

Culture & Economic Performance



What strategies for
sustainable employment and urban
development planning ?

Case study : Bamako

Preface

Bamako is the capital city of Mali, a central African country with a population of 12 million people. The population of Bamako stands at 1.8 million people.

Although it is landlocked and has no ocean coastline, Bamako is one of the country's most important industrial and commercial hubs, core to the food trade, chemical trade and textiles trade.

Two cultural sectors hold the monopoly in the country itself and its capital city: the arts and crafts industry (weaving, dyeing, cotton fabrics, shoemaking, goldsmiths/silversmiths...) and the performing arts (particularly traditional music).

Due to internationally renowned artists, true ambassadors for a Malian culture that is inherently original, Bamako has recently grasped the potential for sustainable development that its cultural heritage represents.

Increasingly popular as a tourist destination, going forward Bamako is deploying a strategy based on traditional Mandingue music (brought into focus by festivals and also due to Mali's Diaspora), as well as on the arts and crafts industry, in order to achieve a twofold objective of both economic and social development.

This is a recent strategy, and the city today has barely begun to infiltrate the flood of cultural exchanges on a global scale, particularly due to lack of funding for cultural production, which puts the brakes on commercialisation and hampers broadcasting information about high-end cultural products and services on an international level. Investors, faced with the risk of weak profitability from some projects, are effectively reluctant to finance cultural initiatives in a region where piracy and the black market are absolutely rife.

Strengths/Weaknesses/Opportunities/Threats in Bamako

Strengths	Weaknesses
<ul style="list-style-type: none"> ▪ <i>The dynamism of the arts and crafts and performing arts industries</i> ▪ <i>A number of famous Malian artists in music, film and visual arts (painting)</i> ▪ <i>Geographical position : at the crossroads of sub-Saharan Africa</i> ▪ <i>Political stability</i> ▪ <i>Young population</i> 	<ul style="list-style-type: none"> ▪ <i>Difficult to access higher education and digital technologies</i> ▪ <i>Lack of funding for cultural production</i> ▪ <i>Weak institutionalisation in the cultural sector</i> ▪ <i>Piracy and the black market are particularly rife</i> ▪ <i>Compartmentalisation of the music market in Mali and West Africa</i> ▪ <i>Promoting tourism in a under-developed country</i> ▪ <i>Resonance of a class system</i>
Opportunities	Threats
<ul style="list-style-type: none"> ▪ <i>The potential of the arts and crafts industry in the struggle to combat poverty</i> ▪ <i>Using digital technology as a tool for training, designing and promoting activities.</i> ▪ <i>Co-operative relationships with the North and open-mindedness to the possibility of links with sub-regional areas</i> ▪ <i>Rise in ethical tourism</i> 	<ul style="list-style-type: none"> ▪ <i>Rise in power of the cultural economy of English-speaking Africa(Nigeria, South Africa)</i> ▪ <i>Risk of cultural products becoming Americanised and therefore losing Malian savoirs-faire</i> ▪ <i>High levels of emigration and rural depopulation to be channelled</i>

Bamako's identity card	
Population	<ul style="list-style-type: none"> ▶ Mali, a continental and rural country, with an extremely young population: <ul style="list-style-type: none"> ▪ A rural and young population : the population of Mali is estimated at 12.7 million inhabitants (2008), of which two thirds are living in rural areas and half of the inhabitants are under 15 years old ▪ An important Diaspora that serves as an significant vehicle for distributing local cultural goods: 4 million people from Mali live abroad ▪ A French-speaking country: French is the official language, also with several everyday languages (Bambara, Mandingue, Tamasheq, Pular...) ▪ A multi-ethnic country : home to the Bambara, the Dogon, the Malinke, the Songhai, the Soninke, the Dioula people, the Peul people and the Moors ▶ Bamako, a small capital city which in demographic terms is bursting at the seams: <ul style="list-style-type: none"> ▪ In 2009, the city was home to 1.8 million inhabitants ▪ Its urban growth rate is currently the highest in Africa (and the 6th highest worldwide). Since it gained independence in 1960, the rural depopulation and development in the services sector have contributed to this demographic boom.
Surface area	<ul style="list-style-type: none"> ▶ Mali, an immense country located at the crossroads of French-speaking Africa and the Maghreb: <ul style="list-style-type: none"> ▪ A very sizeable surface area: 1 240 190 km² ▪ A landlocked country: Mali has 7 neighbouring States. The country has no ocean coastline and the ports of Dakar (Senegal) and Abidjan (Ivory Coast), through which passes the bulk of its international traffic, are approximately 1,200 km from Bamako. ▶ Bamako is the country's political and administrative capital: <ul style="list-style-type: none"> ▪ Surface area of the city of Bamako: 267 km². ▪ Divided into districts and subdivided into six municipalities governed by elected mayors.
Economic dynamic	<ul style="list-style-type: none"> ▶ Mali, with an agro-pastoral tradition, is one of the poorest countries in the world: <ul style="list-style-type: none"> ▪ Held together by the dynamism of the primary and tertiary sectors, Mali is relatively unaffected by the worldwide recession. Growth in the GDP rose to +5.1 % in 2008. <ul style="list-style-type: none"> ▪ The primary agricultural sector is the dominant sector for Mali's economy (accounting for 36% of the GDP). It guarantees revenues for 80% of the population (in the cotton culture in particular). ▪ The rapid development of the secondary sector (24% of the GDP) is mainly due to the gold mining industry. ▪ Growth in the tertiary sector (40% of the GDP) is currently due to transport and telecommunications. ▪ Classified as amongst the most advanced countries in the world, Mali remains vulnerable to unexpected dramatic changes in the outside world (variation in the price of cotton or oil, depreciation of the dollar against the Euro, regional crises ...). <ul style="list-style-type: none"> ▪ 59% of the population live below the poverty line, with less than 580\$/per month/per inhabitant (<i>source Banque mondiale, 2008</i>) ▪ The Human Development Index is very weak and ranks the country 178th out of 182 countries (<i>PNUD, 2009</i>) ▪ Working population: 5.7 million in 2004 ▪ Unemployment rate : 8.8% (<i>Banque mondiale, 2004</i>) ▪ The political transformation that the country has recently undergone now headed towards democracy has led to a new stability and is a major plus point for its economic and touristic development and its receptivity to the international world. ▪ International public aid towards development in Mali rose in 2008 to 960 million dollars (<i>source OCDE</i>) ▶ Bamako is a focal centre for communication: the city is an industrial and commercial nerve centre and redistributes food products, chemical products and textiles in particular. This city also boasts significant business activity, chiefly in peanut oil and cotton.
Key tourism figures	<ul style="list-style-type: none"> ▶ Mali : an up and coming West African tourist destination <ul style="list-style-type: none"> ▪ Tourism is currently concentrated in three regions: the Dogon country, Djenne - Mopti and Tombouctou (categorised by Unesco as a world heritage site). ▪ The number of visitors has risen from 98,000 in 2002 to 250,000 in 2007. ▪ The number of jobs generated by the tourism sector doubled between 2002 and 2009 but remains weak (from 10,350 in 2002 to 20,296 in 2009). ▪ The number of hotels has increased from 53 in 1990 to 242 in 2005

	<ul style="list-style-type: none"> ▶ The lack of hotels, the state of the roads, weak development in what it has to offer hinder development in tourism. ▶ With a view to boosting tourism in Mali with European Tour Operators, (SITOUR) <i>Salon international du tourisme de Bamako/International Tourism Trade Fair in Bamako</i>, established in 2008, going forward is set to convene every year.
Cultural Sector	<ul style="list-style-type: none"> ▶ Africa is an important breeding ground for artistic design, still very closely linked to Paris and London striving towards the internationalisation of its cultural sector <ul style="list-style-type: none"> ▪ Benefitting from a special relationship maintained with Paris, an established European metropolitan city, then gaining its independence. ▪ Emergence of African cultural markets: Nigeria is 3rd in terms of film production behind the United States and India; in Johannesburg (South Africa) record labels have appeared on the scene (Sheer Sound), legislation protecting against copyright has been introduced in addition to a forum on the music industry, and films supported by Hollywood are also being shot (Tsotsi...). ▶ A renowned Mandingue musical tradition in Mali, traditionally reserved to the griots, that is now beginning to find its feet elsewhere due to festivals and the Diaspora <ul style="list-style-type: none"> ▪ For the last eight centuries, culture in Mali has been heavily influenced by the griot figure -, a man from the class of musical poets from African societies who were able to speak freely without taboo. In some families this tradition means focusing on knowledge and creativity. ▪ The development of the media (radio) and urbanisation have slowly put an end to the « monopoly » held by the griots. In a predominantly rural country, Bamako, due to its urban anonymity, is a place where traditional social barriers become less rigid, where the public has access to schools of music, studios and to the movie stars. ▶ In the modern world the arts and crafts industry has become a mainstay for economic and social development <ul style="list-style-type: none"> ▪ The informal sector (partly including the arts and crafts industry) plays a relatively important role in Mali's economy. The arts and crafts sector has been gradually institutionalising and restructuring for the last 20 years. ▪ Mali boasts many arts and crafts traditions: textiles, skins and leather crafts, sculptures, jewellery, salvaged objects, ironworks and musical instruments... ▪ Arts and crafts production is responsible for 40% of the working population, amongst which are a significant number of female employees, and produces between 15 and 20% of the GDP. ▪ Passing down knowledge on arts and crafts between rural and urban generations is crucial, in a rural depopulation context, as is open-mindedness to new technologies. ▶ The number of festivals with a West African influence is on the up supported by the Northern part of the continent: <ul style="list-style-type: none"> ▪ « The Voices of Bamako » festival ▪ Le Festival international de percussions de Bamako/ International percussion festival in Bamako ▪ <i>Festival des étonnants voyageurs</i> (Biennial literature festival linked to the Saint Malo festival in France) ▪ <i>Rencontres cinématographiques de Bamako/Bamako</i> cinematographic meetings, established in 1997 ▪ <i>Festival des réalités</i> (biennial theatre festival in West Africa) established in 1996, organised by the <i>Acte Sept association</i> in Mali, twinned with the town of Angers. ▪ <i>Rencontres africaines de la photographie/African Photography Encounters</i>. ▶ Art and cultural complexes are undergoing development, they are focused on preserving cultural savoir-faire: <ul style="list-style-type: none"> ▪ The National Museum of Mali, which showcases traditional arts and crafts and contemporary arts (plastic arts, photography) ▪ <i>La Maison des artisans</i>, which pools together different types of production from the craft industries across the country (wood, gold, iron, leather...) ▪ <i>Le Palais de la Culture Amadou Hampaté Ba</i> (National Performing Arts Centre), is home to the nation's most important artistic and cultural events (Folkloric ballet, instrumental ensembles...) ▪ The National Library of Mali, which plays host to the African House of photography ▪ The French Cultural Centre.
Education	<ul style="list-style-type: none"> ▶ The cultural academic sector (run by the State) is focused on verbal art and arts and crafts; it has not yet fully integrated digital developments. <ul style="list-style-type: none"> ▪ The number of pupils in primary education remains low with 54% of children attending

- school. Access to higher education remains the exception to the rule.
- The national literacy rate in Mali is 21.3%.
- Higher educational training dedicated to culture remain few and far between:
 - « Balla Fasseke Kouyate » School of Arts, Crafts and Multimedia
 - National Institute for the Arts in Bamako
 - University of Bamako boasting a Faculty of Humanities, Languages, Arts and Social Sciences (FLASH), and well-known at regional level.

The production of traditional music in Mali is important but it is threatened by widespread piracy and depends heavily on Paris in achieving professionalisation and international exposure

Today, musical production is threatened by piracy, and therefore the stakes are high in terms of protecting heritage and the impact on economic development

Piracy is rife, through all possible means (CD, K7, video). The black market has become commonplace in Mali for purchasing cultural products such as books, music or films. Salif Keita explains that, « Contrabandists can burn as many tapes as they like... It is simply impossible to detect where they came from... Counterfeit tapes come from Nigeria, Singapore, Liberia, and Sierra Leone... ». As a result, in 2005, in a market selling approximately 10 million cassettes, only 1% has been sold legally.

- ▶ **The Internet opens doors to self-produce and self-distribute local material** (myspace, youtube, MP3, promoting festivals...) sidestepping traditional ways of promoting. However, achieving the full potential from these « do it yourself » methods is dependent on the distribution of suitable information technology, training and retaining the professionals (technicians), editing the content so as to achieve future « hits » (through quality, marketing and promoting them via the traditional media...) and through recognition from international professionals. In Mali, the percentage of people with access to the Internet remains low: 25% Malians have access.
- ▶ In 2010, Africable, *la Chaîne du Continent* (The Continent's Channel), is set to broadcast a new reality TV show (Duel des siroccos), a competition between Malian artists covered by the media. There are a number of objectives:
 - to contribute towards rejuvenating Mali's music industry,
 - to contribute towards the emergence of a new generation of artists
 - to act as a springboard, due to the lack of major events, rewarding Malian artists
 - to serve as a platform due to the absence of a broadcasting network

Every month, this reality TV show will broadcast the performances of two artists, the format as a concert viewed by the general public, which is judged by a text message vote to ascertain the most popular artist.

The international broadcasting and commercialisation of musical works is still very much dependent on Paris, former colonial city

- **Paris offers Bamako a multitude of expertise in producing and in broadcasting Malian works worldwide.** Artists from Bamako often still have to rely on French infrastructures, resources, media and the stages in France in order to reach a wider international audience than is available to them in Mali. For the moment, that is a prerequisite in terms of enabling Malian cultural content to become integrated as part of the flow of international communication.
- **Infrastructure and human resources:** Africa suffers from a lack of high quality studios, even despite the professional studios in Bamako (Bobolan studios launched at the end of the 1980s, Moffou studio, Mali K7 distribution network), in Abidjan in the Ivory Coast, in Kinshasa in the Congo or in Dakar in Senegal. Expertise (sound engineers, marketing services...) and financial backers (major companies, profits from concerts...) are located in the North.
- **Media:** Paris (as well as London for English-speaking Africa) is home to all the minority African groups, an ethnic diversity which is rarely found in the African towns themselves. Paris plays host to two of the channels broadcast across the whole of Africa (TV5 and RFI).

- **Fairs and festivals:** London and Paris are the « hubs » paving the way for an African artist to become legitimate on an international level and making it possible for work to be exchanged between African countries. The world's music markets are hence located in Western Europe; the Womex in Copenhagen, the Womad and the BBC Awards for « World Music » are professional events that are unrivalled in terms of identifying future stars. The public platforms for French-speaking talent to achieve recognition are in France (the Metis music festival, the *Victoires de la musique*/Music's Victories festival). African artists can make a living from their musical art due to this ability to export their talent (staged performances, international copyright), to their integration into the North/South network and due to music listeners from the diasporas (Amadou and Myriam, Salif Keita, Rokia Troare...). The majority of Malian artists are produced or coproduced abroad by Europeans (Cobalt, Contrejour...).
- ▶ **Gaining access to the French and European networks comes at a price for Malian producers** (aeroplane ticket, administrative constraints, meeting the professionals...). South-South collaborations and skills transfers to Mali are currently hanging in the balance compared to North-South promotional circuits.

Bamako's music sector is now undergoing a process of professionalisation due to investment in the area from international celebrities originating from Mali

- ▶ **By way of example, the initiatives implemented by Salif Keita**, songwriter and interpreter, **a huge Malian voice with international fame**, backed by a major French company (Vivendi) and in partnership with UNESCO, illustrate the effects of integrating production as part of the local and international culture economy cycle:
 - **Paris-Bamako Distribution:** Salif Keita is a singer and musician born in Mali and part of the Malian Diaspora (*Kora Awards* 2004, in Johannesburg, *Victoires de la musique* in Paris in 2010 in the « World Music Album of the year ») category. Making his debut in 1984 at the Metis Music Festival in Angoulême (France), Salif Keita, after living in Paris, **returned to Mali in 2000 to develop a music sector**. He signed local talents to his record label Wanda Records in Bamako, who accompany him on his international tours (Fantani Touré, Inna Modja...).
 - **Design and Production:** despite widespread piracy of K7s and CDs which hinders the evaluation of music sales, the singer is convinced that **a stable infrastructure and a professional music network in Bamako are paramount**. Salif Keita, with the support of his record label (Universal Music Jazz France, part of the Vivendi group) opened a studio in Bamako, reducing production costs (savings on travel costs to Paris). He can also sign and **produce albums for new local talents**, and market them by using the major French company.
 - The studio (le Moffou) is equipped with state of the art technologies, requiring engineers from the local area, who must master the computer-assisted musical techniques for recording, montage and mixing musical works. It is for this reason that **since 2008** the singer, backed by Vivendi, has organised work placements in **professional sound engineering training, for talented young people from Mali and neighbouring countries**: « Every time the trainers come from France, we have two or three pupils who take part in the training schemes for approximately ten days. We take the same trainees so that they are ready to work full time at the end». The key issue is promoting young talent and turning the studio into a linchpin for West Africa. At the end of the last session in December 2009, the young trainees received a professional diploma. They were awarded this qualification, in 2010, by the winner of the best album in « World Music» category, Salif Keita for his album « La Différence ». Other albums produced under Salif Keita's record label Wanda Records were also distributed beyond Africa. This programme designed for the Professionalisation of sound engineers has recently been selected by UNESCO amongst approximately fifty collaborations for sound quality partnership and for its contribution towards boosting local cultural skill sets and infrastructures.
 - **Another niche example: Tuareg rock** (Northern Mali). Tuareg groups, singing in tamasheq (such as *Tina Riwen*, *Blues Desert*), were able to work with major international musicians (Robert Plant from Led Zeppelin or Peter Gabriel) and were produced in Europe (London Womad).

North-South and South-South festivals in Bamako are places for training, promoting and yielding talented people

- ▶ **Festivals with national, West African or African influences have increased since 2000 in Bamako (music, photography, literature), due to the artists that have integrated the North-South network.**
 - « **Les Voix de Bamako** » is a festival for traditional African Arts set up in 2008 by a collective of artists united under the umbrella of the Kolomba association and led by the Malian singer Fantani Touré, sponsored by the Ministry for Culture, in partnership with the Ministry of Tourism, Arts and Crafts in Mali. More than just a festival, it strives to **protect a social and cultural heritage** that is in danger of disappearing, buckling under the weight of westernised influences, through organising an arts and crafts market (fabrics, pottery, sculptures, food...) and placements for young people in professional training (theatre, music...). 10,000 people attended the first edition of this event. This event rallied together the key players in the cultural and artistic life of Mali: the Minister of Culture Mohamed El Moctar, political writer Aminata Dramane Traoré, the singer Salif Keita, the artists Amadou and Mariam, Adja Soumano, Babani Koné...
 - **The festival des Etonnants voyageurs** is an offshoot of the St-Malo festival (in France) whose goal is to promote a realistic image of the French-speaking world. First established in 2000, this festival has taken place every two years since 2006, alternating from that point with the festival of the same name in Haïti. It made a name for itself as the first Sub-Saharan French-speaking book festival, and the place for a new generation of African writers publishing in France and in Africa (Alain Mabanckou, Abdourahman Waberi, Fatou Diom...) to assert themselves. Through this younger generation, there are now many who are united in their desire to emphasise the role that the festival has played in earning African literature recognition beyond the African continent. It was, for that matter in Bamako, in 2006, that the *Manifeste* project for world-literature was first established for an alternative idea of the French-speaking world, published in the Le Monde newspaper in 2007, and which continues to be referred to in the press as well as in university environments. The festival introduced a process of « decentralisation » in 9 cities in Mali, and this took place in the days prior to the opening of the Festival in Bamako.
 - **Le Festival international de percussions de Bamako/The International Percussion Festival in Bamako (Festip)** : founded in 2004, reunites bands from different African countries (Guinea, the Ivory Coast, Burkina Faso, the Republic of the Congo and Mali since the first event, Senegal, the Republic of Niger and Benin since 2006). The Festip has the backing of the European Union.
- ▶ **Movement of artists and decompartmentalising the African market remain a challenge.**
 - The African music market is still extremely compartmentalised and the movement of artists around the European Union is complicated (customs sometimes prevents the transportation of instruments or materials, political tensions in Africa, ticket cost to get to Europe, cost of repatriation insurance...)
 - Programmes supported by the European Commission (Africa – Caribbean – Pacific) were able to champion structuring events in Africa and aim to further the music sector.

Reopening cinemas in Africa is one of today's burning issues, the presence of infrastructures in the area a condition for artistic production and local broadcasting of these pieces of work

- ▶ **It is possible to suggest that the absence of cinemas has seriously shackled African film production.** There is currently **only one cinema in Bamako, compared to approximately thirty twenty years ago**. There are in fact scarcely twenty cinemas in Sub-Saharan French-speaking African countries.
- ▶ **Witnesses : disappearance of the cinemas, decline of Bollywood and reign of the TV series :**
 - « *In today's world, the majority of African capital cities are simply in no position to offer even one cinema to their inhabitants.* » (Remarks from Souleymane CISSE, Malian film director, at the Forum d'Avignon 2009).

- « Production is not the only problem that the cinema faces in Africa. We are also suffering from the issue of distribution » (Abderrahmane Sissako, Le Soir, Morocco, June 2010).
 - « Indian films were taken on by the Malians, but since almost all the cinema screens are already closed down, they are seriously floundering. The Babemba cinema in Bamako only shows Bollywood films very occasionally. The Office of Radio and Television of Mali (ORTM) schedules a feature-length Hindu film on the first Wednesday of every month, but the film is often shown late» (Moussa Bolly, Malian journalist).
- ▶ **A Pan-African pilot project: « cinemas for Africa», established by one of Africa's most illustrious contemporary film directors.** In 2009, at the Fespaco in Ouagadougou (Burkina Faso), the biggest film festival in Africa, Abderrahmane Sissako (a Mauritanian film director who grew up in Bamako) announced the launch of the « *Cinemas for Africa* » association, whose aim is **to put a stop to the gradual disappearance of cinemas in Africa**. Banking on digital technology, the debut project of this association, founded in France and whose vice-president is Juliette Binoche, is to reopen the Soudan Cinema in Bamako. A subscription was opened to relaunch this mythical cinema in Mali's capital city proposing that subscribers purchase a ticket for the price of 5,000 Euros. The Soudan Cinema, which first opened its doors to the public in 1955, has indeed shared the same fate as the majority of Malian cinemas, bought out by the private sector in the 1980s. In 2009, the president of the Cannes Film Festival, Gilles Jacob, as well as Juliette Binoche and Barbara Hendricks, each bought a ticket, the French Foreign Minister purchased three tickets, the West African Monetary Union purchased eight...
- ▶ **Re-awakening the enthusiasm of cinema fans in Africa:** « *The priority is to give all quality African films the opportunity to be viewed by the public but also to offer the African public access to the entire film industry from countries around the globe. In the longer term, the quest for appropriate venues like those that we are championing, is to stimulate or rather re-awaken enthusiasm for the cinema in Africa, relying on children, schools, the local community, who will be welcomed to the local cinemas with open arms. A cinema is first and foremost a place for exchanging views and for education, and it is for this reason that I think that it can well afford to take its pick in terms of the films that it chooses to screen for public-viewing...* » (Abderrahmane Sissako, Culture France, 2010)
- ▶ **Digital technology as the driving force behind exporting creative ideas:** «This is a project that draws in private initiative and leads the way towards establishing a sociable place in African capital cities, a centre for promoting image dedicated to film and other art forms [...] *The world is changing, once again a potential dynamic exists, in particular in terms of new technologies and 2K digital projection systems which present numerous advantages, well versed in overcoming problems concerning usage and distribution in Africa : transport costs will be reduced, rights secured, broadcasting aids will become more reliable*» (Abderrahmane Sissako, Culture France, 2010)

The arts and crafts industry is a platform for sustainable economic development for Bamako, which must respond to a twofold challenge: passing on knowledge and integrating within commercialisation circuits

- ▶ **The crafts industry is the chief provider of consumer goods and services both in the city and the country. It represents a potential for growth for Mali's arts and crafts industry that should be safeguarded and developed.**
- **Keystone of the economy**, the craft industry is one of the few sectors that **develops its staff and local materials**. It employs 40% of the working population and generates 15 to 20% of the GDP. The craft industry in Mali is characterised by its ability to provide an activity to countless numbers of young people who are failing school, who may struggle to access jobs in the civil service or so-called modern private sector. Not of a particularly capitalist persuasion, the craft sector **is performing especially well in terms of creating jobs**.
 - Since 1933, craftsmen in Bamako have had a centre reserved for their use, representing each trade association in the sector: jewellers, fine leather craftsmen, weavers, sculptors or blacksmiths... Selling areas are often limited to a simple window, behind which craftsmen hand-make their products there and then and on demand.

- Arts and craft production is characterised by its enormous diversity. According to statistics from the (FNAM) National Federation of Craftsmen of Mali, 94 trade associations are in operation with members from the Associations and Groups of Craftsmen that are affiliated to them, **with a workforce of 42,200 craftsmen**, not to mention the large number of manual workers, journeymen and apprentices amongst them generating significant revenues.
 - In 2007, exports reached almost 1.7 million Euros (*2007 Poverty Reduction Strategy Paper*). These exports are primarily arts and crafts products, structured in the main by North-South development associations.
 - This sector does however suffer from certain handicaps, which hamper the economic dynamic. A specific strategy aims to guarantee sustainable development within the sector
 - provisions for thousands of craftsmen are not restricted,
 - investments are inadequate,
 - the legal position is unclear,
 - the production capacity is weak.
- ▶ **The traditional textile industry is witnessing a change and focus on quality:**
- A cotton exporter, Mali has a tradition of producing traditional dyed fabrics. Cotton production today has not particularly changed on a local level. There are no specialist sewing schools. Knowledge is passed down through family links; **passing on skill-sets is vital for development with regards rural depopulation and the potential increasing demand linked to tourism and exports** (in particular via NGOs, international arts and crafts fairs).
 - As Dou Traore, fashion designer and president of the Malian craftsmen group explains: «*Bogolan [a traditional dyed African fabric] is too often copied and badly at that. It is crucial that our craftsmen have ways to withstand this and to carry on working in line with traditional methods, the only guarantee of true quality*».
 - The « Tisuthèque », opened at the end of 2009, financed by the Worldwide Bank through the Growth Support Project in Mali (PAC) for a total amount 500 million dollars, must work towards ensuring that craft products (traditional fabrics) are more competitive and craftsmen are paid better. Its main objectives are :
 - to guarantee traditional textiles are preserved, documented and protected,
 - to promote the production of high-quality traditional textile production through supervision, technique and training,
 - to help craftsmen to organise themselves onto a production course in order to improve the quality of the end product,
 - to encourage communication between master craftsmen and textile professionals.
- ▶ **The arts and crafts sector plays a prominent role in achieving sustainable economic development; it is, however, insufficiently institutionalised to infiltrate a competitive and strict international market.** The craft sector has been on the scene since the middle of the 1990s, but major flaws limit its potential to create jobs and to make economic inroads. The principal founding elements of this organisation are:
- **The public sector, to structure and formalise the crafts industry**
 - Up until 1994, crafts industry training organisations were limited to *la Maison des Artisans*, to the National Federation of Craftsmen of Mali and to some professional associations assisted by partners in development, particularly in the field of professional training. In 1995, the Malian Government introduced a legal and institutional framework to safeguard the development of the craft industry, with :
 - The creation of the National Centre for the Promotion of the Craft Industry, responsible for the implementation, monitoring and evaluation of national policy with regard the craft

industry,

- the implementation of the Craft Industry Code which defines craft activities and establishes the list and the categories for jobs in this sector. The adoption of this code is perceived as the most important official act of the institutional and regulatory organisation,
- the adoption of the founding texts of the Chambers of Trade and Regional Conferences.

In 2000 the "Ministry of Craft Industry and Tourism" was founded.

- **The Chambers of Trade, public establishments with a professional outlook** located across Mali, poorly equipped (technically and financially) and lacking the development necessary to accomplish the missions that are entrusted to them. They structure the economic aspect of the craft industry based on apprenticeship and professional training sections, commercial promotion of craft products and services, managing the employment repertoire and researching funding possibilities. The Permanent Assembly of Chambers of Trades in Mali (APCMM) encourages craftsmen to participate in commercial events in Mali, in neighbouring countries (Guinea, Ivory Coast) and in Europe (Germany, France, Spain).
 - **Associative regrouping, the National Federation of Craftsmen of Mali**, (FNAM) brings together the Professional Craftsmen Organisations (OPA), private organisations with a trade union affiliation. The goal of the Federation is to safeguard the interests of its members. It launched the Associative Savings and Credits bank (CAEC), which finances craftsmen activities, and created the Craftsmen Mutual Insurance Company in Mali (MUTAM).
 - **NGOs and other local bodies** compensate for the sector's institutional and commercial shortcomings in support of professional training and international commercialisation: Swisscontact, GUAMINA, le Corps de la Paix and the DED (Voluntary Service in Germany).
- ▶ **However, the potential of the crafts market is today very restricted:**
- **Lack of knowledge about the markets and about economic opportunities** on the part of the craftsmen and public powers does sometimes lead the country to import goods which should have been made locally;
 - **Weakness of the financial situation** (working capital) and **limited production capacity** of the majority of craftsmen. Manufacturing products based on mainly hypothetical orders competitiveness in the Malian craft industry compared to craftsmen in the sub-region (Burkina Faso, Niger) ;
 - **The lack of craft based activity zones and areas equipped** for production and commercialisation of craft products.

The National Institute for the Arts (INA) in Bamako is heavily involved in the strategy for passing on tradition-based knowledge and for supporting « multi-arts » contemporary creations, working in collaboration with the craft market

- ▶ **Links between the craft industry and the education system are not clearly defined.** In Bamako, the National Institute for the Arts is nevertheless a stronghold for the arts and crafts sector, open-minded with a global outlook.
- ▶ First opened in the 1930s, in 1963 it became the *Établissement Secondaire d'Enseignement Professionnel Technique* (Institution for Secondary Education in Professional Technical Training) falling under the remit of the *Direction Nationale de l'Action Culturelle* (National Ministry for Cultural Activity) of the state of Mali.
- ▶ The INA is focused on education, restoration and developing artistic techniques used in Mali. The INA aims to **safeguard the country's cultural and artistic heritage, to contribute towards promoting modern Malian art, whilst retaining the sense of tradition.**

- ▶ At the centre of the crafts market, sellers are now highlighting the school's cultural life for pupils properly enrolled at the INA. Prestigious exhibitions regularly take place in the recently renovated gallery.
- ▶ Today there are approximately 500 pupils supervised by approximately fifty professors. Gaining a place at the National Institute of Arts is achieved through sitting competitive examinations held every year and is applicable to those students holding the (DEF) Diplôme d'Etudes Fondamentales/ Fundamental Studies Diploma. The length of the course is 4 years. They are given official recognition via the Diplôme de fin d'Etudes/Secondary School Leaving Certificate from the National Institute for the Arts and the certificate also refers to their specialty subject: painting, music, drama, artistic crafts, socio-cultural animations, multimedia. With regard the arts and crafts sector, 6 workshops have been opened for visitors: jewellery, skins and leather crafts, sculpture, weaving, woodwork and metallic constructions (pieces designed on request).

Public Institutions

- ▶ Ville de Bamako:
<http://mairiebamako.africa-web.org/index.htm>
<http://bamako-cest-chaud.net/>
<http://www.bamako-culture.org/spip.php?article217>
- ▶ Direction Nationale des Arts et de la Culture:
http://www.maliculture.net/index.php?option=com_content&task=view&id=85&Itemid=120
- ▶ Banque mondiale : <http://donnees.banquemondiale.org/pays/mali>

Culture & Tourism

- ▶ Le site du Ministère de la Culture et du Tourisme: w3.tourisme.gov.ml/regions/bamako.html
- ▶ Diplomatie France : http://www.diplomatie.gouv.fr/fr/pays-zones-geo_833/mali_350/presentation-du-mali_996/index.html
- ▶ SITOURL : <http://www.sitour-bamako.com/>
- ▶ TV5 Monde: http://www.cites.tv/TV5Bamako/fs_homepage_flash.htm
- ▶ Photographie : www.africultures.com/vitrineannonces/bamako_chab.htm
- ▶ Le festival des étonnants voyageurs: www.etonnants-voyageurs.com/bamako/

Teaching/Training

- ▶ Université: http://www.ml.refer.org/mali_ct_new/
- ▶ Mali contact, campus numérique francophone de Bamako: www.ml.refer.org/mali_ct/accueil.htm

Craft Industry

- ▶ Assemblée Permanente des Chambres des Métiers du Mali
http://www.apcmmali.org/index.php?option=com_content&task=view&id=14&Itemid=33
- ▶ Rapport sur l'Artisanat, 2006 : http://www.sira-ml.com/pl_art/schema_directeur.pdf

Music

- ▶ Les tribulations de la musique malienne, RFI Musique, 2005 :
http://www.rfimusique.com/musiquefr/articles/070/article_15766.asp
- ▶ Mali musique : <http://www.mali-music.com/index.html>

Cinema

- ▶ Vers la résurrection du Soudan Ciné de Bamako, 27/11/2009 : <http://www.lepoint.fr/culture/2009-11-27/cinema-africain-vers-la-resurrection-du-soudan-cine-de-bamako/249/0/399801>
- ▶ Des cinémas pour l'Afrique : <http://www.cinemasforafrica.com/>
- ▶ Bollywood et l'Afrique : le divorce ? Olivier Barlet
<http://www.africulturesfg.com/php/index.php?nav=article&no=8107>