, Documentary Audio-visual / Radio and Television
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	THE SOUTH AFRICAN SCHOOL OF MOTION PICTURE MEDIUM AND LIVE PERFORMANCE (DURBAN)	AFDA	<ol style="list-style-type: none"> 1. Performing arts: Drama/Theatre 2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short), Animation, Documentary Audio-visual / Radio and Television
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	RHODES UNIVERSITY DEPARTMENT OF FINE ARTS		<ol style="list-style-type: none"> 3. Visual arts: (Fine) arts
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF JOHANNESBOURG	UJ	<ol style="list-style-type: none"> 2. Cinema & Audiovisual: Film/ Audiovisual / Radio and Television 3. Visual arts 4. Handcrafts: Design 5. Cultural heritage: Tangible & Intangible 7. Others: Architecture

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF CAPE TOWN Department of Humanities - Michaelis School of Fine Art	UCT	3. Visual arts: Michaelis School of Fine Art and new media 5. Cultural heritage: Museum Management. The Department of Archaeology has developed expertise in Cultural Resource Management. 6. Cultural management / Indirect: Research Master's in Social Development; Social Planning and Administration; Social Work
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF CAPE TOWN UCT - CENTRE FOR FILM AND MEDIA STUDIES	UCT - CFMS	2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short), Animation, Documentary Audio-visual / Radio and Television 3. Visual arts: Cartoon - Photography
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF CAPE TOWN UCT - DRAMA DEPARTMENT	UCT - DRAMA	1. Performing arts: Drama 2. Cinema & Audiovisual: AudioVisual: Master's degree in Television Production (Drama)
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF CAPE TOWN UCT - SCHOOL OF DANCE	UCT - SD	1. Performing arts : Music – Dance
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF CAPE TOWN UTC - SOUTH AFRICAN COLLEGE OF MUSIC	UCT - SACM	1. Performing arts : Music, Dance
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF KWAZULU-NATAL ANYUVESI YAKWAZULU-NATALI SCHOOL OF ARTS & SCHOOL OF SOCIAL SCIENCES	UKZN	1. Performing arts : Music - Drama - Dance 2. Cinema & Audiovisual 3. Visual arts 5. Cultural heritage 6. Cultural management through the section: Cultural and Heritage Tourism

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF KWAZULU-NATAL ANYUVESI / KWAZULU-NATALI SCHOOL OF ARTS : SCHOOL OF MUSIC	UKZN	1. Performing arts: Music
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF KWAZULU-NATAL - CENTRE FOR CREATIVE ARTS	UKZN / CCA	1. Performing arts: Music, Drama, Dance 2. Cinema & Audiovisual: Film/fiction, Animation, Documentary, Audio-visual : Radio/Television 3. Visuals arts: (Fine) Arts, Cartoon, Photography, Digital Arts 5. Cultural heritage
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF PRETORIA - DEPARTMENT OF HUMANITIES VISUAL ARTS & ANTHROPOLOGY AND ARCHEOLOGY	UP	1. Performing arts: Music - Drama 2. Cinema & Audiovisual 3. Visual arts: (Fine) Arts 5. Cultural heritage: Tangible 6. Cultural management through: no section entitled as such, but classes are given in the different Bachelor programmes and the PhD in Visual Arts, independent from faculty and the GIBS school of general and business management which has a centre and classes for Social Entrepreneurs/Changemakers
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	UNIVERSITY OF SOUTH AFRICA DISTANCE LEARNING / E-LEARNING	UNISA	6. Cultural management: Cultural project management, Cultural entrepreneurship = E-learning / Distance education
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SOUTH AFRICA / AFRIQUE DU SUD	WITS SCHOOL OF ARTS THE UNIVERSITY OF THE WITWATERSRAND	WSOA AT WITS	1. Performing arts: Music, Drama, Dance 2. Cinema & Audiovisual: Film/fiction, Animation, Documentary 3. Visuals arts: (Fine) Arts, Photography, Digital Arts 5. Cultural heritage: Tangible & Intangible 6. Cultural management: Cultural project management - Cultural entrepreneurship 7. Others: Cultural policy - Cultural leadership - Creativity, culture and the economy - Marketing, fundraising and sponsorship
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ZAMBIA / ZAMBIE	KILIMANJARO FILM INSTITUTE / ZAMBIA	KFIZ	2. Cinema & Audiovisual: Audiovisual PROJET ACPcultures+ 2/2: Internationalising Kilimanjaro Film Institute: Audiovisual training

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ZAMBIA / ZAMBIE	UNIVERSITY OF ZAMBIA - DEPARTMENT OF MASS COMMUNICATION	UNZA	http://www.unza.zm/postgraduate-programmes
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ZAMBIE/ ZAMBIA	ZAMBIAN FILM INSTITUTE FOR CREATIVE ARTS		2. Cinema & Audiovisual: Audiovisual ACPcultures+ PROJECT Internationalising Kilimanjaro Film Institute
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ZIMBABWE	UNIVERSITY OF ZIMBABWE	UZ	7. Others: Heritage Management
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ZIMBABWE	ZIMBABWE ACADEMY OF ARTS EDUCATION FOR DEVELOPMENT - CHIPAWO	ZAAED	1. Performing arts: Music 6. Cultural management 7. Others: Media
AFRIQUE CENTRALE / CENTRAL AFRICA	CAMEROUN / CAMEROON	CENTRE DE FORMATION PROFESSIONNELLE DE L'AUDIOVISUAL DE LA CAMEROON RADIO TELEVISION (CFPA/CRTV)	CFPA/CRT V	2. Cinema & Audiovisual
AFRIQUE CENTRALE / CENTRAL AFRICA	CAMEROUN / CAMEROON	INSTITUT SUPÉRIEUR DE FORMATION AUX MÉTIERS DU CINEMA ET DE L'AUDIOVISUAL DE L'AFRIQUE CENTRALE	ISCAC	2. Cinema & Audiovisual: Film/fiction(Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and Television

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	ATELIERS ACTIONS DE KINHASA & SUKA ! PRODUCTIONS		2. Cinema & Audiovisual: Audiovisual / Radio and Television 6. Cultural management: Cultural project management - Cultural entrepreneurship
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	INSTITUT CONGOLAIS DE L'AUDIOVISUEL ET DU MULTIMEDIA	ICA	2. Cinema & Audiovisual: Radio and Television
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	PICHA		3. Visual arts: (Atelier Picha project) 6. Cultural management: Training in project management and exhibition curation (occasional)
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	STUDIOS KABAKO		6. Cultural management: Management of projects and organisations
AFRIQUE CENTRALE / CENTRAL AFRICA	GABON	INSTITUT NATIONAL DE LA POSTE, DES TECHNOLOGIES DE L'INFORMATION ET DE LA COMMUNICATION	INPTIC	2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short), Animation, Documentary, Audiovisual / Radio and television Partner 1/2 ACP Cultures+ project: 3I - IAD/ISMA/INPTIC: contributing to developing the offer of initial training in audiovisual careers in ACP countries. With a partnership between three institutions a Master's course is being created in Benin and a training diploma in audiovisual careers at school leaver level at the INPTIC in Gabon. This project also concerns two kinds of training – that of teachers and that of students.
AFRIQUE CENTRALE / CENTRAL AFRICA	RWANDA	RWANDA CINEMA CENTER	RCC - RFI	2. Cinema & Audiovisual: Film/fiction - Documentary (scenarios) ACP Cultures+ project: four support workshops in fictional screenwriting or documentaries that will benefit around sixty participants.

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE CENTRALE / CENTRAL AFRICA	RWANDA	UNIVERSITÉ NATIONALE DU RWANDA ÉCOLE ARTISTIQUE ET THÉÂTRALE DE L'UNIVERSITÉ / UNIVERSITY CENTRE FOR ARTS ET DRAMA	UCAD	1. Performing arts: Drama
AFRIQUE DE L'EST / EASTERN AFRICA	ETHIOPIE / ETHIOPIA	ADDIS ABABA UNIVERSITY	AAU	1. Performing arts: Music
AFRIQUE DE L'EST / EASTERN AFRICA	ETHIOPIE / ETHIOPIA	ADDIS ABABA UNIVERSITY COLLEGE OF PERFORMING AND VISUAL ARTS	AAU	1. Performing arts: Drama 2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short) 3. Visual arts: (Fine) Arts 4. Handcrafts: Design
AFRIQUE DE L'EST / EASTERN AFRICA	ETHIOPIE / ETHIOPIA	BLUE NILE FILM & TELEVISION ACADEMY	BNFTA	2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and Television
AFRIQUE DE L'EST / EASTERN AFRICA	ETHIOPIE / ETHIOPIA	EECMY SCHOOL OF JAZZ MUSIC		1. Performing arts: Music
AFRIQUE DE L'EST / EASTERN AFRICA	ETHIOPIE / ETHIOPIA	MASTER FILM AND COMMUNICATIONS PLC		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and Television

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	JAMHURI FILM AND TELEVISION ACADEMY		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and Television
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	KENYATTA UNIVERSITY SCHOOL OF VISUAL AND PERFORMING ARTS	UONBI	1. Performing arts: Music - Drama - Dance 2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short), Animation Audiovisual / Radio and Television 3. Visual arts: (Fine) Arts - Photography - Digital arts
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	UNIVERSITY OF NAIROBI	UONBI	2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short), Animation, Documentary, Audio-visual / Radio and Television 3. Visual Arts: Photography 4. Handcrafts: Fashion design, Textile, Interior design
AFRIQUE DE L'EST / EASTERN AFRICA	MADAGASCAR	ROZIFILMS ANTANANARIVO		2. Cinema & Audiovisual: Animation – ACP Cultures+ Project: ACP 3D Rozifilms is an independent production company founded in 2001 in Madagascar. Its primary vocation is to make feature-length films, documentaries and short films. Since 2006, Rozifilms co-organises the Rencontres du Film Court, the only festival of cinema in Madagascar. Rozifilms is also involved in training programmes for professionals from Madagascar. Rozifilms also provides line management or coproduction for foreign structures. There are technicians (camera operators, sound engineers etc.), experienced people who know the country very well available for shoots anywhere in the country.
AFRIQUE DE L'EST / EASTERN AFRICA	MADAGASCAR	UNIVERSITÉ DE MAHAJANGA MOZEA AKIBA	UM	5. Cultural heritage
AFRIQUE DE L'EST / EASTERN AFRICA	SEYCHELLES	NATIONAL CONSERVATORY OF THE PERFORMING ARTS + SCHOOL OF MUSIC ASSOCIATED BOARD OF THE ROYAL SOCIETY OF MUSIC		1. Performing arts: Music - Drama - Dance

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'EST / EASTERN AFRICA	SEYCHELLES	SECTION NATIONALE DE RECHERCHE SUR LE PATRIMOINE / NATIONAL HERITAGE RESEARCH UNIT		5. Cultural heritage
AFRIQUE DE L'EST / EASTERN AFRICA	SEYCHELLES	SEYCHELLES POLYTECHNIQUE		3. Visual arts: (Fine) arts
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	DHOW COUNTRIES MUSIC ACADEMY	DCMA	1. Performing arts: Traditional music
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	INSTITUTE OF ARTS & MEDIA COMMUNICATION	IAMCO	2. Cinema & Audiovisual: Documentary Audiovisual
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	KILIMANJARO FILM INSTITUTE / TANZANIA	KFI	2. Cinema & Audiovisual: Audiovisual ACP Cultures+ Project: 1/2 Internationalising Kilimanjaro Film Institute: Audiovisual training
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	UNIVERSITY OF DAR ES SALAM		1. Cinema & Audiovisual

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'EST / EASTERN AFRICA	DJIBOUTI	INSTITUT DJIBOUTIEN DES ARTS	IDA	1. Performing arts: Music - Theatre - Dance 3. Visual arts: (Fine) Arts
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	CENTRE FOR HERITAGE DEVELOPMENT IN AFRICA	CHDA	5. Cultural heritage: Tangible & Intangible
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	CULTURAL CENTRE, KENYA NATIONAL INSTITUTE OF PERFORMING ARTS	KNIPA	1. Performing arts: Music - Dance
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	GODOWN ARTS CENTRE		1. Performing arts: Music - Puppetry - Dance 3. Visual arts: gallery, workshops, artists in residence -East African Art Summit Cultural management: Programme: Creative Economy / Creative Entrepreneurship course Others: Exhibitions NB : Godown is one of the partners of the Cultural Entrepreneurship courses organised by African Arts Institute - see AFAI - South Africa
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	INSTITUTE OF PERFORMING ARTISTS LIMITED (IPAL)	IPAL	1. Performing arts
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	KENYA - ARTMATTERS		7. Other: Network Information: Cultural management: Course leading to a Master's in Arts Management over 11 months full time in Rome, Florence and Venice, from Nairobi in Kenya. Name of the programme in Cultural Management: ArtMatters Mentorship and Internship

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	KUONA TRUST CENTRE FOR VISUAL ARTS IN KENYA		3. Visual arts
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	LOLA KENYA SCREEN	LKS	Cinema & Audiovisual: Film/fiction (Feature/Medium/Short), Animation, Documentary Visual arts: Photography
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	MEDIA DEVELOPMENT IN AFRICA	MEDEVA	2. Cinema & Audiovisual: Audiovisual / Radio and Television
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	NAIROBITS TRUST DIGITAL DESIGN SCHOOL		2. Cinema & Audiovisual: ICT Multimedia (web design and development) 6. Cultural management: Micro-entrepreneurship programme
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	SARAKASI TRUST		1. Performing arts: Music, Dance, Circus or Acrobatic performance
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	THE DRAMA COMPANY LIMITED		1. Performing arts: Drama The Drama Company Limited performs shows, provides training and encourages mutualisation of resources.

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	TASUBA (TAASISI YA SANAA NA UTAMADUNI BAGAMOYO) EX - BAGAMOYO COLLEGE OF ARTS	TASUBA	1. Performing arts: Music, Drama, Dance (acrobatics) 2. Cinema & Audiovisual 3. Visual arts: (Fine) Arts 6. Cultural management: directing for the stage, arts management and stage technology
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	UNIVERSITY OF DAR ES SALAAM, COLLEGE OF ARTS AND SOCIAL SCIENCES, CULTURE AND HERITAGE PROGRAMME	UDSM / CASS	1. Performing arts: Music, Drama 3. Visual arts: (Fine) Arts 5. Cultural heritage
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	ZANZIBITS NGO THE ZANZIBAR CENTER FOR FILM & MULTI-MEDIA		2. Cinema & Audiovisual
AFRIQUE DE L'EST / EASTERN AFRICA	OUGANDA / UGANDA	ÉCOLE DES BEAUX-ARTS ET DES ARTS INDUSTRIELS MARGARET TROWELL		3. Visual arts: (Fine arts)
AFRIQUE DE L'EST / EASTERN AFRICA	OUGANDA / UGANDA	KAMPABITS DIGITAL DESIGN SCHOOL		3. Visual arts: Digital Design
AFRIQUE DE L'EST / EASTERN AFRICA	OUGANDA / UGANDA	MAKERERE UNIVERSITY, INSTITUTE OF LANGUAGES - MUSIC AND DANCE DEPARTEMENT	MDD	1. Performing arts: Music - Dance - Drama 2. Cinema & Audiovisual 6. Cultural management: Theory and Practice of Directing - Stage Management and Production

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
EASTERN AFRICA / WESTERN AFRICA	MADAGASCAR – SÉNÉGAL / MADAGASCAR – SENEGAL	AFRICADOC PRODUCTION		2. Cinema & Audiovisual: Documentary ACP Cultures+ project: Africadoc Benin, Africadoc Burkina, Africadoc Brazza, Africadoc Cameroon
AFRIQUE DE L'OUEST / WESTERN AFRICA	BÉNIN / BENIN	INSTITUT SUPÉRIEUR DES MÉTIERS DE L'AUDIOVISUAL	ISMA	2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short) - Animation - Documentary - Audiovisual / Radio and Television 3. Visual arts : Photography 6. Cultural management: Management of cultural projects and organisations – Cultural entrepreneurship ACP Cultures+ project: 3I - IAD/ISMA/INPTIC - Partner 2/2: contributing to developing the offer in initial training in audiovisual careers in ACP countries. With a partnership between 3 institutes a Master's at the ISMA in Benin and a training diploma in Audiovisual careers at school leaver level at the INPTIC in Gabon are being created.
AFRIQUE DE L'OUEST / WESTERN AFRICA	GAMBIE / GAMBIA	NATIONAL COUNCIL FOR ARTS AND CULTURE - GAMBIA COLLEGE - BRIKAMA CAMPUS	GC	1. Performing Arts: Drama 2. Visual Arts: (Fine) Arts - Cartoon - Photography - Digital arts 4. Handcrafts: Traditional handicraft - Design - Fashion 6. Cultural Management through: Arts Education - Art History and Appreciation (low involvement) 7. Others: School of Education, Gambia College
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	NATIONAL FILM AND TELEVISION INSTITUTE	NAFTI	2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short) Animation, Documentary Audiovisual / Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	UNIVERSITY OF GHANA SCHOOL OF PERFORMING ARTS & SCHOOL OF ARTS	SPA	1. Performing Arts: Music - Drama - Dance 5. Cultural Heritage: Tangible: Archaeology and Heritage Studies
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	ABEODAN FILM AND PERFORMING ARTS ACADEMY		2. Cinema & Audiovisual: Visual Effects

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	ACTIVE FILM & TV ACADEMY	AFTA	2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	AFRIGOS FILM & MEDIA ACADEMY		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and television
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	DISCIPLES FILM AND TELEVISION INSTITUTE	DIFTI	2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audio-visual / Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	EMPIRE FILM ACADEMY	EFA	2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	INTERNATIONAL FILM & BROADCAST ACADEMY		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audio-visual / Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	MAGNUS FILM ACADEMY		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Audiovisual / Radio and Television

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	NTA TELEVISION COLLEGE	NTA	2. Cinema & Audiovisual
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	PEFTI FILM INSTITUTE		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Audiovisual / Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	INSTITUT AFRICAIN DE MANAGEMENT		2. Cinema & Audiovisual: Animation ACP Cultures+ project: ACP 3D
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	UNIVERSITÉ GASTON BERGER DE SAINT-LOUIS	UGB / UFR CRAC	1. Performing Arts: Music -Theatre 2. Cinema & Audiovisual: Audiovisual (Editing, reportage) 3. Visual Arts : Infographie, multimédia 5. Cultural Heritage 6. Cultural Management: Management of cultural projects and organisations – Cultural entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA	BÉNIN / BENIN	INSTITUT CINEMATOGRAPHIQUE DE OUIDAH	ICO	2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short) - Animation - Documentary - Audiovisual / Radio and Television + telefilms, programmes, multimedia creations
AFRIQUE DE L'OUEST / WESTERN AFRICA	BÉNIN / BENIN	UNIVERSITÉ D'ABOMEY-CALAVY, DÉPARTEMENT ART ET CULTURE	UAC	1. Performing arts: Drama - Dance 3. Visual Arts: (fine) arts. 6. Cultural Management: Degree and Master's courses in Volontariat-Entrepreneuriat et Développement (VED) > Not exclusively "cultural" = entrepreneurial and financial management, project management, environmental management, etc.

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'OUEST / WESTERN AFRICA	BÉNIN / BENIN	ECOLE INTERNATIONALE DU THÉÂTRE DU BÉNIN ATELIER NOMADE	EITB	1. Performing Arts: Drama 6. Cultural Management: Management of cultural projects and organisations – Cultural entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	INSTITUT SUPÉRIEUR DE L'IMAGE ET DU SON	ISIS	2. Cinema & Audiovisual: Film/fiction(Feature/Medium/Short), Documentary Audiovisual / Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	APPUI AU RENFORCEMENT DES POLITIQUES ET INDUSTRIES CULTURELLES	ARPIC	6. Cultural Management: Management of cultural projects and organisations (administration, communication, finances...) – Cultural entrepreneurship. The ARPIC has set up a four year programme: 2012-2015. It is run by a coordination team put in place by the State of Burkina Faso, with the support of the OIF. It is currently a support programme, not a course.
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	ASSOCIATION BURKINABÈ DU CINEMA D'ANIMATION	ABCA	2. Cinema & Audiovisual: Animation
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	CENTRE DE DÉVELOPPEMENT CHORÉGRAPHIQUE LA TERMITIÈRE	CDC LA TERMITIÈRE	1. Performing Arts: Dance Training for dancers - Creation and distribution of choreographic works.
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	CENTRE DE FORMATION ET DE RECHERCHE EN ARTS VIVANTS - ESPACE CULTUREL GAMBIDI	CFRAV	1. Performing arts: Music, Drama, Dance 6. Cultural management: Management of cultural projects and organisations - Cultural entrepreneurship

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AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	CENTRE NATIONAL DES ARTS DU SPECTACLE ET DE L'AUDIOVISUAL : INSTITUT NATIONAL DE FORMATION ARTISTIQUE ET CULTURELLE	CENESA - INAFAC	1. Performing arts: Music – Drama - Dance 3. Visual arts: Drawing, Painting, Graphic Design
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	ECOLE DE DANSE INTERNATIONALE IRÈNE TASSEMBÉDO	EDIT	1. Performing Arts: Dance Training for dancers - Creation and distribution of choreographic works.
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	ECOLE NORMALE D'ADMINISTRATION ET DE MAGISTRATURE FILIÈRE CULTURELLE	ENAM - DGSSE	6. Cultural management: Management of cultural projects and organisations – Cultural entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	INSTITUT AFRICAIN DES INDUSTRIES CULTURELLES	IAIC	6. Cultural management: Management of cultural projects and organisations (administration, communication, finances,...) – Cultural entrepreneurship Modular course system and E-learning
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	INSTITUT INTERNATIONAL DE PERFECTIONNEMENT ET DE FORMATION CONTINUE - IMAGINE (CINEMA, TV & VISUAL ARTS TRAINING INSTITUTE)	IMAGINE	2. Cinema & Audiovisual: Film/fiction(Feature/Medium/Short) - Animation - Documentary - Audiovisual / Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	SAFI PRODUCTIONS		2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short) - Animation - Documentary - Audiovisual / Radio and Television 3. Visual Arts: Digital Arts 6. Cultural Management: Management of cultural projects and organisations - Cultural entrepreneurship

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	UNIVERSITÉ DE OUAGADOUGOU DEPARTMENT OF ARTS, CULTURAL MANAGEMENT AND ADMINISTRATION	UO / LAC-AGAC	1. Performance arts: Drama 3. Visual Arts: (Fine) Arts 6. Cultural Management: Management of cultural projects and organisations - Cultural entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	UNIVERSITÉ DE OUAGADOUGOU II	UO 2	7. Others: Political and Legal Science units – Economic Science and Management + Correspondence courses / e-learning: Degree and Masters in Management of NGOs and Associations (MOA), Professional Master's in International Business, Global Marketing and Internationalisation
AFRIQUE DE L'OUEST / WESTERN AFRICA	CAP-VERT / CAPE VERDE	ESCOLA INTERNACIONAL DE ARTES / INSTITUT UNIVERSITAIRE DE TECHNOLOGIE, D'ART ET DE CULTURE	M_EIA	2. Cinema & Audiovisual 3. Visual arts 4. Handcrafts: Design 7. Others: Service provider - research services in graphic design, promotion of cultural events - exhibitions, symposia, seminars
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE CAMPUS SENGHOR CÔTE D'IVOIRE (EXTERNALISATION)	INSAAC/CA MPUS SENGHOR	5. Cultural Heritage: Tangible and Intangible 6. Cultural Management: Management of cultural projects and organisations - Cultural entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA	COTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE ECOLE NATIONALE DES BEAUX ARTS - ENBA (3/4)	INSAAC / ENBA	2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short) - Animation - Documentary - Audiovisual / Radio and Television 3. Visual Arts: (Fine) Arts - Cartton - Photography – Digital Arts + Engraving, Ceramic, Sculpture, 4. Handcrafts: Design (textile) - Fashion 6. Cultural Management: Management of cultural projects and organisations - Cultural entrepreneurship 7. Others: Interior Architecture
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	CENTRE NATIONAL DES ARTS ET DE LA CULTURE (CNAC)	CNAC	1. Performing arts: Drama - Dance 2. Cinema & Audiovisual: Film/fiction

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE CENTRE DE FORMATION PÉDAGOGIQUE POUR LES ARTS ET LA CULTURE - CFPA / (1/2)	INSAAC / CFPAC	1. Performing Arts: Music - Drama - Dance 3. Visual Arts: (Fine) Arts – Comic book 6. Cultural Management: Management of institutions
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE CENTRE DE RECHERCHE SUR LES ARTS ET LA CULTURE - CRAC (2/2)	INSAAC / CRAC	1. Performing arts: Music - Drama - Dance 2. Cinema & Audiovisual: Film/fiction (Feature/Medium/Short) - Animation - Documentary - Audiovisual / Radio and Television 3. Visual Arts: (Fine) Arts - Photography – 5. Cultural Heritage: Tangible - Intangible 6. Cultural Management: Management of cultural projects and organisations – Cultural entrepreneurship 7. Others: - Artistic and cultural educational science – Cultural action and policy – Art therapy and innovative arts – Conservationist Arts
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE ECOLE DE FORMATION À L'ACTION CULTURELLE - EFAC (1/4)	INSAAC / EFAC	5. Cultural Heritage: Tangible - Intangible 6. Cultural Management: Management of cultural projects and organisations – Cultural entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE / ECOLE NATIONALE DE MUSIQUE - ENM (2/4)	INSAAC / ENM	1. Performing arts: Music
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE / ECOLE NATIONALE DE THÉÂTRE ET DE DANSE - ENTDM (4/4)	INSAAC / ENTDM	1. Performing arts: Drama - Dance The INSAAC is comprised of 4 training schools and 2 research centres
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	MARCHÉ DES ARTS DU SPECTACLE AFRICAIN - MASA	MASA	7. Other: Festival: Living African performing arts. Further courses on the sidelines of the Festival

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AFRIQUE DE L'OUEST / WESTERN AFRICA	GAMBIE / GAMBIA	GAMBIA TECHNICAL TRAINING INSTITUTE LIBRARY	GTTI	3. Visual Arts: Graphic Design
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	ACCRA FILM SCHOOL		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	ASHANTI FILM INSTITUTE		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Documentary Audiovisual / Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	CREATIVELAND SCHOOL OF FILM AND MEDIA ARTS		2. Cinema & Audiovisual: Animation
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	DMM TRAINING CENTER		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short) Animation, Documentary, Audiovisual
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	GHANATTA COLLEGE OF ART AND DESIGN		3. Visual Arts: (Fine) Arts, Digital Arts 6. Cultural Management: Entrepreneurship / Entrepreneurial Skills

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	ROYALS PROFESSIONAL ACTING COLLEGE		2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	UNIVERSITY OF GHANA INSTITUTE OF AFRICAN STUDIES	IAS	1. Performing Arts: Music and Dance 3. Visual Arts 5. Cultural Heritage
AFRIQUE DE L'OUEST / WESTERN AFRICA	GUINÉE / GUINEA	INSTITUT SUPÉRIEUR DES ARTS DE GUINÉE	ISAG	1. Performing Arts: Music - Drama - Dance 2. Cinema & Audiovisual: Film/fiction 3. Visual Arts: (Fine) Arts 6. Cultural Management: Administration and Management of Cultural Institutions 7. Others: Art Criticism
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	CENTRE CULTUREL KÔRÈ / INSTITUT KÔRÈ DES ARTS ET MÉTIERS	CCK / IKAM	1. Performing Arts: Music - Dance 3. Visual Arts: (Fine) Arts, Photography, Digital arts 4. Handcrafts: Traditional handicraft, Design, Fashion 5. Cultural Heritage: Tangible - Intangible 6. Cultural Management: Cultural Project Management and Cultural Entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	CONSERVATOIRE DES ARTS ET MÉTIERS MULTIMÉDIA BALLA FASSÉKE KOUYATÉ	CAMM / BFK	1. Performing Arts: Music - Drama - Dance 2. Cinema & Audiovisual: Multimedia 3. Visual arts: (Fine) Arts - Multimedia 4. Handcrafts: Design 5. Cultural Heritage 6. Cultural Management
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	DONKO SEKO		1. Performing Arts: Dance

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	INSTITUT NATIONAL DES ARTS AU PALAIS DE LA CULTURE AMADOU HAMPATÉ BA	INA	1. Performing arts: Music - Drama (Training and further training for artists and technicians) 3. Visual Arts: (Fine) Arts 4. Handcrafts
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	MUSÉE NATIONAL - MAAC	MAAC	7. Others: Museum
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	UNIVERSITÉS DE BAMAKO UNIVERSITÉ DES LETTRES ET DES SCIENCES HUMAINES & INSTITUT UNIVERSITAIRE DE TECHNOLOGIE	ULSHB / IUT	1. Performing arts: Dramatic arts – Artistic leadership and careers in performance. 3. Visual arts: (Fine) Arts: in the process of implementation (2015) 5. Cultural Heritage: Material / Conservation and Management of Cultural Heritage (this programme is undergoing approval) 6. Cultural Management: Cultural administration and entrepreneurship > limited to courses on the programme of the Arts Department (approval process ongoing) 7. Other: Journalism – a career as an art critic
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGER	CENTRE DE FORMATION PROFESSIONNELLE DU MUSÉE NATIONAL BOUBOU HAMA		5. Cultural Heritage 3. Visual Arts: S/C National Musée Boubou Hama Training Centre in monumental works, sculpture, painting, drawing, decoration, portraits and busts
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGER	INSTITUT DE FORMATION AUX TECHNIQUES DE L'INFORMATION ET DE LA COMMUNICATION	IFTIC	2. Cinema & Audiovisual: Film/fiction(Feature/Medium/Short), Animation, Documentary Audiovisual / Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	AHMADOU BELLO UNIVERSITY - FACULTY OF ARTS	ABU	1. Performing Arts: Drama 2. Cinema & Audiovisual: Home Video - Audio-visual / Radio and television 6. Cultural Management through: 1. Performing Arts: Drama & 5. Cultural Heritage: Field of Archaeology (First University of Nigeria)

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	IBADAN UNIVERSITY - FACULTY OF ARTS	IU	1. Performing Arts: Drama 2. Cinema & Audiovisual 6. Cultural Management: Cultural project management - Cultural entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	UNIVERSITY OF NIGERIA - FACULTY OF ARTS	UNN	1. Performing Arts: Drama - Music - Dance 2. Cinema & Audiovisual 3. Visual arts: (Fine) arts 6. Cultural Management through: Drama and film studies" and "Archaeology and Tourism" departments
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ALLIANCE CULTURELLE AFRICAINE - ACA	ACA	1. Performing Arts: Dance 5. Cultural Heritage: Tangible & Intangible 6. Cultural Management: Cultural project management - Cultural entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ASSOCIATION JANT-BI / ECOLE DES SABLES		1. Performing arts: Dance 6. Cultural Management: Project management, administration (occasional training) 7. Others: International collaborations, Creative residencies, Companies Jant-bi Men and Jant-bi Women, Dance as a social link (projects for elders and children), Teambuilding and seminar hosting
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ECOLE NATIONALE DES ARTS DE DAKAR	ENA	1. Performing Arts: Drama - Dance - Music 3. Visual arts: (Fine) arts 6. Cultural Management: Cultural project management (Cultural leaders)
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ECOLE SUPÉRIEURE DES MÉTIERS DE L'AUDIOVISUAL	ESMA	2. Cinema & Audiovisual: audiovisual

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ZHU CULTURE	ZC	1. Performing arts: Music 6. Cultural Management : Cultural project management - Cultural entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA	TOGO	ECOLE SUPERIEURE DE CINEMATOGRAPHIE	ESEC	2. Cinema & Audiovisual: Film/fiction(Feature/Medium/Short), Animation, Documentary Radio and Television
AFRIQUE DE L'OUEST / WESTERN AFRICA	TOGO	INSTITUT BERYCO (LOMÉ)		The Institut Beryco is the first teaching and professional training institute specialising in research applied to creation, taking over and developing artisanal enterprises and micro-enterprises in the cultural industries and creative economy professions in sub-Saharan Africa. The institute is also an incubator for innovative projects, an administration office and company nursery and a resource and engineering centres for cultural policies for sustainable development.
AFRIQUE DE L'OUEST / WESTERN AFRICA AFRIQUE	BENIN (INTER-STATE)	ECOLE DU PATRIMOINE AFRICAIN	EPA	5. Cultural Heritage: Tangible - Intangible 6. Cultural Management: Cultural project management - Cultural entrepreneurship
AFRIQUE DE L'OUEST / WESTERN AFRICA AFRIQUE	TOGO (INTER-STATE)	INSTITUT RÉGIONAL D'ENSEIGNEMENT SUPÉRIEUR ET DE RECHERCHE EN DÉVELOPPEMENT CULTUREL (EX : CENTRE REGIONAL D'ACTION CULTURELLE)	IRES-RDEC (EX CRAC)	5. Cultural Heritage 6. Cultural Management: Cultural project management - Cultural entrepreneurship
AFRIQUE DU SUD / SOIUTHERN AFRICA	ZIMBABWE	ZIMBABWE FILM AND TELEVISION SCHOOL OF SOUTHERN AFRICA	ZIFTESSA	2. Cinema & Audiovisual Film/fiction (Feature/Medium/Short), Animation, Documentary Audio-visual / Radio and Television

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ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
CARAIBES / CARIBBEAN	BARBADE / BARBADOS	THE ERROL BARROW CENTRE FOR CREATIVE IMAGINATION CREATIVE ARTS CENTRE OF THE CAVE HILL CAMPUS	EBCCI	2. Cinema & Audiovisual 3. Visual Arts: (Fine) Arts
CARAIBES / CARIBBEAN	BARBADE / BARBADOS	UNIVERSITY OF THE WEST INDIES - CAMPUS CAVE HILL FACULTY OF HUMANITIES AND EDUCATION - FHE	FHE	1. Performing Arts: Drama - Dance 2. Cinema & Audiovisual 3. Visual Arts 6. Cultural Management: Cultural project management - Cultural entrepreneurship
CARAIBES / CARIBBEAN	CUBA	ESCUELA INTERNACIONAL DE CINE Y TV / ECOLE INTERNATIONALE DE CINEMA ET TV	EICTV	2. Cinema & Audiovisual: Film/fiction - Radio & Television - Audiovisual
CARAIBES / CARIBBEAN	CUBA	NATIONAL ART SCHOOLS / UNIVERSIDAD DE LAS ARTES INSTITUTO SUPERIOR DE ARTE	ISA	1. Performing Arts: Dance - Drama - Music 2. Cinema & Audiovisual: Audiovisual Communication Media / Radio and Television 3. Visual Arts: (Fine) Arts 5. Cultural Heritage: Material (restoration)
CARAIBES / CARIBBEAN	CUBA	UNIVERSIDAD DE LA HABANA		6. Cultural Management: Socio-cultural field, animation and cultural management E-learning
CARAIBES / CARIBBEAN	HAITI	ASSOCIATION NATIONALE DES ECOLES DE MUSIQUE D'HAÏTI	ANADEMH	1. Performing arts: Music Fondation Sainte Cécile de La Plaine (West) - Ambassadors Music Institute in Port-au-Prince (W) - The CEMUCHCA Institute of Music in Cap Haïtien (North) - Ecole de musique Augustin Bruno in Port-au-Prince (W) - Ecole de musique Christian Nohel in Saint-Marc (Artibonite) - Ecole de musique Colbert Frett in Marigot (South-East) - Ecole de musique Dessaix Baptiste in Jacmel (S-E) - Ecole de musique Gérard Dupervil in Miragoane (Nippes) - Ecole de musique Hector Ambroise de Bellevue - La Montagne (S-E) - Ecole de musique La Cadence de Port-au-Prince (W) - Ecole de musique Louis Achille Othello Bayard des Cayes (South) - Ecole de musique Magloire Ambroise de Pasquette (S-E) - Ecole de musique Nicolas

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
CARAIBES / CARIBBEAN	HAITI	AYITI MIZIK - KAY MIZIK LA		1. Performing arts: Music 5. Cultural heritage: Intangible 6. Cultural management: Cultural project management (practical workshops)
CARAIBES / CARIBBEAN	HAITI	CEMUCHCA - INSTITUT DE MUSIQUE DU CAP HAÏTIEN (NORD)		1. Performing arts: Music
CARAIBES / CARIBBEAN	HAITI	ÉCOLE DE DANSE JOËLLE DONATIEN BELOT		1. Performing arts: Dance (modern)
CARAIBES / CARIBBEAN	HAITI	ECOLE DE MUSIQUE DESSAIX BAPTISTE DE JACMEL		1. Performing arts: Music
CARAIBES / CARIBBEAN	HAITI	ECOLE NATIONALE DES ARTS	ENARTS	1. Performing arts: Drama 3. Visual arts: (Fine) arts 4. Handcrafts 6. Cultural management: Cultural project management - Cultural entrepreneurship
CARAIBES / CARIBBEAN	HAITI	FONDATION CULTURE CRÉATION		3. Visual arts: (Fine) Arts 6. Cultural management: Cultural project management - Cultural entrepreneurship > planned for 2015

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
CARAIBES / CARIBBEAN	HAITI	FONDATION FESTIVAL FILM JAKMÈL - ARTISTS INSTITUTE CINE INSTITUTE & AUDIO INSTITUTE	CI - AI	2. Cinema & Audiovisual: Film/fiction - Documentary - Audiovisuel / Radio and Television
CARAIBES / CARIBBEAN	HAITI	INSTITUT NATIONAL DE MUSIQUE D'HAÏTI	INAMUH	1. Performing arts: Music / Orchestral and musical training 5. Cultural heritage: Intangible NB: this is not an institute of higher education, but a school for disadvantaged young people.
CARAIBES / CARIBBEAN	HAITI	UNIVERSITÉ HENRY CHRISTOPHE DE LIMONADE		More information needed 6. Cultural management: The European Union is in the process of helping to implement a diploma training course in cultural management at the University of Limonade > it is supposed that it will be available next year.
CARAIBES / CARIBBEAN	HAÏTI	INSTITUT SUPÉRIEUR D'ETUDES ET DE RECHERCHES EN SCIENCES SOCIALES	ISERSS / IERAH	3. Visual arts: (Fine) Arts, Culture 4. Handcrafts: Design and Fashion 5. Cultural heritage: Tangible - Intangible
CARAIBES / CARIBBEAN	JAMAÏQUE / JAMAICA	BOB MARLEY SCHOOL FOR THE ARTS INSTITUTE		1. Performing Arts: Music 2. Cinema & Audiovisual
CARAIBES / CARIBBEAN	JAMAÏQUE / JAMAICA	EDNA MANLEY COLLEGE VISUAL & PERFORMING ARTS JAMAICA	EMCVPA	1. Performing arts: Music - Drama - Dance 2. Cinema & Audiovisual: Animation (certificate) 3. Visual arts: (Fine) Arts - Photography - Digital Arts 4. Handcrafts: Design 6. Cultural management: Cultural project management - Cultural entrepreneurship

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
CARAIBES / CARIBBEAN	JAMAÏQUE / JAMAICA	MEDIA TECHNOLOGY INSTITUTE	MTI	2. Cinema & Audiovisual: Video production (2-year full time programme), Audio Engineering (1-year full time course)
CARAIBES / CARIBBEAN	JAMAÏQUE / JAMAICA	UNIVERSITY OF THE WEST INDIES CARIBBEAN INSTITUTE OF MEDIA AND COMMUNICATION - CAMPUS MONA	CARIMAC	2. Cinema & Audiovisual: Animation (2D-3D) - Audiovisual 6. Cultural management: Cultural project management - Cultural entrepreneurship > through: orientation media and communication
CARAIBES / CARIBBEAN	REPUBLIQUE DOMINICAINE / DOMINICAN REPUBLIC	CENTRO DE ESTUDIOS EN COMUNICACIÓN AUDIOVISUAL	CENECA	2. Cinema & Audiovisual
CARAIBES / CARIBBEAN	REPUBLIQUE DOMINICAINE / DOMINICAN REPUBLIC	GC FILMS ESCUELA DE CINE	CG / FILMS	2. Cinema & Audiovisual: Film/fiction(Feature/Medium/Short), Documentary Audiovisual / Radio and Television
CARAIBES / CARIBBEAN	REPUBLIQUE DOMINICAINE / DOMINICAN REPUBLIC	INSTITUTO NACIONAL DE FORMACIÓN TÉCNICO PROFESIONAL (INFOTEP)	INFOTEP	2. Cinema & Audiovisual
CARAIBES / CARIBBEAN	REPUBLIQUE DOMINICAINE / DOMINICAN REPUBLIC	PONTIFICA UNIVERSIDAD CATOLICA MADRE Y MAESTRA	PUCMM	3. Visual arts: (Fine) Arts (graphic design) – Artistic Education 4. Handcrafts: Design (objects) and interior architecture 5. Cultural heritage: Applied museum studies 6. Cultural management: Artistic education & company management (Administration of Small and Medium Enterprises)

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
CARAIBES / CARIBBEAN	REPUBLIQUE DOMINICAINE / DOMINICAN REPUBLIC	UNIVERSIDAD AUTÓNOMA DE SANTO DOMINGO, FACULTAD DE ARTE		2. Cinema & Audiovisual: Film/fiction - Television 3. Visual arts: Photography
CARAIBES / CARIBBEAN	TRINIDAD & TOBAGO / GUYANA / SURINAME	ARTHUR LOK JACK GRADUATE SCHOOL OF BUSINESS	UWI-ALJGSB	6. Cultural management: Certificates for professionals E-learning / Correspondence course: Master of Small & Medium Enterprise Management
CARAIBES / CARIBBEAN	TRINIDAD AND TOBAGO	UNIVERSITY OF THE WEST INDIES - CAMPUS ST AUGUSTINE ACEM	ACEM	6. Cultural management: Cultural project management - Cultural entrepreneurship (Postgraduate Diploma)
CARAIBES / CARIBBEAN	TRINIDAD AND TOBAGO	UNIVERSITY OF THE WEST INDIES - CAMPUS ST AUGUSTINE FACULTY OF HUMANITIES AND EDUCATION	UWI - DCFA	1. Performing arts: Drama - Music - Dance 3. Visual arts: (Fine) Arts 4. Handcrafts: Creative design 5. Cultural heritage: Tangible (Archaeology)
CARAIBES / CARIBBEAN	TRINIDAD AND TOBAGO	UNIVERSITY OF THE WEST INDIES - ST AUGUSTINE FACULTY OF HUMANITIES AND EDUCATION - DCFA	DCFA	1. Performing arts: Music - Drama - Dance + Carnival arts 2. Cinema & Audiovisual 3. Visual arts 5. Handcraft: Design
EUROPE	ALLEMAGNE / GERMANY	GOETHE-INSTITUTE		6. Cultural management: Cultural project management - Cultural entrepreneurship 7. Others: Funds provider - Cooperation

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region	Country	INSTITUTION NAME	Acronym	Fields of teaching
EUROPE	BELGIQUE / BELGIUM	FONDATION MARCEL HICTER		6. Cultural management: Cultural project management - Cultural entrepreneurship
EUROPE	FRANCE - NIGER / NIAMEY	ORGANISATION INTERNATIONALE DE LA FRANCOPHONIE OIF	OIF	6. Cultural management: Cultural project management: occasional training courses (recurring) 7. Others: Funds provider – Cooperation See ARPIC fact sheet: Programme d'Appui au Renforcement des Politiques et Industries Culturelles (2012-2015) managed by the State of Burkina Faso and supported by the OIF.
PACIFIQUE / PACIFIC	FIJI / FIDJI	UNIVERSITY OF THE SOUTH PACIFIC : OCEANIA CENTRE FOR ARTS, CULTURE AND PACIFIC STUDIES	USP - OCACPS	1. Performing arts: training 3. Visual arts: no formal art classes, but workshops 7. Others: Arts - Pacific Studies From 1997 to 2006: special project/unit of the University of the South Pacific (USP) University Council. 2006: incorporated into the Faculty of Islands and Oceans - 2008: incorporated into the Faculty of Arts and Law. 2013: Pacific Studies programme at USP was merged with The Oceania Centre, to form the OCACPS, allowing for the merging of formal academic teaching and research programmes with the creative arts
PACIFIQUE / PACIFIC	SAMOA	CENTER FOR SAMOAN STUDIES AT THE NATIONAL UNIVERSITY OF SAMOA	CSS - NUS	5. Cultural heritage: Tangible - Intangible 6. Cultural management: Project management for cultural organisations - Cultural entrepreneurship = INDIRECT = "Development Studies" Manager for Cultural Resource Management projects affected by development;
PACIFIQUE / PACIFIC	SAMOA	LEULUMOEGA FOU SCHOOL OF FINE ARTS		3. Visual arts: (Fine) Arts
PACIFIQUE / PACIFIC	SAMOA	THE NATIONAL UNIVERSITY OF SAMOA	NUS	1. Performing arts: Music 3. Visual arts

ANNEX 7 - ACP Form - MODEL INDEX: Institution & Field of teaching

ACP Region Country INSTITUTION NAME Acronym Fields of teaching

PACIFIQUE / PACIFIC	TONGA	TENISI PERFORMING ARTS AND CULTURAL GROUP (ALSO RUNS COURSES ON CULTURE)		1. Performing arts: Creative and Performing Arts Association (CAPAA) (non-government) Tonga National Cultural Centre (government) Tonga History Association (non-government) Tonga Handicrafts Association (non-government) Vava'u Handicrafts Association (non-government) Atenisi Performing Arts and Cultural Group (also runs courses on culture)
PACIFIQUE / PACIFIC	VANUATU	INSTITUT DE TECHNOLOGIE DE VANUATU	ITV	3. Visual arts: (Fine) Arts

ANNEX 8:

An informative and detailed INDEX/LISTING of existing artistic and cultural professions, established in relation to each of the 6 Fields of artistic and cultural teaching defined in the study.

Cross-cutting profession: Teacher and Professor in each of the disciplines

1. Performing arts: Music - Theatre - Dance

a. Music: instruments

- Composer, musician, accompanist
- Conductor – Musical director
- Associate conductor
Musical advisor – Musical assistant
- Soloist concert musician
- Orchestral soloist musician (classical)
Strings – Wood - Brass
Percussion/Keyboard/Harp etc.
- Section player (orchestra)
Strings – Wood – Brass - Percussions
- Musician of songs, variety, jazz, funk, traditional music, rock, pop, rap, etc.
Musician of electronic music, etc.
Musician of musicals, songs, balls, circuses, etc.

voice

- Lead chorister
- Solo singer
- Chorister
- Singer
Variety, jazz, funk, rock, pop, rap, etc. singer
Traditional singer
Musical, rock, pop, dance, etc. singer

b. Dance:

- Choreographer
- Associate choreographer
Artistic associate - Assistant choreographer
- Solo dancer
- Traditional dancer
- Ballet dancer
- Variety dancer
- Jazz, modern, contemporary, urban, Hip Hop dancer...
Revue, music-hall, cabaret, musical dancer...

c. Performing arts / Technical professions:

Lighting Director: the Lighting Director is in charge of lighting a show

Sound Director: the Sound Director is in charge of sound

Stage Manager: the Stage Manager is in charge of the set décor (mounting, dismantling, machinery...)

2. Cinema and Audiovisual:

Film/Fiction (Feature/Medium/Short) - Animation - Documentary - Radio and Television

a. The artistic team:

SCRIPTWRITER

As the writer of the scenario, the scriptwriter is at the basis of a film. The scenario is an original work built on an imagined story. Most of the time, the scriptwriter also writes the dialogue, making him or her both scriptwriter and dialogue writer. The scriptwriter can work as part of a group with other scriptwriters, and be co-scriptwriter. This is often the case when writing for television series that require several episodes. The scriptwriter can also write feature or short film scripts, for television films, series, advertising, video clips, etc. and can also adapt a novel or short story. The copyright for a literary work should be the object of pre-licensing or an option to the rights.

STORYBOARDER

This person works with the director on creating a “story board” based on the scene break. The film is translated into images through drawings or sketches, with notes about a character’s movements or those of the camera for each scene.... Knowledge of the rules of perspective, lighting and people in movement and technical basics related to drawing, cinema and comic strip are required.

DIRECTOR

Based on the script, the director brings the story to life. He or she breaks down the action into different scenes and creates an imaginary universe for the story using the actors chosen during the casting process. This artistic vision is what characterises his or her style. When the director is both director and scriptwriter, he or she is a Writer and Director.

1st ASSISTANT DIRECTOR

This person supports and assists the Director by managing the work plan, by bringing together all that is required for each scene to be filmed: technical requirements, materials, etc., and then by organising the shooting schedule, in collaboration with the Production Assistant and Set Manager.

2nd ASSISTANT DIRECTOR

This person supports the 1st Assistant Director in his or her duties and also looks after coordinating the different people involved in the production, such as the make-up and wardrobe departments... The 2nd Assistant Director becomes a 1st Assistant Director after working on 3 feature films.

PRODUCER

The first person taken on by the production company is the DIRECTOR OF PRODUCTION. This is the person who hires the team and manages both the director’s artistic intentions and the film’s budget. The EXECUTIVE PRODUCER is hired by the Line Producer to ensure that the film gets made.

LINE PRODUCER

The Line Producer is delegated by the other production companies (co-productions) and/or by the television stations (co-producers). The Line Producer represents the line production company which handles the

management of the financial co-contributors. The ASSOCIATE PRODUCER is in charge of the coproduction company.

PRODUCTION SECRETARY – This person assists the Production Director and handles the administrative side of things, including the call sheet.

ADMINISTRATOR – An Administrator manages the billing and keeps track of the financial situation.

CASTING DIRECTOR

The Casting Director works with artists' agencies, schools of acting or conservatoires and may also be in direct contact with actors. The Casting Director is hired by the production to draw up a list of actors whose profile corresponds to that of the characters (age, nationality, physical appearance, language spoken etc.). In agreement with the production, he or she offers parts to selected actors and organises, still in association with the production, a timetable for auditions.

ACTORS AND ACTRESSES

These are the artists who use their talent to bring the multiples facets of the characters imagined by the scriptwriter to life. For technical and practical reasons, the order of filming the scenes does not chronologically follow the order of the script. This new order imposed by the shoot demands that the actors be capable of adapting, be able to recreate the "state of mind" in which their character finds himself at moments that do not exactly follow the evolution of the story.

ARTISTS' AGENT

The Artists' Agent assists the actors and actresses, negotiating contracts, representing the artists, advising them and developing their careers.

STUNT ARTIST

This is a very physical occupation that requires training, technical or mechanical knowledge and exceptional aptitude. Many are specialists in a particular kind of stunt, such as air stunts...

A stuntman or woman can perform all kinds of falls over several takes, such as falling down a staircase.

EXTRAS / BIT PLAYERS

A bit part is a very small role which requires little performance. It is limited to just a few words.

The role of an extra is exactly that, an additional presence in the frame, with or without any particular gestures.

COSTUME DESIGNER

This person is in charge of the costumes or clothing accessories such as hats and shoes that the film requires. The costume designer, depending on the period or social circumstances depicted in the script, can choose the costumes to suit each character. He or she can design certain costumes and this is often the case in fantasy films or musicals. Some costumes can also be hired, others bought, adapted or transformed. The choice of colours can be determined in terms of the emotion expressed by the actor. Red, for example, can heighten tension.

DRESSER - Helps the actors to get dressed. Looks after handling, maintaining and storing the costumes.

MAKE-UP ARTIST

A make-up artist can be called upon to create make-up that is often complex, such as simulating age, heightening traits, erasing imperfections, creating scars or wounds... and even to create latex masks and other special effects. The special effects make-up artist works off sketches and decides which products to use. Depending on the kind of make-up, special teams may be required... hydraulic engineers, mechanical engineers... depending on the prosthetic to be created. A prosthetic is built in several stages, from modelling to mounting, and it then needs to be "incorporated" over many painstaking make-up sessions. An actor's make-up

must be resistant to heat and water, and last throughout the duration of a scene or sequence. The make-up artist touches up the make-up between takes.

HAIR STYLIST AND WIGMAKER

In addition to classical hair styling training, the film shoot hair stylist should be able to create and recreate special hairstyles in the case of historical re-enactments for characters in a period film. He or she uses hair pieces or wigs that are transformed and adapted and can also be called upon to create all kinds of hair styles, such as a futuristic style for a science fiction film.

CHIEF SET DECORATOR

The chief set decorator is in charge of designing and creating the sets. Some sets can be researched and the necessary adaptations designed or the entire creation of other sets can be taken on. He or she must also keep track of the smooth building of sets as carried out the team. The team is made up of assistant set decorators and associates such as the chief painter's team....

SET DECORATOR

An artist who designs the decorative elements of a set. He or she researches the details that will harmoniously bring the sets to life, using a choice of colours, textures, etc. Works closely with the props team.

SET PAINTER

The set painter is a specialist capable of creating an old sheen, a mural, a painted imitation... He or she can be part of the Set Decorator's team and work on creating the sets for performances.

b. The technical team:

CHIEF OPERATOR (OR DIRECTOR OF PHOTOGRAPHY)

The Director of Photography on a shoot is in charge of the artistic appearance of the image, supervising the light adjustments and taking responsibility for the lighting of shots as artistic director. In post-production, he or she supervises the harmony of the images in association with the colour grader.

1st ASSISTANT CHIEF OPERATOR

Supports the chief operator, mainly by taking charge of the camera material, which should be checked, tested, maintained and inspected. He or she is on hand during the preparations for the shoot, during and after the shoot.

2nd ASSISTANT CHIEF OPERATOR

Supports the 1st assistant chief operator in maintaining materials, changing filters and lenses... and also manages stock. The 2nd Assistant Chief Operator often handles the clapperboard during a shoot.

CAMERA OPERATOR

Brings the shots and camera angles together based on the choices previously made by the director and the director of photography. During the shoot, the camera operator should also tell the scene shifter about the many necessary movements of the camera.

POINTER

The pointer stands next to the camera operator to check and correct the focus and the clarity of the image.

CHIEF SOUND OPERATOR (SOUND ENGINEER)

This person is responsible for the sound quality of the film by supervising recording techniques on set and in post-production.

1st SOUND ASSISTANT

Assists the sound engineer on set, along with the boom operator, by preparing the material and ensuring the good working of the sound equipment, the position of the microphones and he or she is also responsible for the stocks of sound material.

BOOM OPERATOR

A sound assistant, preparing and placing microphones on set and with responsibility for their maintenance. He or she can also place microphones on the actors. The boom operator's reputation is built on handling the boom with dexterity. With the help of a telescopic boom on which the microphone hangs, he or she must follow all the actors' movements and those of the camera, recording the sound while keeping the microphone out of the shot.

CHIEF LIGHTING ELECTRICIAN

This person is in charge of the many electrical connections, looking after the installation of projectors and their good working.

CHIEF SCENE SHIFTER

Takes charge of placing and installing the travelling shots and the frames from which the projectors hang. One of the scene shifters on the team also often operates the clapperboard.

SPECIAL EFFECTS TECHNICIAN

The special effects technician and the editor are often one and the same person. One must create the effects and the other edits them. The special effects editor will incorporate the special effects to the images. Some effects will be creating during shooting, but others will be created during post-production.

SET PHOTOGRAPHER

The set photographer is in charge of taking photographs during the shoot.

CONTINUITY SUPERVISOR

This person is the memory of the film during shooting. The work consists of keeping note of everything that happens during the shoot and then creating reports for the images, with the technical information that goes with each shot, reports for the editing suite, with the number of takes of each scene, reports about what has not been shot, etc. The continuity supervisor often has to make sketches that help to better visualise certain aspects of a shot.

LOCATION MANAGER

This person manages the organisation of the shoot in terms of accommodating the team, meals, delivery and receipt of materials. He or she is supported by the assistant location manager, the person in charge of planning, and the assistant managers.

PROPS MASTER

Takes charge of all the accessories used by the actors. He or she must store them and manage the stock so that the props that have already been supplied and filmed in previous scenes will be available for other scenes that require them.

c. The post-production team:

POST-PRODUCTION DIRECTOR

This person manages the post-production team, coordinates and acts as a link between his or her team, the director and the production.

POST-PRODUCTION SUPERVISOR

In charge of sound and image post-production planning until the film is ready for broadcast. He or she is seconded by the production assistant.

SPECIAL EFFECTS DESIGNER and SUPERVISOR

The special effects designer is in charge of designing and executing the special effects that the special effects supervisor oversees. He or she should master 3D modelling and synthesising, digital treatment, composite editing...

FILM EDITOR

Before preparing the reel, the editor watches all the rushes in the editing suite. After watching them several times, the best shots are chosen. He or she then decides where these scenes begin and end, makes the necessary connections and carries out a first assembly. This first cut is shown to the director and together they decide upon any changes. The film is often reworked and several shots added or removed. When the choice of shots has been validated, the reel is given to the sound editing team. Virtual editing is currently developing and rushes are more and more often digitised.

SOUND EDITOR

These days, the sound editor's team works more and more with digitised or virtual editing suites. The sound editor edits and treats the sound in synchronisation with the images. He or she relies on the picture edit that contains dialogues and other recorded sounds. Firstly, live sounds are assembled. Only good quality recordings will be retained. Just like the picture editor, he or she will have choices to make. Missing sounds are added or sounds have to be replaced, along with the music that is then added and inserted, along with some dialogues that will have to be re-recorded. In the case of an international production, he or she will also have to plan to add the different language versions. The sound effects technician, the composer and the mixer will then intervene before the definitive sound track is obtained.

FOLEY ARTIST

Sound effects are noises such as all the natural noises that the film requires, but which were not recorded during the shoot. They are artificially created by the foley artist.

He or she recreates these sounds using objects, tools and clever ploys that reveal great ingenuity and the "tools" are many and unexpected: paper, sand, glass, pipes, gravel, saw, chains, etc. Anything can be used to reproduce the required sound: a slamming door, a gunshot, footsteps that vary depending on the floor surface (wood, tiles...) and the shoes (boots, stilettos...). The sound engineer is as much an artist as a sound effects specialist. His or her place of business is called the Foley Room.

COMPOSER OF FILM SCORES

When original music has to be created, in order for it correspond as closely as possible to the expectations of the director, the composer will most often compose during post-production, drawing inspiration from the film's atmosphere and actions: "Music composed in time to the picture". In addition to the main theme, he or she may have to compose an orchestrated version of that theme, for the credits, for example, or a variation on the theme for a particular sequence. The composer may also rely on arrangements and adaptations... The composer is a musician specialised in a musical genre that is becoming increasingly recognised: Music for Film. Technically, the music is added at the end of the sound edit.

DUBBING

The technique of dubbing is mainly required when it becomes necessary to move from the original language of the film to another language, for another version of the film destined for an international audience, for example. When the technique of sub-titling is not wanted, then dubbing is employed. Dubbing is performed by actors and actresses who can also be required to dub their own character. This is the case when the sound quality of the shots taken during the shoot is not acceptable and some dialogues need to be re-recorded.

Before the dubbing session begins, the actors listen to and watch the original version to observe the play between the other actors...or their own play, depending on which kind of dubbing is envisaged. The main difficulty with the latter case, for an actor, resides in the fact that the voice should express the same emotion out of the context of the shoot and in a completely different setting than that in which the film takes place.

DUBBING MIXER

The dubbing mixer balances all of the sounds from all of the reels onto a single sound track: the sound track recorded during the shoot, the sound track added during editing and the music... The work consists of mixing all the tracks from the shoot to create a pre-mix of the dialogues. Then he or she will mix the rest of the sound tracks. All of the tracks have been recorded at different levels. The dubbing mixer will mix the tracks, rectify the sound levels, mix the music inputs and outputs and the sound effects... To retain overall sound coherence, the intensity of the sounds is adjusted to the scale of the shots (close-up, establishing shot...).

TELECINE COLOURIST

The Telecine Colourist is a technician who colour grades the rushes. The work consists of controlling and balancing the colours of the film. Scenes are shot in a variety of orders and at different moments.

The colour grader should adjust the shades of colour and light to make the shots consistent and also to add an overall aesthetic that allows the style of a particular director or director of photography to be recognisable. Colour grading can be performed on a virtual editing platform, allowing certain parameters to be varied and to control the contrast or brightness, among others. Digital colour grading allows greater freedom in manipulating the colours. Colour grading sets the final tone of the image. From here on, distribution copies can be made.

CINEMA OPERATOR AND DISTRIBUTOR

A cinema operator manages one or more cinemas (multiplexes in the West) in relationship with the distributors to create the programming schedule. For a film to be distributed in cinemas, the production hires a unit publicist who organises the previews for journalists and cinema owners. Digital production is a challenge for cinema operators and distributors. The cinema owner or operator must invest in new equipment which is in constant evolution, meaning that it will have to be regularly renewed.

DISTRIBUTOR

A film's distribution (cinemas, DVDs, television stations...) is managed by distributors. They orchestrate the distribution on different circuits, managing a film's financial viability in an optimal manner.

PROJECTIONIST

The projectionist is a technician who is in charge of projecting films and maintaining the projection and sound material. He or she adjusts the sound and lighting, mounts the film and checks it... The projectionist must have a good grounding in electronic optical physics and regularly take refresher courses as the material used evolves.

3. Visual arts: Fine arts – Cartoon – Photography – Digital arts

- Graphic designer, Computer graphics artist
- . Visual artist
- . Video artist
- . 2D and 3D animator
- . Multimedia graphic designer
- . Illustrator, Comic strip illustrator, Caricaturist, Scriptwriter, Colourist
- . Engraver, Lithographer
- . Painter, Sculptor
- . Photographer

- . Artistic director, Art critic
 - . Website designer
 - . Electronic game designer...
 - . Painting and art objects gallery owner
 - Etc.
-

4. Hand crafts: Crafts - Design - Fashion

- . Furniture designer, Textile designer, Object designer
 - . Stone sculptor, Potter, Ceramicist
 - . Metalworker, Bronze founder, Chiseller
 - . Jeweller (design and creation), Fabric painter
 - . Cabinet maker, Carpenter, Wood sculptor,
 - . Toy manufacturer
 - . Traditional weaver
 - . Maker of traditional musical instruments
 - . Designer: Graphic designer, model maker
 - . Fashion stylist
 - . Interior architect
 - . Art restorer, Bookbinder
 - Etc.
-

5. Cultural Heritage: Tangible - Intangible

- . Heritage custodian, Heritage site custodian
 - . Museum curator
 - . Archive curator
 - . Curator in archaeology, of an archaeological site
 - . Restorer or heritage objects
 - Etc.
-

6. Cultural management:

Cultural project management (administration, communication, finances...),
Cultural entrepreneurship
Others

- Cultural operator
- Cultural engineer, Cultural entrepreneur
- Cultural association planner and administrator
- Cultural or artistic project administrator
- Cultural organisation administrator and promoter
- Cultural enterprise manager
- Cultural lobbyist
- Creative cultural industries administrator
- Cultural performance producer

- Exhibition organiser
- Artistic director of a festival, theatre company, orchestra...
- Director of a cultural centre
- Manager of a tourism or leisure enterprise
- Publisher
- Gallery owner
- Organiser/promoter of cultural media campaigns
- Technician or consultant to embassy cultural services or other sectors related to cultural diplomacy
- Researcher or analyst in cultural and artistic matters and matters of cultural policy

Etc.

ANNEX 9: Exemplary cases: 2 detailed programmes

Focus 1: Institut National Supérieur des Arts et de l'Action Culturelle of Abidjan, Senghor Campuses-Ivory Coast

Complementary information about the University Senghor in Alexandria in Egypt and about the creation of the Senghor Campuses in Africa, including the one in Abidjan in Ivory Coast¹⁷.

Senghor University provides internationally recognised diplomas and has contributed for over twenty years to Africa's development by offering different courses in French. However, in light of current needs, the University has outsourced in several countries in the form of various campuses, called "Campus Senghor", where different training courses and degrees (masters, DU, continuous training ...) are available.

In each selection process, Senghor University refused 2,000+ quality applications (2,800 in 2013). This resulted in a will to be closer to potential students, who, for various reasons are unable to study in Egypt – by starting a training programme in Maghreb and in the sub-Saharan part of the continent.

The Senghor University has then decided to reach out to other countries, by partnering with recognised national institutions and creating "Senghor Campus" which are intended to accommodate and train high level local students, at a time when South-North movements are made more difficult. This formula has more impact thanks to its flexibility and allows to adapt the training offer to the local reality and needs without sacrificing the need for excellence.

By doing so, the University, of which the unity is preserved, maintains total control of the steering, the entire academic, pedagogical, administrative and financial management of the campuses in a rational and coherent construction. In addition, these campuses are self-financed. Responding to specific needs and local requests, Senghor is financed by the public and the private sector that take charge of the registration fees.

By facilitating the accessibility of training to students as well as public and private executives (who save travelling costs in Europe or North America), campuses are a significant substitute for North-South mobility: as such, they allow African students who do not have the opportunity to leave their country to obtain an internationally recognised diploma and contribute thus to prevent "brain drain".

The "Campus Senghor" offer several major advantages that contribute to African successes:

- Occasionally faculty resources and local professional expertise is used, ensuring complete adequacy of the education provided to the national realities and the integration of African teachers into Senghor's academic network.
- As to form quickly (four years) specialists that lack in national training institutions and countries, the campuses feed the prospect of a short-term training provided by experts from the South themselves, only occasionally addressing Northern expertise.

¹⁷ Extract from the « *Présentation de l'Université Senghor* » on the home page of the site: http://www.usenghor-francophonie.org/Pages/132_259_308/presentation_senghor.html

"The currently open Senghor campuses adapt their offer to the needs of each country. Senghor University is one of the few universities that actively promote career development. All students have several years of professional experience before coming to Alexandria and they all have at least a Bachelor's degree.

The teaching method involves teachers from across the French-speaking world (Canada, Europe, Africa) enabling a cultural mix that contributes to a greater openness and a wider vision of a globalised world. "

Through its departments, the Senghor University offers a Professional Master's degree in Development which breaks down into 9 specialities:

Project Management; Governance and Public Management; Cultural Heritage Management; Cultural Industry Management; Communication and Media; Environmental Management; Management of Protected Areas; International Health and Nutritional Policies. The Master "Management of cultural industries" is also taught at the Campus Senghor in Abidjan.

The Cultural Heritage Management Masters is also taught in Abidjan's Senghor Campus.

The Master in Development operates according to the internationally recognised LMD system "Bachelors-Masters-PhD",. It is recognised by the African and Malagasy Council for Higher Education (CAMES), and by French, Canadian, Belgian, Swiss universities, as equivalent to the national diploma of the same level.

Example of a Master's course taught in 2014

By the Senghor University on the Abidjan campus, in collaboration with INSAAC

M1 and M2 in development, specialising in "Administration of cultural industries"

Conditions for

entry

To be admitted to the Master's programme, the candidate should:

- Be under the age of 36 at the start of the academic year.
- Be the holder of a degree or equivalent diploma and be in possession of relevant professional experience.
- Succeed in passing the entrance competition for the Master's in Development

The Competition is in three stages:

- Selection further to examination of the application. The application should be sent to the University by registered post and contain all the requested documentation.
- The candidate retained will be called to a written test in his or her country of origin and must pass this test.
- An interview with a university representative: after the written test, eligible candidates will be called to interview in their country of origin.

Skills acquired by the student over the course of the programme

- Capacity to manage projects in the private or non-governmental sectors in an autonomous way;
- Ability to advise organisations or local authorities on implementing and evaluating development and other innovative projects;
- Capacity to apply modern project design, implementation and evaluation instruments. Ability to implement the required frameworks for the good working of NGOs and micro-financing institutions;
- Awareness about entrepreneurship, understanding of its importance to development and acquisition of entrepreneurial practices;
- Act in an ethical way with a critical mind within a professional framework in administration or expert advice in development or management.

Educational

methods

The approaches and teaching methods are not only innovative; they are also diversified. They aim to develop skills (knowledge, know-how, and interpersonal skills) while taking the professional nature of the Master's in Development into account. They are based on:

- Lectures by professors;
- Critical case studies;
- Workplace situations;
- Role play and simulation;
- Individual and group exercises;
- Visits to companies and public administrations;
- Large conferences

Each unit is taught by a professor who is required to draw up a lesson plan to a set format. Each professor who has taught a unit or module is evaluated by the students using a teaching appreciation form. The results are then analysed and passed on to the professor in question with a view to improving educational methods.

Professional

internship

1) Objectives

Familiarise the student with the working methods of a private, public or other organisation. The student develops various skills: the capacity to integrate a multi-disciplinary team; the capacity to apply the knowledge acquired; the capacity to learn by consulting with experts; the capacity to carry out tasks in an autonomous way; the capacity to use work tools and processes.

2) Content

Three months of activity during which the student is involved in successfully carrying out a mandate that includes practical tasks related to his or her professional project in administration. The internship takes place in an organisation with which the Senghor University signs a contract specifying the administrative details. The student is supervised during this activity by a person designated by the host organisation who evaluates the performance of the intern based on a specific evaluation grid. A report detailing the activities carried out during the internship is drawn up and presented.

Educational**model**

A credit is the unit of measurement that is used to estimate the amount of work within the teaching unit of a university programme. The workload consists of the amount time of needed in theory for a student to attain the training objectives of a teaching unit and develop the desired skills. As a convention in which the work handed in by a full-time student over a 36 week year corresponds to 60 credits, one credit therefore represents 24 hours of work (European norm) including class presence during teaching hours, work in the library, laboratories and personal work by the student.

Example:

Unité d'enseignement	Crédit	
UEa3 conception et gestion de projet	4 crédits	
Charge de travail pour réussir l'unité	4 x 24h = 88 heures	
Détails sur la charge de travail fourni	Heures d'enseignement	H de travail personnel
	30 h	58 h

M1 and M2 “Administration of Cultural Industries”

The educational model, specialising in “Administration of Cultural Industries”

Semestre 1	UE1	Tronc Commun : compréhension du développement I	Crédits	N/H
		Francophonie et mondialisation		15
		Théories et pratiques du développement	4	15
		Introduction à la conception et à la gestion de projet		15
		Approche interdisciplinaire du développement		15
	UE2	Anglais	2	30
	UE3	Certificat Informatique et Internet (C2I)	2	à distance
	UE4	Conceptualisation du projet professionnel	3	40
	UEc1	Enjeux culturels		
		Introduction à la socio-économie du secteur culturel	7	30
		Culture et développement		15
	UEc2	Secteurs et institutions		
		Les filières industrielles (livre, musique, design, spectacle vivant)	12	30
		La filière industrielle de l'image et des médias		15
		Communauté muséale et institutions patrimoniales		30
Semestre 2	UE5	Tronc Commun : compréhension du développement II	Crédits	N/H
		Etat de droit, démocratie et développement	3	15
		Financement du développement		15
		Connaissance de l'entreprise		15
	UEc3	Environnement de la culture et de la communication		
		Politiques publiques culturelles	12	15
		Droit de la propriété intellectuelle		20
		Droit du patrimoine culturel et naturel		20
		Nouvelles technologies, évolution du secteur culturel et projets de numérisation		20
	UE6	STAGE professionnel de 10 semaines et Grand oral	15	500
Semestre 3	UEcpi1	Valorisation culturelle		
		Tourisme et valorisation du patrimoine	12	20
		Journalisme, patrimoine et industries culturelles		20
		L'opérateur culturel privé face aux institutions		20
		Médiation et ingénierie culturelles		20
	UEci1	Acteurs et pratiques des industries culturelles		
		Arts et industries culturelles		20
		Mutation et actualité des industries culturelles		20
	UEcim1	Gestion et droits des industries créatives		
		Economie des industries et des programmes culturels	9	15
		Management des industries culturelles et des médias		15
		Droits de la culture et des médias		20
	UE7	Elaboration du mémoire et séminaires	3	30
Semestre 4	UEcpi2	Gestion de projets culturels		
		Conception et gestion d'un projet ou d'un événement culturel	9	30
		Financement des projets culturels		20
		Communication autour d'un projet culturel		15
	UEcim2	Dynamiques stratégiques		
		Négociation de partenariats	6	15
		Stratégies de coopération et de distribution internationale		15
		Conception et élaboration d'un dossier de production		15
	UEO*	Unité interdisciplinaire	Crédits	N/H
		Choisir obligatoirement 1 module parmi la liste ci-dessous.	3	20
		ble de choisir un deuxième module avec obtention de 3 crédits suppl		
	UE8	Rédaction de Mémoire et Soutenance	12	500

* UEo	Liste des modules au choix	crédits
	Histoire du continent africain	3
	Marché de l'art et circulation des œuvres d'art	3
	La coopération internationale décentralisée (ENV)	3
	Catastrophes sanitaires dans les PED (SN)	3
	Développement des micro-entreprises	3
	Economie et éducation (en ligne, GSE)	3
	Gestion du temps (en ligne, GSE)	3
	Ressources humaines (en ligne, GSE)	3
	Communication et animation (en ligne, GSE)	3
	Leadership transformationnel (en ligne, GSE)	3
	Education, et genre: Langues Nationales (en ligne, GSE)	3
	Education et lutte contre la pauvreté: éducation et Sida (en ligne, GSE)	3

The Master's in “Administration of Cultural Industries” is focused on the management of cultural industries that spring from the artistic creativity of the main producing countries, but also from national productions. Young cultural industry entrepreneurs can acquire high level training combining teaching of fundamental disciplines and professional efficiency.

Focus 2: Example of higher level training in Arts and Cultural Enterprise Management taught at the St Augustine Campus of the **University of the West Indies in Trinidad.**

University of the West Indies - St Augustine Campus

Postgraduate Diploma in Arts & Cultural Enterprise Management (ACEM)

Programme Summary

ACEM is a trans-disciplinary programme that equips graduates with the entrepreneurial skills for the development and management of the artistic and cultural resources of the region. The programme is open to graduates in the Humanities, Social Sciences or other related fields, as well as **to managers of arts and cultural enterprises in the public and private sectors**. The course of study runs over a period of one intensive mid-year session (May-August) of four weeks each, followed by nine months of independent study.

Entry Requirements

Candidates must normally have:

1. A first degree from an approved university, OR
2. Academic qualifications decided by the university to be equivalent to a first degree, OR
3. Persons without the above qualifications but who may have experience in the field of study, along with their referee reports and academic records may be recommended for admission based on the results of an interview and qualifying courses (Economics of Culture & Festival Management).

NB: Persons without a background in the arts will be required to take one practical course in the arts during the programme.

Structure/Course of Study

The programme comprises five courses and a practicum. Each course will involve theory and workshops. Courses share the common themes of Caribbean identity, creativity/entrepreneurship and the global context.

Method of Delivery

The programme will be delivered via lectures, workshops and practical field-work. Students will have the option of doing the independent study within or outside of their home-territory. Sessions I to IV will be held from May-August, Year I. During the academic year, students will be required to complete their practicum which involves independent study of an actual project in the business of arts and culture. The programme culminates in May, Year II, with students' presentations and submission of the practicum.

Outcomes

On conclusion of the programme the successful graduate should be able to:

- 1. Manage artistic talent
- 2. Manage an arts, culture or media institution
- 3. Organize and produce artistic and cultural events
- 4. Determine the feasibility of cultural industry projects or enterprises
- 5. Develop business, marketing and strategic plans for cultural project or business

YEAR ONE (thirteen weeks)

Days: Mondays/Wednesdays/Fridays

Time: 9 am-noon/1 pm-4 pm

Orientation week (compulsory): Life skills workshops, registration and practicum presentations

Session I: (four weeks)

ARTS 6101 Arts, Culture and Society: This foundational course introduces the student to the theory and practice of the arts and cultural enterprise management. The goal is to examine the interplay between the arts, Caribbean cultural identity and cultural enterprises. (2 credits)

ARTS 6106 Policy and Development in Arts and Culture: This course is aimed at giving students comprehensive knowledge base of the theoretical, technical, and conceptual inputs required to develop and evaluate policies for the arts and cultural industries. Particular emphasis will be placed on the emerging convergence between issues of trade, industry, law, urban development and education on the realm cultural policy. (3 credits)

Session II: (four weeks)

ARTS 6102 Business Strategies for the Arts: This course presents an integrated approach to strategic management theory and its application to arts and cultural organisations, including indigenous and entrepreneurial management of the arts. (3 credits)

ARTS 6103 Funding & Financial Management in the Arts: This course will focus on the analytical and decision making processes involved in the financial management of arts and cultural industries. It will address issues related to the acquisition of financial resources and the effective management of these resources. (3 credits)

Session III: (four weeks)

ARTS 6104 Marketing and Promotion in the Arts: Developing the capacity to successfully market products and services is a key component in a more strategic approach to the development of the cultural industries sector. This course is designed to give participants a better understanding of the linkages between marketing, promotion and enterprise growth through an appreciation of marketing research, design and planning. (3 credits)

ARTS 6105 Arts and Cultural Enterprise Management (Practicum): The principal aim of the practicum is to develop project management and strategic planning skills which are considered critical for organizational and enterprise development. These skills are applicable to one-time events or projects as well as ongoing concerns and businesses. Students are required to develop a report entailing one of the following:

- 1. A feasibility study of a new enterprise or business venture
- 2. A business plan of a new or established enterprise
- 3. A strategic plan of a particular sector of the cultural industries
- 4. A marketing plan for a particular enterprise, product or service
- 5. A policy framework for a particular enterprise, sector or industry

ARTS 6107 Creative Industries and Media: This course is aimed at providing students with both theoretical and practical knowledge of the synergies between new media technologies and the cultural industry, both in terms of its marketing and development. At the end of the course, students will be expected to produce an interactive media project as part of their final assessment. This course will be scheduled on Saturdays throughout three sessions. (3 credits)

Beneficiaries

The cultural sector impacts upon the lives of all in the region. The programme will bring direct benefit to:

- 1. Managers and workers in the fields of culture and the arts
- 2. Artists, who far too often are forced to function in the dual roles of creator and manager
- 3. Graduates who may be more interested in creating rather than finding a job
- 4. Cultural enterprises in search of good managers career opportunities in arts management

The following agencies should be interested in the services of a graduate of this programme (as an Arts Administrator):

- Departments of Culture, Trade, Intellectual Property, etc.
- Tourism Sector
- Hotels and the Hospitality Sector
- Calypso Tents and Carnival Bands, Steel bands and Music Bands, Museums and Art Galleries, Theatres and Theatre Companies
- Technical Production
- Sound, Light and Stage Management
- Festival Organizations, Music and Record Producers, Heritage Sites and Organizations
- Craft Producers, Arts Organizations
- Book Publishers
- Film Producers/Distributors
- Event Promoters, Impresarios, Talent Agents

UWI's website at <http://www.sta.uwi.edu>.

ANNEX 10: BIBLIOGRAPHY and SOURCES CONSULTED

PUBLICATIONS, REPORTS AND STUDIES

Adapting the Wheel : cultural policies for Africa. Compiled by Delicia Forbes. Arterial Network, Cape Town, 2010.

Analyse du secteur culturel des pays ACP – Rapport Final : Cap-Vert, Mami Estrela, 2010

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Analysis of the cultural sector in the ACP countries - Final Report : Jamaica , W. Sinclair, ACPCultures+, 2010

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L'art et la culture aujourd'hui : perspectives africaines / Contemporary arts and culture discourse : African perspectives, établi par Delica Forbes, Arterial Network, édition 2011

Contemporary Art in Samoa : The Role of Personal Expression, Christina Cioffari - Independent Study Project (ISP) Collection , SIT Study Abroad - 2006

Creative Economy Report 2010 : Creative Economy : a Feasible Development Option. Geneva : United Nations, UNCTAD, 2010.

Directory of Training Centres Online-OCPA, 2007

Etude sur les impacts du secteur de la culture sur le développement économique et social du Burkina Faso, Bureau Burkinabè d'Etudes & d'Appui-conseils (BBEA), Rapport final, Mai 2012

Formation des professionnels de développement culturel en Afrique, Consultation régionale/ Rapport final, Nairobi, Kenya, 19 décembre 2002

Impacts on the Contemporary Visual Arts Community in Samoa, Sarah Cancelarich SIT Graduate Institute - Study Abroad , 2013

Manuel de formation de spécialistes en administration culturelle et politique en Afrique-OCPA, Maputo, 2013

Mission d'évaluation et de prospective de l'appui de la CE au secteur de la culture au Mali (Ministère de la Culture du Mali – Délégation de l'Union européenne) / Rapport final - Bruxelles, juin 2006

Profil culturel des pays du Sud membres de la Francophonie : Un aperçu de quatre pays du Sud-Est et du pacifique. Cambodge, Laos, Vietnam, Vanuatu, 2011

Profil culturel des pays du Sud membres de la Francophonie : Un aperçu de trois pays de la caraïbe. Dominique, Haïti, Sainte-Lucie, 2011

Profil culturel des pays du Sud. Un aperçu de trois pays de la CEMAC membres de la Francophonie. Cameroun, Congo-Brazzaville, Gabon, 2012

Profil culturel des pays du Sud. Un aperçu de trois pays de l'UEMOA
Le Burkina Faso, la Côte d'Ivoire, le Sénégal, 2010

Rapport de Synthèse- Analyse du Secteur culturel dans les Pays ACP, Frédéric Jacquemin, ACPCultures+, 2011

Repenser la Coopération culturelle en Afrique, Rencontres d'Africalia, éd. La lettre volée, Bruxelles, 200

Répertoire ACP films – Formation professionnelle, Programme d'apui/Support Programme ACPFILMS, 2008

Répertoire des organismes de formation – ACPFILMS.eu, 2010

Répertoire régional des centres de formation en administration culturelle en Afrique, Recherche UNESCO/ENCATC/OCPA, Recueil des fichiers, OCPA 2007 et Rapport sur la mise en œuvre du contrat entre l'ENCATC et l'OCPA, OCPA, 2007

Répertoire d'informations sur les Arts et la Culture en Afrique, Arterial Network, 2011

Séminaire de formation « Politiques culturelles et développement des industries créatives et culturelles » pour les pays d'Afrique centrale, Yaoundé, Cameroun, 2009, ACERDA/AECID

Une dynamique culturelle africaine, Rencontre Africalia de Bamako, éd. La lettre volée, Bruxelles, 2002

INTERNET SITES

<http://www.acpculturesplus.eu/>

www.africultures.com, site de la revue « Africultures »

www.createinfo.net.ms - Répertoire create

www.arterialnetwork.org – www.arterialnetworksouthafrica.co.za/the-network/arts-andculture-directory

www.artsmanagement.net - Arts Management Network

www.artsinafrica.com - <http://www.artsinafrica.com/directory/south-africa/category/arts-education> - Arts in Africa

<http://www.commonwealthfoundation.org/> - Commonwealth Foundation

<http://www.culturaleconomics.org/index.html> - ACEI

www.culturelink.org - Culturelink Network

www.francophonie.org (site de l'OIF)

www.unesco.org - www.unesco.org/culture/ - website of the United Nations Organisation for Education, Science and Culture

<http://www.usenghor-francophonie.org/user/pageDetails.aspx?pageId=187>

www.encatc.org - Encatc

www.interarts.net - Interarts

www.ocpanet.org ou <http://ocpa.irmo.hr/index-fr.htm>

www.excelafrica.com/fr - Excel Africa: Le site de l'étudiant et du professionnel africains

<http://www.filmmaking.net> – Cinema directory

www.musicinafrica.net/directory - Music in Africa

<http://www.videadoc.com/> - VideoDoc

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<http://www.opc.cfwb.be> – (Cultural Policies Observatory of the Wallonia-Brussels Foundation - Belgium)

<http://www.observatoire-culture.net/rep-documentations.html> - (Observatoire des Politiques Culturelles - Grenoble)

www.fondation-alliancefr.org - Alliances françaises

www.goethe.de - Goethe Institute

www.britishcouncil.org - British Council

www.unesco.org - UNESCO Commissions

www.info.gov.za/links/artscult.htm#culture - South African government information

www.benincultures.com – Bénin cultures

www.culture.gov.bf - Ministry of Culture, Tourism and Communication of Burkina Faso

www.burkinacultures.net - Information about arts and culture in Burkina Faso

www.journaldumali.com – Journal du Mali

WW www.mediamali.org – Média Mali

www.culture.gouv.sn - Senegal Ministry of Culture

www.au-senegal.com – Museums in Senegal

www.togocultures.com – Togo Cultures

ORGANISATIONS and people met with and/or contacted

European network on Cultural Management and Cultural Policy education/ENCATC, Brussels -
Giannalia Cogliandro Beyens, Secretary General
<http://www.encatc.org/directory/>

Observatoire des Politiques culturelles de la Communauté française, Brussels – Ms B. Reynaerts,
librarian – www.opc.cfwb.be

Coopération Education Culture asbl/Brussels: Dominique Gillerot, Deputy Administrator

AFRICA:

Observatoire des politiques culturelles en Afrique-OPCA/Observatory of Cultural Policies in Africa-
OCPA, Maputo, Mozambique – Lupwishi Mbuyamba, Executive Director ; Mate Kovacs, Research
Coordinator
<http://www.ocpanet.org> -

Africalia asbl-vzw / Brussels: Frédéric Jacquemin, Director; Dorine Rurashitse, Bjorn Maes, Country
programme coordinators
www.africalia.be

Avril Joffe, Postgraduate course coordinator Arts and Culture Management, Wits School of Arts at
the University of the Witwatersrand, Johannesburg, South Africa
www.wits.ac.za

Centre for Culture and African Studies (CeCast), created by the Kwame Nkrumah University of
Science and Technology (KNUST), Kumasi, Ghana – Mr Chris Addy-Nayo
<http://cecast-knust.com/web/>

Dr. Jacob Sabakinu Kivilu, Professor at the Unikin University

Mr. Chris Addy-Nayo, Team Leader, Project leader CeCast ACPCultures+ Project

CARIBBEAN:

Mr Michael Nelson; Ms Carina Cockburn: regional heads for the Caribbena at the IDB (Inter-American
Development Bank)

Fokal, Haiti – Elisabeth Pierre Louis

Ecole nationale des Arts, ENARTS – M. P. Dodard, Director; G.R. Junior, Theatre; Olrich Exhantus,
Head of the visual arts section

Fondation Culture Creation – Colette Armenta Perodin, Executive director
<http://www.fondationculturecreation.org/>

Ms Yolanda Wood, Casa de la Americas, Haiti –
<http://www.casadelasamericas.org/>

PACIFIC:

Ms Elise Huffer, Human Development Program Adviser, Culture Secretariat of the Pacific Community,
Fiji Islands

ANNEX 10bis:

Complete File Maker DATA BASE containing (Model output listing):

- All of the Internet sites consulted (including training institutes)
 - The people contacted and/or met with in the framework of the study and for gathering information (names + email addresses)
 - All the contacts to whom the questionnaire was sent (names + email addresses)
-

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ANNEX 10bis - ACP Fact Sheet - MODEL INDEX Institutions by Field / Profession

ACP Region	Country	INSTITUTION NAME	Acronym	Website – Person in charge/title - Contact name - @mail
AFRIQUE / AFRICA		RESEARCH SITE FOR FILM/CINEMA INFORMATION		http://www.filmaking.net/
AFRIQUE / AFRICA	EGYPT / EGYPT	CULTURE RESSOURCE (CAIRO)		www.mawred.org Ms. Basma El Hussein, Director of the institution Ms. Sally Khodary, Responsible for the Cultural Management programme amt@mawred.org
AFRIQUE CENTRALE / CENTRAL AFRICA	CAMEROUN / CAMEROON	REGROUPEMENT DES PROFESSIONNELS DES ARTS ET DE LA CULTURE D'AFRIQUE CENTRALE - LE KOLATIER	REPAC / LE KOLATIER	www.le-kolatier.org Luc Yatchokeu, Director lyatch@yahoo.com
AFRIQUE CENTRALE / CENTRAL AFRICA	CAMEROUN / CAMEROON	INSTITUT INTERNATIONAL DU THÉÂTRE AFRICAN REGIONAL OFFICE	ITI - RÉGIONAL	www.iti-worldwide.org For Cameroon: President: Ambroise M'BIA - Vice Presidents: Samuel N'FOR and E. MEKA MBALLA Secretary General : Judith BISUH iti_cameroun@yahoo.fr
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO (BRAZZAVILLE)	SOCIÉTÉ CONGOLAISE DE DÉVELOPPEMENT DES INDUSTRIES CULTURELLES	SOCODIC	socodic@yahoo.fr -
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	ACADÉMIE DES BEAUX-ARTS DE KINSHASA	ABA	Mr Patrick Missassi Kabwith, Managing Director Patrick Missassi Kabwith patrickmissassi@yahoo.fr - academie.kinshasa@yahoo.fr
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	FACULTÉS CATHOLIQUES DE KINSHASA		http://www.ucc.ac.cd/ Dean of the Faculty of Social Communications: Prof. MANUANA Jean-Pierre Academic Secretary: Prof. KAYEMBE Aimé - Administrative Secretary: MOLONZO Ernest budimbani@yahoo.fr

ANNEX 10bis - ACP Fact Sheet - MODEL INDEX Institutions by Field / Profession

ACP Region	Country	INSTITUTION NAME	Acronym	Website – Person in charge/title - Contact name - @mail
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	INSTITUT FACULTAIRE DES SCIENCES DE L'INFORMATION ET DE LA COMMUNICATION	IFASIC	http://ifasicrdc.net/
				Professor Jean Lucien Kitima - Professor Georges Wawa
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	INSTITUT FRANÇAIS DE RDC HALLE DE LA GOMBE	CCF	http://institutfrançais-kinshasa.org/ and http://www.ccf-kinshasa.org
				Mr. Philippe LARRIEU, Director
				M. Christophe HOCHARD, General Secretary secretariat@ccf-kinshasa.org - direction@ccf-kinshasa.org + sg@ccf-kinshasa.org
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	INSTITUT NATIONAL DES ARTS	INA	Pr. Yoka Lye Mudaba, Director General
				Yoka Lye Mudaba
				andreyokalye@yahoo.fr - inakinshasa@yahoo.fr
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	UNIVERSITY OF KINSHASA	UNIKIN	http://www.unikin.cd/
				Rector: Jean Berchmans LABANA LASAY'ABAR
				rectorat@unikin.cd - kanyapros@yahoo.fr - sg.academique@unikin.cd - jos_kat@yahoo.fr
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	UNIVERSITY OF LUBUMBASHI FACULTY OF LETTERS		Professor Jacky Mpungu Mulenda
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	YOLE ! AFRICA	CCYA	www.voleafrica.org
				Chérie Rivers Ndaliko, Director / Executive Director Petna Ndaliko, Artistic Director
				Ganza Buroko, General Coordinator contact@voleafrica.org (in French) - jossy@voleafrica.org (in English)
AFRIQUE CENTRALE / CENTRAL AFRICA	GABON	CENTRE INTERNATIONAL DES CIVILISATIONS BANTOUS	CICIBA	http://ciciba.info/root/ - www.ciciba.org
				siege@ciciba.info > info@ciciba.com

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AFRIQUE CENTRALE / CENTRAL AFRICA	RÉP. CENTRAFRICAINE/ CENTRAL AFRICAN REPUBLIC	ESPACE LINGA TÉRE ATELIER DE RECHERCHE ET DE CRÉATIONS THÉÂTRALES		http://linga.e-monsite.com
				Vincent Mambachaka
				Vincent Mambachaka lingatere@yahoo.fr
AFRIQUE CENTRALE / CENTRAL AFRICA	RÉPUBLIQUE CONGO / REPUBLIC OF THE CONGO	CENTRE CULTUREL FRANÇAIS - BRAZZAVILLE - POINTE NOIRE - AMBASSADE		
				com@ccfbrazza.or - ccfpr@cglceltelplus.com / ccfdirection@yahoo.com
AFRIQUE CENTRALE / CENTRAL AFRICA	RWANDA	ISHYO ARTS CENTER	ISHYO	www.ishyo.com
				info@ishyo.com
AFRIQUE – REGIONAL / AFRICA - REGIONAL	EGYPTE / EGYPT	SENGHOR UNIVERSITY - ALEXANDRIA UNIVERSITÉ INTERNATIONALE DE LANGUE FRANÇAISE	US	http://www.usenghor-francophonie.org/ 2014
				Rector of the Senghor University, Albert LOURDE
				Ms Jeanne Azer Bestavros at the Alexandria Board of Education info@usenghor-francophonie.org - rectorat@usenghor-francophonie.org
AFRIQUE AUSTRALE / AUSTRAL AFRICA		REPERTOIRE CREATE		www.createinfo.net.ms
				Peter Musa
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ANGOLA	CEARTE - COMPLEXE D'ÉCOLES D'ART	CREARTE	
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ANGOLA	INSTITUTO NACIONAL DO PATRIMÓNIO CULTURAL (NATIONAL INSTITUTE OF CULTURAL HERITAGE)	DINAM	http://www.mincultura.gv.ao/mapa_do_site.htm
				Ziva Domingos: Managing Director of the Instituto Nacional do Património Cultural de Angola
				Ziva Domingos, Director zivado@hotmail.com - dinam.mincult@gmail.com

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AFRIQUE AUSTRALE / AUSTRAL AFRICA	BOTSWANA	ALLIANCE FRANÇAISE		
				admin@afgaborone.org
AFRIQUE AUSTRALE / AUSTRAL AFRICA	BOTSWANA	BRITISH COUNCIL		
				general.enquiries@britishcouncil.org.bw
AFRIQUE AUSTRALE / AUSTRAL AFRICA	BOTSWANA	UNIVERSITY OF BOTSWANA FACULTY OF HUMANITIES & CENTRE OF SPECIALISATION IN PUBLIC ADMINISTRATOR MANAGEMENT	UB - VAPA - CESPAM	www.ub.bw (incomplete site)
				VAPA : Prof. David Kerr
				History : Prof. G. Pwiti – Dr A.K. Segobye, Mr P. Thebo & Mr S. Merlo Dr. R.K.K. Molefi - molefi@mopipi.ub.bw - T. 2673555075 pwitig@mopipi.ub.bw - segobye@mopipi.ub.bw - n.a.mlotshwa@mopipi.ub.bw
AFRIQUE AUSTRALE / AUSTRAL AFRICA	LESOTHO	NATIONAL UNIVERSITY OF LESOTHO	NUL	
				registrar@nul.ls
AFRIQUE AUSTRALE / AUSTRAL AFRICA	MALAWI	UNIVERSITY OF MALAWI (CHANCELLOR COLLEGE)	UNIMA	www.unima.mw
				Professor: Benedicto Malunga
				uniregistrar@unima.mw
AFRIQUE AUSTRALE / AUSTRAL AFRICA	MALAWI	UNIVERSITY OF MZUZU	UM	www.mzuni.ac.mw
				Vice President: Letson Mhango
				letsonmhango@mzuni.ac.mw
AFRIQUE AUSTRALE / AUSTRAL AFRICA	MOZAMBIQUE	ESCOLA NACIONAL DE ARTES VISUAIS (NATIONAL SCHOOL OF VISUAL ARTS)	ENAV	No website – no information

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AFRIQUE AUSTRALE / AUSTRAL AFRICA	MOZAMBIQUE	INSTITUTO SUPERIOR DE ARTES E CULTURA INSTITUT SUPÉRIEUR DES ARTS ET DE LA CULTURE (HIGHER INSTITUTE OF ARTS AND CULTURE)	ISARC / HIAC	www.isarc.co.mz - www.isarc.edu.mz
				Estevao J. Filimboa, Director of the Faculty of Culture at ISARC - efilimao@gmail.com
				Emanuel Dionisio - emanueldionisio@yahoo.com.br / - Rosendo Mate + Mario Tsaquice isarc@isarc.edu.mz - efilimao@gmail.com
AFRIQUE AUSTRALE / AUSTRAL AFRICA	MOZAMBIQUE	MINISTRY OF CULTURE OF MOZAMBIQUE		www.mec.gov.mz - http://www.micult.gov.mz/
				Mr. Emanuel DIONISIO, Project Manager (= Ministerial project)
				l_suporte@mined.gov.mz - emanueldionisio@yahoo.com.br
AFRIQUE AUSTRALE / AUSTRAL AFRICA	MOZAMBIQUE	OBSERVATOIRE DES POLITIQUES CULTURELLES EN AFRIQUE/OBSERVATORY OF CULTURAL POLICIES IN AFRICA	OPCA / OCA	http://www.ocpanet.org
				President : Pierre Dandjinou (Benin) – Executive Director: Lupwishi Mbuyamba, Administrative Manager: Pedro Cossa
				Research coordinator: Máté Kovács secretariat@ocpanet.org - director@ocpanet.org - mate.kovacs@ocpanet.org -
AFRIQUE AUSTRALE / AUSTRAL AFRICA	NAMIBIA	CENTRE CULTUREL FRANCO-NAMIBIEN FRANCO-NAMIBIAN CULTURAL CENTRE		www.fncc.org.na
				Person responsible for cultural projects: Gaëlle Lapostolle g.lapostolle@gmail.com - fncc@mweb.com.na / secretarygeneral@fncc.org.na
AFRIQUE AUSTRALE / AUSTRAL AFRICA	NAMIBIA	COLLEGE OF THE ARTS	COTA	http://www.cota.na/ (under construction)
				Director: Angelika Schroeder Mootseng
				mats@iway.na - schroedera@cota.na
AFRIQUE AUSTRALE / AUSTRAL AFRICA	NAMIBIA	MEDIA INSTITUTE OF SOUTHERN AFRICA	MISA	http://www.misa.org
				director@misa.org
AFRIQUE AUSTRALE / AUSTRAL AFRICA	NAMIBIA	UNIVERSITY OF NAMIBIA – ARTS INSTITUTE OF WINDHOEK	UNAM	www.unam.na
				Department Head: Prof. HD. Viljoen
				hviljoen@unam.na

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AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	AFRICAN ARTS INSTITUTE - CAPE TOWN	AFAI	http://www.africanartsinstitute.org.za/ - www.afai.org.za - MIKE VAN GRAAN, Executive Director AYANDA MPONO, Project Coordinator: Capacity Development info@afai.org.za - ayanda@afai.org.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	AFRICAN FUTURES INSTITUTES / INSTITUT DES FUTURS AFRICAINS	AFI / IFA	http://www.africanfutures.net/eng_home.htm et www.africanfutures.org ifutures@africanfutures.org ?
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	AFRICAN WORLD HERITAGE FUND / FONDS POUR LE PATRIMOINE MONDIAL AFRICAIN	AWHF	www.awhf.net Souavibou Varissou, Programme Specialist souavibou@awhf.net - ntumbak@dbsa.org - info@awhf.net
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	ART I KAPA / RDP TRAINING		Annalie Theunissen / Coleen Emmenisfor ARRT-I-KAPA Annalie Theunissen, Responsible for the Cultural Management programme annalie@whalemail.co.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	ARTERIAL NETWORK / RÉSEAU ARTERIAL		http://www.arterialnetwork.org/ C/O Ouafa Belgacem, General Secretary info@arterialnetwork.org & www.arterialnetwork.org/page/contact-us
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	ARTS IN AFRICA		http://www.artsinafrica.com/directory/south-africa/category/arts-education jhbcampus@afda.co.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	AUTEUR SCHOOL OF INDEPENDENT FILMMAKING		www.auteurfilms.co.za

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AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	BOSTON BUSINESS COLLEGE		www.boston.co.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	CAPE PENINSULA UNIVERSITY OF TECHNOLOGY	CPUT	www.cput.ac.za info@cput.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	CITYVARSITY		www.cityvarsity.co.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	CULTURAL DEVELOPMENT TRUST	CDT	http://culturaldevelopment.co.za/ - http://web.uct.ac.za/depts/age/contact.htmza - Ms Maria Kint, Director of the institution, Founder and Executive Co-Director Ms Nzali Jordan, Executive Co-Director, Responsible for the Cultural Management programme info@cuhede.org.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	DITSONG MUSEUMS OF SOUTH AFRICA		http://www.ditsong.org.za/ info@ditsong.org.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	DURBAN INSTITUTE OF TECHNOLOGY		www.dut.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	HUMAN SCIENCE RESEARCH COUNCIL, DEMOCRACY AND GOVERNANCE	HSRC	www.hsrc.ac.za Mrs Nasima Badsha, Chairperson of the HSRC Prof Olive Shisana, President and CEO of the Human Sciences Research Council oshisana@hsrc.ac.za

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AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	INVESTING IN CULTURE		http://www.zuidafrika.nl/arts-and-culture Miss Monica Newton, Deputy Director General info@dac.gov.za - monican@dac.gov.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	K-CAP EKHAYA MULTI ARTS CENTRE	EMAC	www.kcap.co.za and http://www.ekhavaartcentre.co.za/ Edmund Mhlongo kcap@mweb.co.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	MOVIETECH FILM & TELEVISION COLLEGE		www.filmkingdom.co.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	NEWTOWN FILM & VIDEO SCHOOL		no site - from www.filmmaking.net
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	NORTH-WEST UNIVERSITY, FACULTY OF ARTS, INSTITUTE OF ARTS MANAGEMENT	NWU - Artéma	http://www.nwu.ac.za/content/puk-arts-artema-institute-arts-management-and-administration & Horst Bütow, Director - Peet Ryke, Manager: Arts <i>Chris de Bruin, Manager: Artéma Institute for Arts Management & Admin</i> horst.butow@nwu.ac.za - peet.ryke@nwu.ac.za - chris.debruyn@nwu.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	REEL EDGE FILM ACADEMY		www.reeledge.co.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	THE SOUTH AFRICAN SCHOOL OF MOTION PICTURE MEDIUM AND LIVE PERFORMANCE (CAPE TOWN)	AFDA	http://www.afda.co.za/ Dr. Christopher John : Dean of AFDA Cape Town - Liz Mills : Head of Performance School Malcolm Kball : Head of Film School - Lydia Plaatjies : Head of Television School Cape Town : cptcampus@afda.co.za - marketingcpt@afda.co.za

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AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	THE SOUTH AFRICAN SCHOOL OF MOTION PICTURE MEDIUM AND LIVE PERFORMANCE (DURBAN)	AFDA	http://www.afda.co.za/ Gianfranco Human : Dean of AFDA Durban - Lloyd O'Connor : Head of Live Performance School Richard Green : Head of Film School - Laszlo Bene : Head of Television School Durban : dbncampus@afda.co.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF RHODES FACULTY OF FINE ARTS		www.ru.ac.za + http://www.ru.ac.za/fineart/staff/ Ruth Simbao, Culture and heritage in Africa and African-Diaspora (r.simbao@ru.ac.za) Lindi Arbi, Lecturer, First Year Co-ordinator, sculptor (lindiarbi@me.com) fineart@ru.ac.za fineart@ru.ac.za - lindiarbi@me.com
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF JOHANNESBOURG	UJ	www.ui.ca.za - www.ui.ac.za/fada Administrative Director: Piet Coetzee piet.coetzee@uj.ac.za - web-fada@uj.ac.za - ambozana@uj.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF CAPE TOWN Department of Humanities - Michaelis School of Fine Art	UCT	http://www.uct.ac.za/ - http://www.humanities.uct.ac.za/ - Lynn Cable, Administration Officer, Judith Sealy, Professor and Head of the Department of Archaeology at UCT hr@uct.ac.za - judith.sealy@uct.ac.za - lynn.cable@uct.ac.za - archaeology@UCT.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF CAPE TOWN UCT - CENTRE FOR FILM AND MEDIA STUDIES	UCT - CFMS	http://www.cfms.uct.ac.za Prof Ian Glenn, Acting Director and Professor of Media Studies (021) 650 2842 Prof Herman Wasserman, Professor of Media Studies (021) 650 2189 Ms Ursula Smith, Administrative Officer. ursula.smith@uct.ac.za petros.ndlela@uct.ac.za - ian.glenn@uct.ac.za - herman.wasserman@uct.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF CAPE TOWN UCT - DRAMA DEPARTMENT	UCT - DRAMA	www.drama.uct.ac.za Geoffrey Hyland, Head of Department. Associate Professor Gay Morris, Postgraduate Specialist Teacher's Diploma in Speech & Drama geoffrey.hyland@uct.ac.za - drama@ut.ac.za - gay.morris@uct.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF CAPE TOWN UCT - SCHOOL OF DANCE	UCT - SD	http://www.dance.uct.ac.za/ - www.uct.ac.za/depts/ballet - www.celestebbotha.blogspot.com Gerard M Samuel, Director of the School of Dance Celeste Botha, Choreographer, Teacher and Dancer www.celestebbotha.blogspot.com Angie Pearson angie.pearson@uct.ac.za

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AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF CAPE TOWN UTC - SOUTH AFRICAN COLLEGE OF MUSIC	UCT - SACM	www.uct.ac.za/depts/sacm
				Morné Bezuidenhout, Director - Emeritus Professors: James May and Peter Klatzow, Composition
				Angelica Scheepers - Senior Administrative Officer
				Sheila Taylor sheila.taylor@uct.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF KWAZULU-NATAL ANYUVESI YAKWAZULU-NATALI SCHOOL OF ARTS & SCHOOL OF SOCIAL SCIENCES	UKZN	ukzn.ac.za
				Prof JA Smit, Dean of Arts (acting) - Professor Nogwaja Zulu - govender3@ukzn.ac.za
				Dean and Head of School Social Sciences : Professor Nwabufo Okeke-Uzodike - smallld@ukzn.ac.za
				enquiries@ukzn.ac.za - smitj@ukzn.ac.za - naickersu@ukzn.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF KWAZULU-NATAL ANYUVESI YAKWAZULU-NATALI SCHOOL OF ARTS: SCHOOL OF MUSIC	UKZN	http://music.ukzn.ac.za/Homepage.aspx
				Dr. Patricia Achieng Opondo : Senior Lecturer, African Music and Dance opondop@ukzn.ac.za Jürgen
				Bräuninger : Associate Professor - Composition and Music Technology
				Administrative Assistant : Nellie Mtselun mtselun@ukzn.ac.za opondop@ukzn.ac.za - brauning@ukzn.ac.za - mtselun@ukzn.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF KWAZULU-NATAL - CENTRE FOR CREATIVE ARTS	UKZN / CCA	www.cca.ukzn.ac.za - http://www.cca.ukzn.ac.za/index.php/about-cca
				Tasmeera Singhs, Principal International Advisor (Howard College Campus) singht@ukzn.ac.za
				cca@ukzn.ac.za - jones@ukzn.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF PRETORIA - DEPARTMENT OF HUMANITIES VISUAL ARTS & ANTHROPOLOGY AND ARCHEOLOGY	UP	http://www.up.ac.za - www.up.ac.za/apply - www.up.ac.za/closingdates
				csc@up.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	UNIVERSITY OF SOUTH AFRICA ENSEIGNEMENT À DISTANCE / E- LEARNING	UNISA	http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=3 et
				Prof Mandla S Makhanya: Unisa Principal and Vice-Chancellor
				uaft3@unisa.ac.za - matjids@unisa.ac.za - irb2@ufl.edu
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	VUKA DESIGN		http://vukadesign.co.za/ et http://www.seedsofafrica.co.za/feedback.html ?
				Vuka Design is managed by Paola Warrender
				Gwen or Sally +27 11 796 3005 - Mobile: +27 73 268 1944
				paola@vukadesign.co.za

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AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	WITS SCHOOL OF ARTS THE UNIVERSITY OF THE WITWATERSRAND	WISOA AT WITS	wsoa.wits.ac.za - www.wits.ac.za -
				Prof Adam Habib, Director
				Sao Mendes, School Postgraduate Coordinator - sao.mendes@wits.ac.za
				Ms Avril Joffe, Postgraduate Course Coordinator - Head of the Centre for Cultural Policy and adam.habib@wits.ac.za - avril.joffe@wits.ac.za - sao.mendes@wits.ac.za
AFRIQUE AUSTRALE / AUSTRAL AFRICA	AFRIQUE DU SUD / SOUTH AFRICA	ZAG CONSULTANTS		www.zagconsultants.co.za/ et http://zagconsultants.com/ ?
				Zalia Frosler & Graham Falken
				Person responsible for the Cultural Management programme: Graham Falken zagconsultants@gmail.com - info@zagconsultants.com
AFRIQUE AUSTRALE / AUSTRAL AFRICA	SWAZILAND	UNIVERSITY OF SWAZILAND	UNISWA	www.uniswa.sz/
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ZAMBIE / ZAMBIA	KILIMANJARO FILM INSTITUTE / ZAMBIA	KFIZ	http://www.kilimaniarofilm.org/ -
				Mr. Samuel Obae, General Manager - Project Tanzania Director Zambia: Mulenga Kapwepwe
				Mary Manzole General Manager Zambia - marvm@kilimaniarofilm.org
				ACP/EU, HIVOS and Plan International Zambia
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ZAMBIE / ZAMBIA	UNIVERSITY OF ZAMBIA - DEPARTMENT OF MASS COMMUNICATION	UNZA	http://www.unza.zm/ - http://www.unza.zm/postgraduate-programmes
				Chancellor: Dr. Jacob M. Mwanza, Tel : +260-21-1-250871
				Deputy Vice Chancellor: Prof. Enala T. Mwase (dvc@unza.zm) Tel : +260 1 254408 drgs@unza.zm - ivourne.simukoko@unza.zm - eunice.mwale@unza.zm
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ZAMBIE / ZAMBIA	ZAMBIAN FILM INSTITUTE FOR CREATIVE ARTS		http://www.kilimaniarofilm.org/
AFRIQUE AUSTRALE / AUSTRAL AFRICA	ZIMBABWE	UNIVERSITY OF ZIMBABWE	UZ	http://www.uz.ac.zw/index.php/arts-faculty#
				Professor P Mashiri, Dean - Faculty of Arts zimartsed@gmail.com - mashiri@arts.uz.ac.zw

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AFRIQUE AUSTRALE / AUSTRAL AFRICA	ZIMBABWE	ZIMBABWE ACADEMY OF ARTS EDUCATION FOR DEVELOPMENT - CHIPAWO	ZAAED	no website > ok via http://www.chipawozim.org/
				Stephen Chifunyise, Principal of the Zimbabwe Academy of Arts Education for Development.
				stephen.chifunyise@gmail.com
AFRIQUE CENTRALE / CENTRAL AFRICA	CAMEROUN / CAMEROON	AGENCE POUR LE DÉVELOPPEMENT ET LA PROMOTION DES SAVOIRS ET DES PRATIQUES CULTURELLES AU CAMEROUN ET EN AFRIQUE CENTRALE	ARTEFACT	
				kfanita25@yahoo.fr
AFRIQUE CENTRALE / CENTRAL AFRICA	CAMEROUN / CAMEROON	CENTRE DE FORMATION PROFESSIONNELLE DE L'AUDIOVISUEL DEV LA CAMEROON RADIO TELEVISION (CFPA/CRTV)	CFPA/CRT	www.cfpa.cm
				Adèle Mbala Atangana
				adeleatangana@yahoo.fr
AFRIQUE CENTRALE / CENTRAL AFRICA	CAMEROUN / CAMEROON	INSTITUT SUPÉRIEUR DE FORMATION AUX MÉTIERS DU CINÉMA ET DE L'AUDIOVISUEL DE L'AFRIQUE CENTRALE	ISCAC	No website
				iscac.yaounde@gmail.com - iscac@ecrans-noirs.org
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	ATELIERS ACTIONS DE KINSHASA & SUKA ! PRODUCTIONS		
				Djo Munga Wa Munga , Director
				djomunga@yahoo.com
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	INSTITUT CONGOLAIS DE L'AUDIOVISUEL ET DU MULTIMEDIA	ICA	http://idinstitutcongolaisaudiovisuel.blogspot.be
				ica@ic.cd - icartnc@voila.fr
AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	PICHA		www.rencontrespicha.org
				Patrick Mudekereza, Coordinator.
				patrickmudek@gmail.com - rencontrespicha@gmail.com

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AFRIQUE CENTRALE / CENTRAL AFRICA	CONGO RDC / CONGO DRC	STUDIOS KABAKO		http://www.kabako.org/
				Faustin Linyekula, Artistic Director - Antoine Tokanwa Neka, Technical Director - Virginie Dupray, Deputy Director, Administration, Distribution
				Virginie Dupray virginie@kabako.org
AFRIQUE CENTRALE / CENTRAL AFRICA	GABON	INSTITUT NATIONAL DE LA POSTE, DES TECHNOLOGIES DE L'INFORMATION ET DE LA COMMUNICATION	INPTIC	www.inptic.ga - www.inptic.com
				Claude AHAVI, Head of the Institution - Victor OSSAVOU, Department Head
				claud.ahavi1@gmail.com - davymoussavou@yahoo.fr
AFRIQUE CENTRALE / CENTRAL AFRICA	RWANDA	RWANDA CINEMA CENTER	RCC - RFI	https://rwandacinemacenter.wordpress.com - http://maishafilmlab.org/#sthash.CeHnfcPv.dpuf
				Director Pierre Kayitana.
				RCC was founded by Eric Kabera pkayitana@yahoo.fr - rwandafilminstitute@gmail.com
AFRIQUE CENTRALE / CENTRAL AFRICA	RWANDA	UNIVERSITÉ NATIONALE DU RWANDA ÉCOLE ARTISTIQUE ET THÉÂTRALE DE L'UNIVERSITÉ / UNIVERSITY CENTRE FOR ART AND DRAMA	UCAD	http://www.ucad.nur.ac.rw/ (No) - http://www.cass.ur.ac.rw/ (no info) -
				Prof. Jean-Marie KAYISHEMA, Director
				ekirengakarengera@nur.ac.rw - cua_centre@nur.ac.rw - cua_centre@yahoo.fr
AFRIQUE DE L'EST / EASTERN AFRICA	ETHIOPIE / ETHIOPIA	ADDIS ABABA UNIVERSITY	AAU	http://www.aau.edu - cpva/academics/vared-school-of-music/
AFRIQUE DE L'EST / EASTERN AFRICA	ETHIOPIE / ETHIOPIA	ADDIS ABABA UNIVERSITY COLLEGE OF PERFORMING AND VISUAL ARTS	AAU	www.aau.edu.et/cpva/
AFRIQUE DE L'EST / EASTERN AFRICA	ETHIOPIE / ETHIOPIA	BLUE NILE FILM & TELEVISION ACADEMY	BNFTA	www.coloursofthenile.com
				Abraham Haile Biru, General Manager
				bnfta1@gmail.com - abrahamhaile@hotmail.com

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AFRIQUE DE L'EST / EASTERN AFRICA	ETHIOPIE / ETHIOPIA	EECMY SCHOOL OF JAZZ MUSIC		www.eecmymys.edu.et/Music/index.html
AFRIQUE DE L'EST / EASTERN AFRICA	ETHIOPIE / ETHIOPIA	MASTER FILM AND COMMUNICATIONS PLC		www.mastereduc.com
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	JAMHURI FILM AND TELEVISION ACADEMY		www.ifta.co.ke
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	KENYATTA UNIVERSITY SCHOOL OF VISUAL AND PERFORMING ARTS	UONBI	http://www.ku.ac.ke/
				dean-visual@ku.ac.ke - chairman-music@ku.ac.ke - chairman-fineart@ku.ac.ke - <a 3"="" href="mailto:chairman-</td> </tr> <tr> <td rowspan=">AFRIQUE DE L'EST / EASTERN AFRICA
Arts and Design: Mr. Muriithi Kinyua, Director				
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA - TANZANIA	COMITATO EUROPEO PER LA FORMAZIONE E L'AGRICOLTURA (ITALY)	CEFA	www.cefaonlus.it
				info@cefaonlus.it
AFRIQUE DE L'EST / EASTERN AFRICA	MADAGASCAR	ROZIFILMS ANTANANARIVO		www.rozifilms.com/ - www.acp3d.org

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AFRIQUE DE L'EST / EASTERN AFRICA	MADAGASCAR	UNIVERSITY OF MAHAJANGA MOZEA AKIBA	UM	www.univ-mahajanga.edu.mg - www.univ-mahajanga.mg
				Director: Pr. RAJAONARISON Jean-François/ Dean
				Academic and Scientific Director: Professor Ramanivosoa Beby - Palaeontologist Museologist lalaseheno@moov.mg
AFRIQUE DE L'EST / EASTERN AFRICA	SEYCHELLES	CONSEIL NATIONAL DES ARTS / NATIONAL ARTS COUNCIL OF SEYCHELLES (NACS) + ALLIANCE FRANÇAISE DES SEYCHELLES + FRENCH EMBASSY		www.artsevelles.org.sc + www.allianceseychelles.org + www.ambafrance-sc.org
				nacs@seychelles.org.sc + info@allianceseychelles.org + ambafrance@intelvision.net
AFRIQUE DE L'EST / EASTERN AFRICA	SEYCHELLES	NATIONAL CONSERVATOIRE OF PERFORMING ARTS + SCHOOL OF MUSIC/ ASSOCIATED BOARD OF THE ROYAL SCHOOL OF MUSIC		Conservatoire: Director: Mr. David Chetty - Instructor: Mr. Kurt La Grenad Dance: Programme Head: Mme Daniella Rose and School of Music: Director /Local Coordinator: Mr
				ncparts07@gmail.com
AFRIQUE DE L'EST / EASTERN AFRICA	SEYCHELLES	SECTION NATIONALE DE RECHERCHE SUR LE PATRIMOINE / NATIONAL HERITAGE RESEARCH UNIT		Person responsible for research: Gabriel Essack
				filipesak@yahoo.com
AFRIQUE DE L'EST / EASTERN AFRICA	SEYCHELLES	SEYCHELLES POLYTECHNIC		Director: Ms Joan Amade
				telmakat@yahoo.co.uk
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIA / TANZANIE	DHOW COUNTRIES MUSIC ACADEMY	DCMA	www.zanzibarmusic.org/
				Fatma Kassim Kiluwa Academy Director - Prof. Mitchel Strumpf Academic Director
				fatma.kiluwa@zanzibarmusic.org - strumpfmitchel@yahoo.com
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	INSTITUTE OF ARTS & MEDIA COMMUNICATION	IAMCO	www.iamcotz.com

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AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	KILIMANJARO FILM INSTITUTE / TANZANIA	KFI	www.kilimanjarofilm.org
				Mr. Samuel Obae, General Project Manager / Tanzania
				Directors : Ineke Aquarius, Prem Cherian, Abdu Simba, Norah Nancy and Geert van Asbeck Mary Manzole General Manager - Head of Department : Elibahati Akvoo, Abisae Clemency sam@kilimanjarofilm.org - marym@kilimanjarofilm.org
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	UNIVERSITY OF DAR ES SALAM		
AFRIQUE DE L'EST / EASTERN AFRICA	UGANDA / OUGANDA	MAISHA FOUNDATION LDT		http://maishafilmlab.org/#sthash.CeHnfcPv.dpuf
AFRIQUE DE L'EST / EASTERN AFRICA	DJIBOUTI	INSTITUT DJIBOUTIEN DES ARTS	IDA	www.ida.di
				Ms. HASNA MAKI HOUMED, Director of the Institute
				hanymackee@yahoo.fr
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	CENTRE FOR HERITAGE DEVELOPMENT IN AFRICA	CHDA	Site expired: www.heritageinafrica.org - https://www.facebook.com/pages/Centre-for-Heritage-
				pmda@heritageinafrica.org
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	CONSEIL INTERNATIONAL DES MUSÉES AFRICAINS AFRICOM	AFRICOM	http://www.africom.museum
				Executive Director General: Peter Denis Okwaro
				secretariat@africom.museum r.sithole@africom.museum and okwarodp@gmail.com
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	CONSEIL INTERNATIONAL DES MUSÉES AFRICAINS AFRICOM	AFRICOM	http://www.africom.museum
				Executive General Director General: Peter Denis Okwaro
				secretariat@africom.museum r.sithole@africom.museum - et okwarodp@gmail.com

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AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	CULTURAL CENTRE, KENYA NATIONAL INSTITUTE OF PERFORMING ARTS	KNIPA	https://www.facebook.com/pages/Permanent-Presidential-Music-Commission
				Olivia Ouko: Chief Executive Officer of the Academy
				culture@yahoo.co.ke allculture@yahoo.com Music: thukurufus@yahoo.com
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	GODOWN ARTS CENTRE		www.thegodownartscentre.com - https://creativeentrepreneurshipkenya.wordpress.com/
				Joy Mboya (Director)
				info@thegodownartscentre.com
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	INSTITUTE OF PERFORMING ARTISTS LIMITED (IPAL)	IPAL	www.ipalkenya.org (under construction) - + www.eatinst.net/kenya.asp -
				ipal@wananchi.com / info@ipalkenya.org
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	KENYA - ARTMATTERS		www.artmatters.info - http://commatterskenya.com/
				Mr Ogova Ondego
				commatters@artmatters.info ; director@artmatters.info
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	KENYA FILM COMMISSION		www.kenyafilmcommission.com
				info@filmingkenya.com
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	KUONA TRUST CENTRE FOR VISUAL ARTS IN KENYA		www.kuonatrust.org/
				Director: Sylvian Gichia - Finance and HR Manager : Ernest Ndungu Programmes Officer : Sheila Akwany - Business Development Officer : Lynnet Wanguil
				info@kuonatrust.org
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	LOLA KENYA SCREEN	LKS	Lolakenvascreen.org
				Ogova Ondego, Managing Trustee/Creative Director
				Ogova Ondego director@lolakenyascreen.org

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AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	MEDIA DEVELOPMENT IN AFRICA	MEDEVA	http://www.medevatv.com
				info@medevatv.com
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	NAIROBITS TRUST DIGITAL DESIGN SCHOOL		http://www.nairobits.com/ Alex Mutungi, Executive director - Damaris Moragwa, Project Coordinator - ASK Program Victor Omondi, Project Manager - ICT Integration in Education Projects Tobias Ouma : Information Centre Coordinator info@nairobits.com - staff@nairobits.com
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	SARAKASI TRUST		www.sarakasi.org - Facebook page "Sarakasi Trust" - www.youtube.com/sarakasikenya Marion Van Dijk, Managing Director
				marion@sarakasi.co.ke
AFRIQUE DE L'EST / EASTERN AFRICA	KENYA	THE THEATRE COMPANY LIMITED		www.theatrecompany.net Keith Pearson, Executive Administrator
				kptheatrecompany@gmail.com
AFRIQUE DE L'EST / EASTERN AFRICA	MADAGASCAR	UNIVERSITY OF ANTANANARIVO UNIT OF TRAINING AND RESEARCH IN JOURNALISM		flsh@syfed.efer.mg - mjeanne@syfed.efer.mg
AFRIQUE DE L'EST / EASTERN AFRICA	MAURICE / MAURITIUS	UNIVERSITY OF MAURITIUS, DEPARTMENT OF HISTORY AND POLITICAL SCIENCE		www.mca.ac.mu s.jugessur@uom.ac.mu - mca@mca.ac.mu
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	TASUBA (TAASISI YA SANAA NA UTAMADUNI BAGAMOYO) EX - BAGAMOYO COLLEGE OF ARTS	TASUBA	http://www.bagamovo.com/ - http://www.tasuba.ac.tz/ Executive Board: Gonche Materegol
				taasisisanaa@yahoo.com sanaa@sanaabagamoyo.com

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AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	UNIVERSITY OF DAR ES SALAAM, COLLEGE OF ARTS AND SOCIAL SCIENCES, CULTURE AND HERITAGE PROGRAMME	UDSM / CASS	www.udsm.ac.tz et http://www.udsm.ac.tz/contact_us/index.php
				Principal: Prof. B.B.B. Mapunda, Deputy Principal: Dr. H. Sigala
				+255-22-241 07 52 +255-22-241 05 00/8 Ext. 2833 fass@udsm.ac.tz - cass@udsm.ac.tz - vc@admin.udsm.ac.tz - dean-cebe@ce.udsm.ac.tz - head-
AFRIQUE DE L'EST / EASTERN AFRICA	TANZANIE / TANZANIA	ZANZIBITS NGO THE ZANZIBAR CENTER FOR FILM & MULTI- MEDIA		www.zanzibits.com
				Mbarak Ally Mbarak, Training Coordinator - mbarak@zanzibits.com Aboud Nassor Khamis, Trainer.
				Guy Mullens, Director - guy@zanzibits.com info@zanzibits.com - guy@zanzibits.com - mbarak@zanzibits.com
AFRIQUE DE L'EST / EASTERN AFRICA	OUGANDA / UGANDA	MARGARET TROWELL SCHOOL OF INDUSTRIAL AND FINE ARTS		www.sifa.mak.ac.ug
				mtsifa@sifa.mak.ac.ug
AFRIQUE DE L'EST / EASTERN AFRICA	OUGANDA / UGANDA	KAMPABITS DIGITAL DESIGN SCHOOL		http://www.kampabits.org/
				info@kampabits.org
AFRIQUE DE L'EST / EASTERN AFRICA	OUGANDA / UGANDA	MAKERERE UNIVERSITY, INSTITUTE OF LANGUAGES - MUSIC AND DANCE DEPARTMENT	MDD	http://mdd.mak.ac.ug/ - http://arts.mak.ac.ug/contact.html - www.makerere.ac.ug >
				Dr JUSTINIAN TAMUSUZA, Associate Professor - DMUS (Music Composition) HEMPA ERIC LUTAAYA, Teaching Assistant - Dip MDD, BA, DNC, MA (Dance for Rehabilitation)
				Direct Line + 256 41 530 106 Director's Office mil@arts.mak.ac.ug - head@masscom.mak.ac.ug - alphonsemil@masscom.mak.ac.ug -
AFRIQUE DE L'EST / EASTERN AFRICA / AFRIQUE	MADAGASCAR - SENEGAL	AFRICADOC PRODUCTION		
				Dominique OLIER, General Coordinator Africadoc
				dominique@africadoc.net
AFRIQUE DE L'OUEST / WESTERN AFRICA	BÉNIN	INSTITUT SUPÉRIEUR DES MÉTIERS DE L'AUDIOVISUEL	ISMA	www.isma-benin.org
				Marcellin Zannou, President and Founder Apollinaire AIVODJI, Deputy Director of Studies, Educational Innovation and School and University Guidance
				fondateur@isma-benin.org

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AFRIQUE DE L'OUEST / WESTERN AFRICA	GAMBIA / GAMBIE	NATIONAL COUNCIL FOR ARTS AND CULTURE GAMBIA COLLEGE	GC	
				Mr. Baba Ceesay baba_baba_c@yahoo.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	GAMBIA / GAMBIE	NATIONAL COUNCIL FOR ARTS AND CULTURE GAMBIA COLLEGE - BRIKAMA CAMPUS	GC	http://www.utg.edu.gm/ - www.accessgambia.com/information/university.html
				Mr. Momodou Jallow - Head of the Arts Department (+220 650 45 74) Mrs. Isatou Ndow - Head of the School of Education (+220 990 88 26) Mr. Baba Ceesay info@utg.edu.gm - pasujallow66@gmail.com - baba_baba_c@yahoo.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	NATIONAL FILM AND TELEVISION INSTITUTE	NAFTI	www.nafti.edu.gh
				Prof. Linus Abraham, Rector Vicentia Akwetey, Dean of Studies vicentia.akwetey@nafti.edu.gh - info@nafti.edu.gh
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	UNIVERSITY OF GHANA SCHOOL OF PERFORMING ART & SCHOOL OF ARTS	SPA	https://www.ug.edu.gh/ (site incomplet - en construction)
				School of Arts: Head of Department - Professor Benjamin Warinsie Kankpeyeng - Prof. Kofi Anyidoho School of Performing Art: Prof. Kofi Anyidoho, Acting Dean Contact Person (dance): Mary-Jean Cowell bkankpeyeng@ug.edu.gh - kanyidoho@ug.gn.apc.org
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA + SIERRA LEONE + GAMBIA, NIGERIA	CENTER FOR CULTURE AND AFRICAN STUDIES KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY	CECAST / KNUST	http://cecast-knust.com/web/ http://www.knust.edu.gh
				Mr. Chris Addy-Nayo, Team Leader (contact via CMM) Project Manager of CeCast ACPCultures+ Project Mr. Anthony AIDOO for Ghana chanade@chanade.nl - Ghana : aidoo2a@yahoo.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	ABEODAN FILM AND PERFORMING ARTS ACADEMY		afbaacademy.blogspot.com/
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	ACTIVE FILM & TV ACADEMY	AFTA	http://activefilmtv.blogspot.be/ - https://www.facebook.com/.../Active-Film-TV-Academy
				activefilmtv@gmail.com

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AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	AFRIGOS FILM & MEDIA ACADEMY		www.afrigosmedia.tv
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	DISCIPLES FILM AND TELEVISION INSTITUTE	DIFTI	www.diftiacademy.hpage.com - https://www.facebook.com/diftiinstitute/ diftiacademy@gmail.com - ddisciples@disciples.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	EMPIRE FILM ACADEMY	EFA	www.empirefilmacademy.com > - https://www.facebook.com/Empirefilmacademy info@empirefilmacademy.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	INTERNATIONAL FILM & BROADCAST ACADEMY		http://ifbalagos.org/ ifbalag@gmail.com - ifbalagos@yahoo.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	MAGNUS FILM ACADEMY		http://magnusfilmacademy.com/ Cyril Odenigbo, Director magnusproductionsng@gmail.com / info@magnusfilmacademy.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	NATIONAL ASSOCIATION OF NIGERIAN THEATRE ARTS PRACTITIONNERS		Mr. Babatunde superconsultantbaba@yahoo.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	NTA TELEVISION COLLEGE	NTA	www.nta-tvcollege.net Dr. Ayo Fasan, Rector ayofasan@yahoo.com

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AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	PEFTI FILM INSTITUTE		www.pefti.tv
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	INSTITUT AFRICAIN DE MANAGEMENT AFRICAN MANAGEMENT INSTITUTE		www.acp3d.org
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	GASTON BERGER UNIVERSITY OF SAINT-LOUIS	UGB / UFR CRAC	http://www.ugb.sn/crac/index.php?option=com_content&view=featured&Itemid=101 Dr Mor FAYE, Interim Director of the UFR - mor.faye@ugb.edu.sn Administration - Assistant: Ndève Anta MBAYE - ufrcrac@ugb.edu.sn
AFRIQUE DE L'OUEST / WESTERN AFRICA	SIERRA LEONE	SIERRA LEONE FILM INDUSTRY, LABOUR & MARKETING GUILD		Mr. Ernest Mannah / Allan Metzger alainmetzger@hotmail.com - ernestmannah@yahoo.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	BENIN - GABON	PROJET 3i	ISMA & INPTIC	Serge Flamé, Director of the IAD Nathalie Degimbe, Administrative and Financial Manager and Project Manager for Action 3i degimbeiad@gmail.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	BENIN	INSTITUT CINÉMATOGRAPHIQUE DE OUIDAH / CINEMATOGRAPHIC INSTITUTE OF OUIDAH	ICO	http://www.festival-ouidah.org/lico/ - www.l-ico.org Head: Jean ODOUTAN (23 rue Maurice Laisney 92600 ASNIERES (France) - Pacale Auriscote, Head of programmes pascale@l-ico.org - postmaster@l-ico.org
AFRIQUE DE L'OUEST / WESTERN AFRICA	BENIN	UNIVERSITY OF ABOMEY-CALAVY, ART AND CULTURE DEPARTMENT	UAC	www.uac.bi - http://beninartsvisuels.com/portail/business-directory/6717/departements-des-arts- Rector: Brice Sinsin Vice Rector in charge of Inter-university Cooperation, External Relations and Professional Integration uac@nitnet.bj - vrcreip.uac@uac.bj - adamawak@yahoo.fr - frvraaru.uac@uac.bj - landry.

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AFRIQUE DE L'OUEST / WESTERN AFRICA	BÉNIN / BENIN	ECOLE INTERNATIONALE DU THÉÂTRE DU BÉNIN ATELIER NOMADE	EITB	www.ateliernomade.org
				Programme Head: Professor KOUDJO Bienvenu, Senior Lecturer at the University of Abomey-Calavi, Educational Director and President of the International Scientific Council at the EITB
				Alouhine Dine: Director and Founder of the EITB and the Atelier Nomade. theatre director eitb_ateliernomade@yahoo.fr - infos.eitb@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	INSTITUT SUPÉRIEUR DE L'IMAGE ET DU SON HIGHER INSTITUTE OF IMAGE AND SOUND	ISIS	www.isis.bf
				Pierre Ernest Rouamba, Director of the Studio-School ISIS/SE
				infos@isis.bf - rivattapsoba@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	APPUI AU RENFORCEMENT DES POLITIQUES ET INDUSTRIES CULTURELLES SUPPORT FOR STRENGTHENING CULTURAL POLICIES AND INDUSTRIES	ARPIC	http://www.arpic-bf.org/
				Emile ZIDA, Coordinator of the ARPIC programme
				info@arpic-bf.org
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	ASSOCIATION BURKINABÈ DU CINÉMA D'ANIMATION	ABCA	www.abcanim.org - cinemadanimation.blog.fr
				Serge Dimitri PITROIPA, Executive Secretariat
				Wilfrid J. de Dieu PARE/ in charge of study and planning - jeanwilypar@gmail.com asso_anime@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	CENTRE DE DÉVELOPPEMENT CHORÉGRAPHIQUE LA TERMITIÈRE	CDC LA TERMITIÈRE	www.cdc-latermitiere.org/
				Salia Sanou and Seydou Boro, Artistic Directors - Jacob Yarabatioula, Administrator
				sanou.salia@gmail.com - seydouboro@gmail.com - management@cdc-latermitiere.net -
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	CENTRE DE FORMATION ET DE RECHERCHE EN ARTS VIVANTS - ESPACE CULTUREL GAMBIDI	CFRAV	www.gambidi.org
				President: Dr. Hamadou Mande (theatrecorneille@yahoo.fr) - Luca G.M. FUSI, Director of Studies Founder: Jean-Pierre GUINGANE (died in January 2011)
				Claude Kira GUINGANE. Administrator. Director since June 2013 of the Espace Culturel Gambidi espacegambidi@yahoo.fr - culturedequartier@yahoo.fr -
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	CENTRE NATIONAL DES ARTS DU SPECTACLE ET DE L'AUDIOVISUEL : INSTITUT NATIONAL DE FORMATION ARTISTIQUE ET CULTURELLE	CENESA - INAFAC	http://www.le-bema.com/fr/structure/inafac
				Jules Yaméogo http://fr.netlog.com/julesyameogo/blog/blogid=3603233
				yameogo_jules@yahoo.fr + nanavince@yahoo.fr

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AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	ECOLE DE DANSE INTERNATIONALE IRÈNE TASSEMBÉDO INTERNATIONAL SCHOOL OF DANCE	EDIT	http://www.edit-danse.org
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	ECOLE NORMALE D'ADMINISTRATION ET DE MAGISTRATURE FILIÈRE CULTURELLE	ENAM - DGSSE	http://www.enam.gov.bf (little information) enam@cenatrin.bf - enamouaga@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	INSTITUT AFRICAIN DES INDUSTRIES CULTURELLES AFRICAN INSTITUTE FOR CULTURAL STUDIES	IAIC	site under construction - https://www.facebook.com/iaicformations/ Director General: Dr SANOU Noel iaic.directionacademique@gmail.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	INSTITUT INTERNATIONAL DE PERFECTIONNEMENT ET DE FORMATION CONTINUE - IMAGINE (CINEMA, TV & VISUAL ARTS TRAINING INSTITUTE)	IMAGINE	http://www.institutimagine.com/ Gaston Kaboré, Director – Assistant to the Director: Catherine COMPAORE - Director of Training: Ouoba MOTANDI Webmaster : Moumini SAWADOGO imagine@fasonet.bf
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	SAFI PRODUCTIONS		Undergoing improvements Mr Abdoul Rasemane GANEMTORE (Raso) Mr Abdoul Rasemane Ganemtore (Raso) safiproductions@hotmail.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	UNIVERSITY OF OUAGADOUGOU ARTS AND CULTURAL MANAGEMENT AND ADMINISTRATION BRANCH	UO / LAC-AGAC	www.univ-ouaga.bf - http://www.univ-ouaga.bf/spio.php?article11 Pr Bayo Karifa, President of the University of Ouagadougou Teaching Heads: Dr Privat Roch TAPSOBA - Dr Hamadou MANDE agacuo@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO	UNIVERSITY OF OUAGADOUGOU II	UO 2	http://www.univ-ouaga2.bf ouaga2@univ-ouaga2.bf + info@univ-ouaga.bf

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AFRIQUE DE L'OUEST / WESTERN AFRICA	BURKINA FASO / NIGER	WEST AFRICAN MUSEUM PROGRAMME / PROGRAMME DES MUSÉES DE L'AFRIQUE DE L'OUEST	WAMP	www.wamponline.org
				Vice President (Niger): Mahamane Saley Tim
				wamp@wamponline.org - wamp.wamp@orange.ne
AFRIQUE DE L'OUEST / WESTERN AFRICA	CAP-VERT / CAPE VERDE	ESCOLA INTERNACIONAL DE ARTES / UNIVERSITY INSTITUTE OF TECHNOLOGY, ART AND CULTURE	M_EIA	http://www.meia-instituto.info/
				M. Leão LOPES - Rector
				meia@cvtelecom.cv
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE SENGHOR CAMPUS IVORY COAST (EXTERNALISATION)	INSAAC/CAM PUS SENGHOR	http://www.usenghor-francophonie.org/
				Professor Modeste Goran, Head of the Master 2 programme in Ivory Coast
				modeste_armandgoran@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	COTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE ECOLE NATIONALE DES BEAUX ARTS - ENBA (3/4) / NATIONAL SCHOOL OF FINE ARTS	INSAAC / ENBA	insaac-ci.com
				M. Tiburce KOFFI, Director General of the Institute MATHILDE MOREAU Married KOUASSI / Director ENBA
				N'DRI KOUAME Richard. Professor at the ENBA - INSAAC mathildemoreau@yahoo.fr - ndrikouamerichard@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	CENTRE NATIONAL DES ARTS ET DE LA CULTURE (CNAC)	CNAC	www.cnac-ci.com
				Alain Tailly, Director of the CNAC
				tailly2000@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE CENTRE DE FORMATION PÉDAGOGIQUE POUR LES ARTS ET LA CULTURE - CFPA / (1/2)	INSAAC / CFPAC	www.insaac-ci.com
				Madame KIMOU Odette, Director of the Educational Training Centre for Arts and Culture / CFPAC MARA Taabo Victor, KOFFI Zougou Bernard and KOUAME Koumi Christian, Department heads
				kimodette@hotmail.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE CENTRE DE RECHERCHE SUR LES ARTS ET LA CULTURE - CRAC (2/2)	INSAAC / CRAC	www.insaac-ci.com
				M. Tiburce KOFFI, Director General of the Institute Dr ADIGRAN Jean-Pierre Director of the CRAC
				Dr ADIGRAN Jean-Pierre adingrarousseau@yahoo.fr - modeste_armandgoran@yahoo.fr

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AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE ECOLE DE FORMATION À L'ACTION CULTURELLE - EFAC (1/4)	INSAAC / EFAC	N/A - www.insaac-ci.com DICK Mireille M-L Zahon N'guessan épouse KOFFI / Director (nominated by decree) with the rank of Assistant director of central administration Dick Mireille mireilledick@gmail.com - modeste_armandgoran@yahoo.fr (?)
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE / ECOLE NATIONALE DE MUSIQUE - ENM (2/4)	INSAAC / ENM	www.insaac-ci.com M. Tiburce KOFFI, Director General of the Institute Jean-Claude N'GUESSAN Gnéhoun - Director of the National School of Music of the INSAAC Jean-Claude N'GUESSAN Gnéhoun jeanclaude_nguessan@yahoo.fr - djessan2001@yahoo.fr - modeste_armandgoran@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	INSTITUT NATIONAL SUPÉRIEUR DES ARTS ET DE L'ACTION CULTURELLE / ECOLE NATIONALE DE THÉÂTRE ET DE DANSE - ENTDM (4/4)	INSAAC / ENTDM	www.insaac-ci.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	MARCHÉ DES ARTS DU SPECTACLE AFRICAIN - MASA	MASA	http://www.masa.ci et http://massa.francophonie.org Yacouba Konaté, Director General of the 8th MASA masa@lemasa.org : failed: Domain name not found
AFRIQUE DE L'OUEST / WESTERN AFRICA	CÔTE D'IVOIRE / IVORY COAST	RÉSEAU DES EDITEURS AFRICAINS AFRICAN PUBLISHERS NETWORK	APNET	http://www.freewebs.com/africanpublishers/introduction.htm (No accessible website) es@apnet.org et secretariat@apnet.org
AFRIQUE DE L'OUEST / WESTERN AFRICA	GAMBIE / GAMBIA	GAMBIA TECHNICAL TRAINING INSTITUTE LIBRARY	GTTI	www.gtti.gm gtti@qanet.gm - gtti@gamtel.gm
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	ACCRA FILM SCHOOL		www.accrafilmschool.com

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AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	ASHANTI FILM INSTITUTE		www.ashantifilmstitute.webs.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	ASSOCIATION DES UNIVERSITÉS AFRICAINES	AUA	http://www.aau.org
				secgen@aau.org
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	CREATIVELAND SCHOOL OF FILM AND MEDIA ARTS		www.creativelandgh.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	DMM TRAINING CENTER		www.dmmghana.com - https://www.facebook.com/
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	GHANATTA COLLEGE OF ART AND DESIGN		www.ghanattacollege.com/
				info@ghanattacollege.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	KINGS FILM SCHOOL		No website
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	KWAME TALIPSE MULTIMEDIA		No website

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AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	ROYALS PROFESSIONAL ACTING COLLEGE		www.ropacgh.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	TALPSE UNIVERSITY COLLEGE		No website
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	THIQLINE MULTIMEDIA TRAINING INSTITUTE	TMTI	No website
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	TREATER ACADEMY		No website
AFRIQUE DE L'OUEST / WESTERN AFRICA	GHANA	UNIVERSITY OF GHANA INSTITUTE OF AFRICAN STUDIES	IAS	https://www.ug.edu.gh/ President, Anthony Oteng-Gyasi Professor Ernest Agyepong, Professor of Economics, Vice-Chancellor - vcoffice@ug.edu.gh prema@ghana.com - pad@ug.edu.gh - academic@ug.edu.gh (Academic Affairs Directorate)
AFRIQUE DE L'OUEST / WESTERN AFRICA	GUINÉE / GUINEA	INSTITUT SUPÉRIEUR DES ARTS DE GUINÉE GUINEA HIGHER INSTITUTE OF ART	ISAG	www.sag-guinee.com/ (inaccessible...) - www.eas-gn.org/ Siba Fasso, Director isag-guinee@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	ACTE DE SENSIBILISATION, EDUCATION ET PROMOTION THÉÂTRALE	ACTE SEPT	Adama Traore acte71187@gmail.com - developpement@actesept.org

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AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	BLONBA		Alioune Ifra N'diaye, Director
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	CENTRE CULTUREL KÔRÈ / INSTITUT KÔRÈ DES ARTS ET MÉTIERS	CCK / IKAM	www.koresegou.com/ikam Mr Mamou Daffé, Director Attaher Maïga - Permanent Secretary - dtamaiga@yahoo.fr centreculturelkore@gmail.com / mdaffe@gmail.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	CONSERVATOIRE DES ARTS ET MÉTIERS MULTIMÉDIA BALLA FASSÉKE KOUYATÉ	CAMM / BFK	www.conservatoire-arts-mali.org Director General: Abdoulaye Konaté Deputy Director General Ms Maïga Minatou BALLALY Educational Director: Mahamadou Simaga secretariat@conservatoire-arts-mali.org - ab.konate253@afribone.net.ml &
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	DONKO SEKO		www.donkoseko.com/index.php/en/ Kettly Noël, Director
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	INSTITUT NATIONAL DES ARTS AU PALAIS DE LA CULTURE AMADOU HAMPATÉ BA	INA	http://www.maliculture.net/index (no dedicated website) Boubacar Hama Diaby is the Director General of the Palace of Culture Amadou Hampaté BA (since 2012) info@culture.gov.ml (c/o Ministry of Culture):
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	NATIONAL MUSEUM - MAAC	MAAC	http://www.mnm-mali.org/ - http://dawhois.com/site/mnm-mali.org.html = inaccessible Samuel Sidibé: Director Salia Malé Deputy Director (advised by A. Traore) saliamale@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	MALI	UNIVERSITIES OF BAMAKO UNIVERSITY OF LETTERS AND HUMAN SCIENCES & UNIVERSITY INSTITUTE OF TECHNOLOGY	ULSHB / IUT	No website - https://fr-fr.facebook.com/pages/FAST-Université-de-Bamako Oumar Kamara KA, Director of the IUT Ms Touré Bintou SYLLA Deputy Director: +223 66 21 16 97 Oumar Kamara KA - +223 76 46 49 38 oumarkamaraka@yahoo.fr

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AFRIQUE DE L'OUEST / WESTERN AFRICA	MAURITANIE	MINISTERE DE LA CULTURE ET DE L'ARTISANAT		HADMALOUM OULD BABA, Director of Studies, Programming and Cooperation
				b.hadmaloum@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGER	CENTRE DE FORMATION PROFESSIONNELLE DU MUSÉE NATIONAL BOUBOU HAMA		www.usenghor-francophonie.org/enseig/pc/ - inforoutes/niger/museee.htm Director: (Maman Ibrahim? or) Issoufou Lankoete
				muse engr@intnet.ne - museumnationaldunigerny@yahoo.fr - lankoeteissoufou@yahoo.fr
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGER	INSTITUT DE FORMATION AUX TECHNIQUES DE L'INFORMATION ET DE LA COMMUNICATION	IFTIC	www.iftic.net - www.ifticniger.net Director of Administrative and Financial Affairs: Magagi Abdoussalam
				ifticniger@gmail.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	AHMADOU BELLO UNIVERSITY - FACULTY OF ARTS	ABU	http://abu.edu.ng/ Head of Department: Dr. Kafewo Samuel - tapa@abu.edu.ng
				info@abu.edu.ng
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	ASIKO - CENTRE FOR CONTEMPORARY ART, LAGOS INTERNATIONAL ART SCHOOL	CCA	http://www.asikoartschool.org - www.ccalagos.org - www.artscultur.com Bisi Silva, Director - labisi@gmail.com
				admin@asikoartschool.org - ccalagos@gmail.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	CENTRE FOR BLACK AND AFRICAN ARTS AND CIVILIZATION	CBAAC	http://cbaac.org/ Pr Tunde Babawale, Director General
				tunde_babawale@yahoo.com et director@cbaac77.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	FOTO SOFIA CRAFTS NIGERIA INDIGENOUS CRAFT & TECHNIQUES (ICT) DEPARTMENT	ICT	http://www.foto-sofia.blogspot.com Okonta Emeka Okelum, Director
				love2emy@yahoo.com

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AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	IBADAN UNIVERSITY - FACULTY OF ARTS	IU	http://arts.ui.edu.ng/
				Head of Dept: Dr B.O. Awosanmi
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	INSTITUTE OF ARCHAEOLOGY AND MUSEUM STUDIES	IAMS	No website identified
				Mrs Monica. C. ABADOM, Director
				mails@jos.nipost.com.ng
AFRIQUE DE L'OUEST / WESTERN AFRICA	NIGERIA	UNIVERSITY OF NIGERIA - FACULTY OF ARTS	UNN	http://arts.unn.edu.ng/
				Dept Head:
				theatre.filmstudies@unn.edu.ng
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ALLIANCE CULTURELLE AFRICAINE - ACA	ACA	Moctar Ndiaye, General Manager
				acaculture2004@yahoo.fr - acaculture@gmail.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	AMBASSADE DE FRANCE - SERVICE DE COOPÉRATION ET D'ACTION CULTURELLE (SCAC)		www.ambafrance-sn.org
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ARTS & CULTURE CONSULTING	A & CC	www.artsnkultur.com
				Babyllas Ndiaye Manager
				info@artsnkultur.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ASSOCIATION JANT-BI / ECOLE DES SABLES		www.iantbi.org
				Germaine Acogny: Artistic Director - Patrick Acogny: Assistant Artistic Director - Helmut Vogt: Administrative Director
				iantbi@gmail.com

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AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	CENTRE CULTUREL BLAISE SENGHOR		Director: Ms. Awa Cheikh Diouf Camara
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	CONSEIL POUR LE DÉVELOPPEMENT DE LA RECHERCHE EN SCIENCES SOCIALES EN AFRIQUE COUNCIL FOR THE DEVELOPMENT OF SOCIAL SCIENCE RESEARCH IN AFRICA	CODESRIA	http://www.codesria.org/
				codesria@codesria.sn
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ECOLE NATIONALE DES ARTS DE DAKAR DAKAR NATIONAL SCHOOL OF ART	ENA	http://www.culture.gouv.sn/article.php?id_article=37
				Mr. Mamadou Dioum, Director General
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ECOLE SUPÉRIEURE DES MÉTIERS DE L'AUDIOVISUEL	ESMA	http://www.esma.sn
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	INSTITUT DE GORÉE		http://www.goreeinstitute.org/index.php?lang+fr
				info@goreeinstitute.org
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	UNIVERSITY CHEIKH ANTA DIOP OF DAKAR	UCAD	http://www.ucad.sn
AFRIQUE DE L'OUEST / WESTERN AFRICA	SÉNÉGAL / SENEGAL	ZHU CULTURE	ZC	www.zhuculture.org
				Luc Mayitoukou, Director
				Luc Mavitoukou zhu.culture@yahoo.fr

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AFRIQUE DE L'OUEST / WESTERN AFRICA	SIERRA LEONE	SALONE FILM SCHOOL		No website
AFRIQUE DE L'OUEST / WESTERN AFRICA	TCHAD / CHAD	UNIVERSITY OF N'DJAMENA		www.univ-ndjamena.org Rector: Prof. Rodoumta Koina rectorat@intnet.td
AFRIQUE DE L'OUEST / WESTERN AFRICA	TOGO	ECOLE AFRICAINE DES MÉTIERS DE L'ARCHITECTURE ET DE L'URBANISME	EAMAU	www.eamau.org Pr. TCHINI KODJO Mawuena, Acting Director General Pr. Aimé Paul GONCALVES (Benin) Acting Director of Studies Ms. YWASSA Marie José MALOU, Attachée to the Direction eamau@tg.refer.org - eamau@cafe.tg
AFRIQUE DE L'OUEST / WESTERN AFRICA	TOGO	ECOLE SUPERIEURE DE CINEMATOGRAPHIE	ESEC	www.esec-togo.com/
AFRIQUE DE L'OUEST / WESTERN AFRICA	TOGO	INSTITUT BERYCO (LOMÉ)		http://www.institutberyco.com/formulaire_contact.php Cosme Adébayo d'ALMEIDA Cosme Adébayo d'ALMEIDA info@institutberyco.com
AFRIQUE DE L'OUEST / WESTERN AFRICA	BÉNIN (INTER-ETATIQUE) / BENIN (INTER-STATE)	ECOLE DU PATRIMOINE AFRICAIN SCHOOL OF AFRICAN HERITAGE	EPA	http://www.epa-prema.net/ - epa-prema.net . M. Samuel KIDIBA, Director (Dec 2014) Franck OGOU, Interim Director (info from Ziva Domingos) Madame Victoire Adégbidi, coordinator (2014) epa@epa-prema.net - frank.ogou@epa-prema.net - victoire.adegbidi@epa-prema.net
AFRIQUE DE L'OUEST / WESTERN AFRICA	TOGO (INTER-ETATIQUE) / TOGO (INTER-STATE)	INSTITUT RÉGIONAL D'ENSEIGNEMENT SUPÉRIEUR ET DE RECHERCHE EN DÉVELOPPEMENT CULTUREL (EX: CENTRE REGIONAL D'ACTION)	IRES-RDEC (EX: CRAC)	iresrdec.org Professor Kodjona KADANGA, Director, Head of the UNESCO Chair- kkadanga59@yahoo.fr Mr. Mourtala OUIBO-KOUIBA, in charge of Cooperation crac_2003@hotmail.com - doctorat_iresrdec@yahoo.fr - kkadanga59@yahoo.fr

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AFRIQUE DU SUD / SOUTHERN AFRICA	ZIMBABWE	CULTURE FUND TRUST		www.culturefund.org.zw/
AFRIQUE DU SUD / SOUTHERN AFRICA	ZIMBABWE	ZIMBABWE FILM AND TELEVISION SCHOOL OF SOUTHERN AFRICA	ZIFTESSA	www.ziftessa.ac.zw
CARAIBES / CARIBBEAN		RESEARCH: "CARIBBEAN TEACHING CULTURAL MANAGEMENT" "CULTURAL MANAGEMENT JAMAICA"		http://www.masteretudes.fr/Master/Gestion-de-projet/Amerique-centrale-et-
CARAIBES / CARIBBEAN	BARBADE / BARBADOS	THE ERROL BARROW CENTRE FOR CREATIVE IMAGINATION CREATIVE ARTS CENTRE OF THE CAVE HILL CAMPUS	EBCCI	http://www.cavehill.uwi.edu/ebcci/ ebcci@uwichill.edu.bb
CARAIBES / CARIBBEAN	BARBADE / BARBADOS	UNIVERSITY OF THE WEST INDIES - CAMPUS CAVE HILL FACULTY OF HUMANITIES AND EDUCATION - FHE	FHE	www.http://cavehill.uwi.edu/ Dr. Marcia Burrowes, Cultural Studies Coordinator - marcia.burrowes@cavehill.uwi.edu humanities@cavehill.uwi.edu - education@cavehill.uwi.edu -
CARAIBES / CARIBBEAN	CUBA	CASA DE LAS AMERICAS		See website: http://www.casadelasamericas.org/ > TTB Contact: Yolanda Wood Secretariat - Raquel Díaz - seccaribe@casa.cult.cu caribe@casa.cult.cu
CARAIBES / CARIBBEAN	CUBA	ESCUELA INTERNACIONAL DE CINE Y TV / INTERNATIONAL SCHOOL OF CINEMA AND TV	EICTV	http://www.eictv.org/ eictv@eictv.org.cu - academica@eictv.org.cu

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CARAIBES / CARIBBEAN	CUBA	NATIONAL ART SCHOOLS / UNIVERSIDAD DE LAS ARTES INSTITUTO SUPERIOR DE ARTE	ISA	http://www.isa.cult.cu/ - www.cult.cu/isa/ dircom@isa.cult.cu - secgeneral@isa.cult.cu
CARAIBES / CARIBBEAN	CUBA	UNIVERSITY OF LA HABANA		http://www.uh.cu/ webmaster@uh.cu - http://www.uh.cu/
CARAIBES / CARIBBEAN	HAITI	Search engine in Haiti		https://www.iobpaw.com/public/formation.php?type_formation=tout&iddomaine=3&idspecialite=2 Fritz Valesco
CARAIBES / CARIBBEAN	HAITI	ASSOCIATION NATIONALE DES ECOLES DE MUSIQUE D'HAÏTI (NATIONAL ASSOCIATION OF MUSIC SCHOOLS OF HAITI)	ANADEMH	
CARAIBES / CARIBBEAN	HAITI	AYITI MIZIK - KAY MIZIK LA		www.avitimizik.ht President: Eddy Renaud Artistic advisor: Joel Widmajor – Programme advisor: Cheryl Markly Géraldine Le Carret. Director of the Kay Mizik La Resource Centre- geraldinelecarret@gmail.com info@ayitimizik.ht - geraldinelecarret@gmail.com
CARAIBES / CARIBBEAN	HAITI	CEMUCHCA - INSTITUT DE MUSIQUE DU CAP HAÏTIEN (NORTH)		http://cemuchca.org/WP3/contacts-liens/ Spin JOSEPH, Founder Henold JOSEPH. Administrator info@cemuchca.org
CARAIBES / CARIBBEAN	HAITI	ÉCOLE DE DANSE JOËLLE DONATIEN BELOT (SCHOOL OF DANCE)		Joëlle Donatien

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CARAIBES / CARIBBEAN	HAITI	ECOLE DE MUSIQUE DESSAIX BAPTISTE DE JACMEL (SCHOOL OF MUSIC)		http://www.ecolemusiquejacmel-haiti.com/ Eritz Valesco
CARAIBES / CARIBBEAN	HAITI	ECOLE NATIONALE DES ARTS / NATIONAL SCHOOL OF THE ARTS	ENARTS	No website Philippe Dodard, Director (Guy Regis Junior, ex-theatre section > managed the 2014 Festival des 4 Chemins) philippedodard50@yahoo.fr philippedodard50@yahoo.fr
CARAIBES / CARIBBEAN	HAITI	FOKAL - FONDASYON KONESANS AK LIBÈTE FONDATION CONNAISSANCE ET LIBERTÉ	FOKAL	www.fokal.org/ Director: Elisabeth Pierre Louis epierrelouis@fokal.org
CARAIBES / CARIBBEAN	HAITI	FONDATION CULTURE CRÉATION		http://www.fondationculturecreation.org/ Colette Pérodin, Director: dir@fondationculturecreation.org dir@fondationculturecreation.org
CARAIBES / CARIBBEAN	HAITI	FONDATION FESTIVAL FILM JAKMÈL - ARTISTS INSTITUTE CINE INSTITUTE & AUDIO INSTITUTE	CI - AI	www.cineinstitute.com - www.artistsinstitute.org Cine Institute: Maxence Bradley, Director Audio Institute: Zach Niles, Director Paula P. Hyppolite, Director General info@cineinstitute.com - paula@cineinstitute.com
CARAIBES / CARIBBEAN	HAITI	INSTITUT NATIONAL DE MUSIQUE D'HAÏTI	INAMUH	Raoul Denis Jr, Director Raoul Denis Jr, Director - Géraldine Le Carret, Director of the Kay Mizik La Resource Centre raouldenisjr2206@gmail.com - raouldenisjr@gmail.com
CARAIBES / CARIBBEAN	HAITI	RÉF-CULT	R-CULT	Jean-Marie Pierre Ronald C. PAUL Team: Ronald C. PAUL - Kesler BIEN-AIMÉ and Daniel MARCELIN + team: ref.culture.ht@gmail.com

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CARAIBES / CARIBBEAN	HAITI	UNIVERSITY HENRY CHRISTOPHE OF LIMONADE		Info given by Ronald Paul
CARAIBES / CARIBBEAN	HAÏTI	INSTITUT SUPÉRIEUR D'ETUDES ET DE RECHERCHES EN SCIENCES SOCIALES	ISERSS / IERAH	site web de l'UEH : www.ueh.edu.ht Council head: Michel Philippe LEREBOURS - President, Pierre BUTEAU and Itazienne EUGENE - Members montine_06@yahoo.fr - ierah@ueh.edu.ht
CARAIBES / CARIBBEAN	JAMAÏQUE / JAMAICA	BOB MARLEY SCHOOL FOR THE ARTS INSTITUTE		http://www.bobartsinstitute.edu - www.bobartsinstitute.org > inaccessible
CARAIBES / CARIBBEAN	JAMAÏQUE / JAMAICA	CREATIVE PRODUCTION AND TRAINING CENTRE	CPTC	http://www.creativetviamaica.com/ sales@cptcjamaica.com
CARAIBES / CARIBBEAN	JAMAÏQUE / JAMAICA	EDNA MANLEY COLLEGE VISUAL & PERFORMING ARTS JAMAICA	EMCVPA	http://emc.edu.im/ Chairman: Paul Issa - Principal: Nicholeen DeGrasse Johnson School of Arts Management: Phyllis Drummond - Hemmings - Director info@emc.edu.jm
CARAIBES / CARIBBEAN	JAMAÏQUE / JAMAICA	MEDIA TECHNOLOGY INSTITUTE	MTI	http://www.mti.edu.im/ Administrator: Ms. Angela McGregor (Direct line: (876) 922-2716) angelamcgregor@cptcjamaica.com training@cptcjamaica.com - training@mti.edu.jm + angelamcgregor@cptcjamaica.com
CARAIBES / CARIBBEAN	JAMAÏQUE / JAMAICA	THE COMPETITIVENESS COMPANY		http://www.thecompetitivenesscompany.com info@thecompetitivenesscompany.com

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CARAIBES / CARIBBEAN	JAMAÏQUE / JAMAICA	UNIVERSITY OF THE WEST INDIES CARIBBEAN INSTITUTE OF MEDIA AND COMMUNICATION - CAMPUS MONA	CARIMAC	www.mona.uwi.edu/carimac Director: Hopeton Dunn carimac@uwimona.edu.jm
CARAIBES / CARIBBEAN	REPUBLIQUE DOMINICAINE / DOMINICAN REPUBLIC	CENTRO DE ESTUDIOS EN COMUNICACIÓN AUDIOVISUAL	CENECA	No website checomartha@hotmail.com
CARAIBES / CARIBBEAN	REPUBLIQUE DOMINICAINE / DOMINICAN REPUBLIC	GC FILMS ESCUELA DE CINE	CG / FILMS	http://www.gcfilms.net/ escueladecine@gcfilms.net - info@gcfilms.net
CARAIBES / CARIBBEAN	REPUBLIQUE DOMINICAINE / DOMINICAN REPUBLIC	INSTITUTO NACIONAL DE FORMACIÓN TÉCNICO PROFESIONAL (INFOTEP)	INFOTEP	http://www.infotep.gov.do/ contacto@infotep.gob.do
CARAIBES / CARIBBEAN	REPUBLIQUE DOMINICAINE / DOMINICAN REPUBLIC	PONTIFICA UNIVERSIDAD CATOLICA MADRE Y MAESTRA	PUCMM	www.pucmm.edu.do webmaster@pucmmsti.edu.do - info@pucmm.edu.do
CARAIBES / CARIBBEAN	REPUBLIQUE DOMINICAINE / DOMINICAN REPUBLIC	UNIVERSIDAD AUTÓNOMA DE SANTO DOMINGO, FACULTAD DE ARTE		www.uasd.edu.do info@uasd.edu.do
CARAIBES / CARIBBEAN	TRINIDAD & TOBAGO / GUYANA / SURINAME	ARTHUR LOK JACK GRADUATE SCHOOL OF BUSINESS	UWI-ALJGSB	http://www.lokiackgsb.edu.tt/ Executive Director: Professor Miguel Carrillo, Ph.D Director - Accreditation & Academic Development : Dr. Kamla Mungal Project Management for Event Planner : Lisa Ramrattan - Renuka Singh - Shivana Hosein - Sweden info@lokjackgsb.edu.tt

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CARAIBES / CARIBBEAN	TRINIDAD AND TOBAGO	CARIBBEAN FILM AND MEDIA ACADEMY (IMAGINE MEDIA INTERNATIONAL LIMITED)	CFMA	http://www.imaginemediatt.com/caribbean-film-and-media-acade/4565908483 cfma2009@gmail.com - ask@imaginemediatt.com
CARAIBES / CARIBBEAN	TRINIDAD AND TOBAGO	UNIVERSITY OF THE WEST INDIES - CAMPUS ST AUGUSTINE ACEM	ACEM	www.sta.uwi.edu/ Suzanne Burke, Programme Coordinator - Suzanne.Burke@sta.uwi.edu , acem.cfa@gmail.com .
CARAIBES / CARIBBEAN	TRINIDAD AND TOBAGO	UNIVERSITY OF THE WEST INDIES - CAMPUS ST AUGUSTINE FACULTY OF HUMANITIES AND EDUCATION	UWI - DCFA	www.sta.uwi.edu/ Administrative Assistant: Nadine.Springer@sta.uwi.edu , acem.cfa@gmail.com .
CARAIBES / CARIBBEAN	TRINIDAD AND TOBAGO	UNIVERSITY OF THE WEST INDIES - ST AUGUSTINE FACULTY OF HUMANITIES AND EDUCATION - DCFA	DCFA	http://sta.uwi.edu/fhe/dcfa/about.asp Administrative Assistant: Nadine.Springer@sta.uwi.edu
EUROPE	ALLEMAGNE / GERMANY	GOETHE INSTITUTE		http://www.goethe.de/ 1. Imke Grimmer, Goethe-Institute HQ Munich, Project Manager Culture and Development Tel: +49 89 15021 415 2. Henrike Grohs, Goethe-Institute South Africa, Project Manager Culture and Development South Africa Tel: +27 11 4422222 grimmer@goethe.de - ke@johannesburg.goethe.org + info@johannesburg.goethe.org + add: English: Gha : info@accra .
EUROPE	BELGIQUE / BELGIUM	ART MOVES AFRICA FONDS DE MOBILITÉ POUR ARTISTES ET OPÉRATEURS CULTURELS	AMA	http://www.artmovesafrica.org/fr - http://www.artmovesafrica.org/index.php?id=9 info@artmovesafrica.org
EUROPE	BELGIQUE / BELGIUM	FONDATION MARCEL HICTER		www.fondation-hicter.org Jean Pierre Deru, Director of the Association Hicter contact@fondation-hicter.org

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EUROPE	BELGIQUE / BELGIUM	ACP SUPPORT PROGRAMME TO CULTURAL INDUSTRIES	ACPCULTURE RES+	http://www.acpculturesplus.eu acpculturesplus@acp.int
EUROPE	CONGO RDC / DRC CONGO	GOETHE-INSTITUTE		http://www.goethe.de/ Klaus-Dieter Lehmann, President of the Goethe Institute Benjamin Keuffel, Public Relations, Goethe Institute South Africa, Johannesburg
EUROPE	DANEMARK / DENMARK	DANISH CENTRE FOR CULTURE AND DEVELOPMENT	DCCD	??? info@dccd.dk
EUROPE	EGYPTE / EGYPT	CULTURE RESOURCE – AL MAWRED AL THAQAFY		http://www.mawred.org/fr/about-us et/ou http://www.mawred.org/fr/services/mawa3eed amt@mawred.org
EUROPE	ESPAGNE / SPAIN	AGENCIA ESPANOLA DE COOPERACION INTERNACIONAL PARA EL DESARROLLO SPANISH AGENCY FOR INTERNATIONAL DEVELOPMENT COOPERATION	AECID	http://www.aecid.es/en/aecid/ Javier centro.informacion@aecid.es
EUROPE	FRANCE	CANAL FRANCE INTERNATIONAL		
EUROPE	FRANCE	CULTURE & DÉVELOPPEMENT		

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EUROPE	FRANCE	INSTITUT FRANÇAIS (EX CULTURESFRANCE)	IF	http://www.institutfrancais.com/ & http://www.institutfrancais.com/fr/faites-notre-connaissance-0 Xavier Darcos, Executive President - Anne Tallineau, Deputy Director General - Nicolas Gomez, General Secretary - Latifa Bnouzalim Assistant to the General Secretary Artistic Cooperation and Exchanges: Sophie Renaud, Director (see below in the Notes)
EUROPE	FRANCE	INTERNATIONAL THEATRE INSTITUT / INSTITUT INTERNATIONAL DU THÉÂTRE - 2 FACT SHEETS WORLD ORGANIZATION FOR THE PERFORMING ARTS	ITI - INTERNATIONAL	www.iti-worldwide.org
EUROPE	FRANCE	UNITED NATIONS ORGANISATION FOR EDUCATION, SCIENCE AND CULTURE	UNESCO	http://www.unesco.org ich@unesco.org
EUROPE	FRANCE	ORGANISATION INTERNATIONALE DE LA FRANCOPHONIE OIF	OIF	Personal: Contact Huguette MALAMBA huguette.malamba@francophonie.org Tel: (33) 01 44 37 32 47 Personal mobile: 06 09 68 98 06 huguette.malamba@francophonie.org
EUROPE	FRANCE - NIGER / NIAMEY	ORGANISATION INTERNATIONALE DE LA FRANCOPHONIE OIF	OIF	http://www.francophonie.org/ Huguette MALAMBA - huguette.malamba@francophonie.org Tel: (33) 01 44 37 32 47 Personal mobile: 06 09 68 98 06
EUROPE	GRANDE BRETAGNE / UNITED KINGDOM	BRITISH COUNCIL		www.britishcouncil.org general.enquiries@britishcouncil.org
EUROPE	NORVÈGE / NORWAY	NORWEGIAN AGENCY FOR COOPERATION AND DEVELOPMENT	NORAD	www.norad.no/en/ Marit Vedeld marit.vedeld@norad.no)

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EUROPE	NORVÈGE / SUÈDE / NORWAY / SWEDEN	MIMETA - CENTRE FOR CULTURE AND DEVELOPMENT		http://www.mimeta.org/ - http://mimeta.org/ David Hansen (Chair)
EUROPE	PAYS-BAS / NETHERLANDS	ARTS COLLABORATORY		http://www.artscollaboratory.org/
EUROPE	PAYS-BAS / NETHERLANDS	DOEN FOUNDATION		http://www.doen.nl/web/about-DOEN/Aboutthe-DOEN-Foundation.htm doen@doen.nl > une certaine Gertrude Flentge : gertrude@doen.nl
EUROPE	PAYS-BAS / NETHERLANDS	PRINCE CLAUS FUND FOR CULTURE AND DEVELOPMENT		http://www.princeclausfund.org/fr/the-fund/organisation Christa Meindersma: Director Adrienne Schneider: Assistant to the Director info@princeclausfund.nl - requests@princeclausfund.nl
EUROPE	PAYS-BAS / NETHERLANDS	HUMANIST INSTITUTE FOR COOPERATION WITH DEVELOPING COUNTRIES HIVOS FUND FOR CULTURE	HIVOS	 info@hivos.nl
EUROPE	ROYAUME UNI / UNITED KINGDOM	COMMONWEALTH FOUNDATION		http://www.commonwealthfoundation.com/Howwedeliver/Grants/CommonwealthAssociatio
EUROPE	SUÈDE / SWEDEN	SWEDISH INTERNATIONAL DEVELOPMENT COOPERATION AGENCY	SIDA	www.sida.se info@sida.se

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EUROPE	USA	CHRISTENSEN FUND		http://www.christensenfund.org/ info@christensenfund.org > RE automatic see below
EUROPE	USA	FUND FOR REACHING THE MILLENIUM DEVELOPMENT GOALS	FIOMD	http://www.mdgfund.org/fr
EUROPE	USA	FORD FOUNDATION		Darren Walker, President - Jenny Toomey, Director - LaShawn R. Jefferson, Programme Officer Friday Okonofua, Programme Officer (Lagos) - Noha El Mikawy, Representative (Cairo) follow@fordfoundation - office-ofcommunications@fordfoundation.org &
EUROPE	USA	UNITED NATIONS PERMANENT FORUM ON INDIGENOUS ISSUES	UNPFII	 indigenous_un@un.org
PACIFIQUE / PACIFIC	FIJI / FIDJI	UNIVERSITY OF THE SOUTH PACIFIC : OCEANIA CENTRE FOR ARTS, CULTURE AND PACIFIC STUDIES	USP - OCACPS	http://www.usp.ac.fj/index Dr. David Gegeo, DIRECTOR - +679 32 37175 Dr Frank Thomas, UU204 Coordinator - +679 3232 47 - thomas_fr@usp.ac.fj david.gegeo@usp.ac.fj -
PACIFIQUE / PACIFIC	FIJI / FIDJI	USP'S PACIFIC OUTREACH PROGRAM FOR POLYNESIA	USP - POPP	http://www.usp.ac.fj/index.php?id=8708 Dr. David Gegeo, DIRECTOR Tel: +679 32 37175 Dr Frank Thomas, UU204 Coordinator - +679 3232 47 - thomas_fr@usp.ac.fj david.gegeo@usp.ac.fj
PACIFIQUE / PACIFIC	GUAM	UNIVERSITY OF GUAM : ISLA CENTER FOR THE ARTS		http://www.uog.edu/community/isla-center-for-the-arts-home

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PACIFIQUE / PACIFIC	POLYNÉSIE FRANÇAISE / FRENCH POLYNESIA	CENTRE DES MÉTIERS D'ART	CMA	http://www.hiroa.pf/centre-des-metiers-dart/ and http://www.cma.pf/wp2011/?page_id=18
PACIFIQUE / PACIFIC	SAMOA	CENTER FOR SAMOAN STUDIES AT THE NATIONAL UNIVERSITY OF SAMOA	CSS - NUS	CSS : http://samoanstudies.ws/ - University : www.nus.edu.ws Leasiolagi Dr Malama Meleisea, Director Dr. Penelope Schoeffel, Associate Professor, Development Studies, Samoan Culture and Language. m.meleisea@nus.edu.ws - p.schoeffel@nus.edu.ws
PACIFIQUE / PACIFIC	SAMOA	LEULUMOEGA FOU SCHOOL OF FINE ARTS		Pelenato Liufau, Principal
PACIFIQUE / PACIFIC	SAMOA	SAMOA ARTS COUNCIL	SAC	Article from: http://www.vanvataulealo.com/articles/why-we-need-a-samoa-arts-council/
PACIFIQUE / PACIFIC	SAMOA	SAMOAN ART SCHOOLS RESEARCH - INFORMATIVE		http://digitalcollections.sit.edu/cgi/viewcontent.cgi?article=2735&context=isp_collection
PACIFIQUE / PACIFIC	SAMOA	SAMOAN ART SCHOOLS RESEARCH - INFORMATIVE		http://www.ilo.org/suva/information-resources/public-information/press-releases/
PACIFIQUE / PACIFIC	SAMOA	THE NATIONAL UNIVERSITY OF SAMOA	NUS	http://www.nus.edu.ws/index.php/faculties-centres/faculty-of-education Ms Leua Latai, Leonard secretariat@nus.edu.ws - l.leonard@nus.edu.ws - leua.latai@gmail.com

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PACIFIQUE / PACIFIC	SAMOA	THE VANYA TAULE'ALO GALLERY		http://www.vanyataulealo.com
PACIFIQUE / PACIFIC	TONGA	TENISI PERFORMING ARTS AND CULTURAL GROUP (ALSO RUNS COURSES ON CULTURE)		
PACIFIQUE / PACIFIC	VANUATU	INSTITUT DE TECHNOLOGIE DE VANUATU VANUATU INSTITUTE OF TECHNOLOGY	ITV	http://vit.edu.vu/formations-3/arts-plastiques/ MR KALBEO KALPAT - Principal