

# Singing all the Way to the Bank:

## *The Case for Economic Development through Music in Cape Verde*

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## Introduction

The industrial dimension of cultural activities has been identified as an object of interest to UNESCO and other world organizations for a number of years. The research to uncover the precise contribution that the cultural industries make to economic growth has been carried out in developed countries. It is an economic fact that most of the cultural industries tend to be concentrated in the developed world: Europe and the USA have been the major powerhouses of cultural industry production. However, this is not to suggest that cultural industries production does not, or could not, happen elsewhere. It is an inherited fact that, like traditional resource intensive industries, the cultural industries have drawn talent and resources (sometimes from the developing world) to its centers of production and market places. So, there is a possibility of reversing this flow and opening up the possibility of more localized production where places like **Cape Verde** may have a competitive advantage of unique and dynamic music production.

There has been an increasing awareness within the developed world that the cultural industries may play an important role in economic development. The fact that most of the commercial cultural industries have relatively low distribution costs, and that the gains from the mass production of a 'hit' recording can be substantial, have alerted policy makers to the possibility of a more dispersed location pattern; one that possibly need not concentrate at the core. Moreover, there is acknowledgement that all countries have a potential cultural heritage elements of which might be translated into cultural industries products; in fact, in a market place where novelty is king, new ideas and novel formulations are likely to be at the leading edge.

Put simply, the cultural industries have been shown to be net positive contributors to economic growth; the cultural industries are not necessarily rooted in one place, production can move to the talent and visa versa; both can still have access to a market. Nations and regions that are able to make a contribution to cultural industries production may reap considerable local benefits.

Cape Verde's prosperity resides in the intellectual capacity of its people; and Cape Verde's history has many examples of how challenge and adversity can be transformed into hope and opportunity. Cesaria Evora put Cape Verde on the map for many people to listen to and enjoy: this has been welcomed news. The even better news is that Cape Verde has a seemingly never-ending source of talented singers and performers waiting to be discovered and promoted on the international scene, just like Brazil with its young soccer players.

This paper will try to show how the development of a vibrant and active music industry in Cape Verde can provide this country with a medium for long term economic growth and development. It uses a few case studies to illustrate this point: Senegal, Austin, and Jamaica. Finally, it provides a way forward for what should be the key elements of a strategy that Cape Verdeans should develop to brand and build a globally competitive Cape Verdean Music industry.

# **I. Background**

## **1. Brief History**

In 1462, Portuguese settlers arrived at Santiago and founded Ribeira Grande (now Cidade Velha), the first permanent European settlement city in the tropics. In the 16th century, the archipelago prospered from the transatlantic slave trade. Pirates occasionally attacked the Portuguese settlements. Sir Francis Drake sacked Ribeira Grande in 1585. After a French attack in 1712, the city declined in importance relative to Praia, which became the capital in 1770.

With the decline in the slave trade, Cape Verde's early prosperity slowly vanished. However, the islands' position astride mid-Atlantic shipping lanes made Cape Verde an ideal location for re-supplying ships. Because of its excellent harbor, Mindelo (on the island of São Vicente) became an important commercial center during the 19th century. Portugal changed Cape Verde's status from a colony to an overseas province in 1951 in an attempt to blunt growing nationalism. Nevertheless, in 1956, Amilcar Cabral, a Cape Verdean, and a group of Cape Verdeans and Guinea-Bissauans organized (in Guinea-Bissau) the clandestine African Party for the Independence of Guinea-Bissau and Cape Verde (PAIGC), which demanded improvement in economic, social, and political conditions in Cape Verde and Portuguese Guinea and formed the basis of the two nations' independence movement. Moving its headquarters to Conakry, Guinea in 1960, the PAIGC began an armed rebellion against Portugal in 1961.

By 1972, the PAIGC controlled much of Portuguese Guinea despite the presence of the Portuguese troops, but the organization did not attempt to disrupt Portuguese control in Cape Verde. Portuguese Guinea declared independence in 1973 and was granted de jure independence in 1974. Following the April 1974 revolution in Portugal, the PAIGC became an active political movement in Cape Verde. In December 1974, the PAIGC and Portugal signed an agreement providing for a transitional government composed of Portuguese and Cape Verdeans. On June 30, 1975, Cape Verdeans elected a National Assembly, which received the instruments of independence from Portugal on July 5, 1975.

Immediately following the November 1980 coup in Guinea-Bissau, relations between Cape Verde and Guinea-Bissau became strained. Cape Verde abandoned its hope for unity with Guinea-Bissau and formed the African Party for the Independence of Cape Verde (PAICV). Problems have since been resolved, and relations between the countries are good. The PAICV and its predecessor established a one-party system and ruled Cape Verde from independence until 1990.

Responding to growing pressure for pluralistic democracy, the PAICV called an emergency congress in February 1990 to discuss proposed constitutional changes to end one-party rule. Opposition groups came together to form the Movement for Democracy (MpD) in Praia in April 1990. Together, they campaigned for the right to contest the

presidential election scheduled for December 1990. The one-party state was abolished September 28, 1990, and the first multi-party elections were held in January 1991. The MpD won a majority of the seats in the National Assembly, and the MpD presidential candidate Mascarenhas Monteiro defeated the PAICV's candidate with 73.5% of the votes. Legislative elections in December 1995 increased the MpD majority in the National Assembly. The party won 50 of the National Assembly's 72 seats. A February 1996 presidential election returned President Mascarenhas Monteiro to office. Legislative elections in January 2001 returned power to the PAICV. The PAICV now holds 40 of the National Assembly seats, MpD 30, and PCD and PTS 1 each. In February 2001, the PAICV-supported presidential candidate Pedro Pires (still president today) defeated former MpD leader Carlos Veiga by only 13 votes.

## 2. Cape Verde Today: Development Indicators<sup>1</sup>

Poverty, war, hunger, desertification, dictators and failed economic and social policies are what most Westerners hear about Africa. There is an African success story, however, that is virtually unknown in the United States. Cape Verde, has a rapidly maturing and working democracy. Steady economic growth and a determined outlook for the future occupy the minds of current leaders. Yet its desert climate allows for very limited agriculture. Almost everything the country consumes must be imported.

The Cape Verdean economy has performed consistently well since gaining independence in 1975. Annual GDP growth, since 1975, has averaged 6 percent per year; inflation has remained under 2 percent since 1999. Per capita income grew from US\$200 in 1975 to US\$1,400 in 2003, a seven-fold increase. To improve economic performance and build a self-sustaining economy, the Government has undertaken several reforms and engaged in many others. Among these reforms are efforts to improve the efficiency of public administration, reduce administrative barriers, reform and deepen the financial markets, and ensure monetary stability and fiscal discipline. The Government is also continuing the process of privatization, promoting pension reform, and is currently engaged in the process of reforming Cape Verde's trade policies and systems of intellectual property rights to meet the standards for membership in the World Trade Organization (WTO).

Cape Verde: Key Indicators			
	2002	2003	2004
(In percent, unless otherwise indicated)			
Real growth	5.0	5.3	4.0
Inflation (period average)	1.8	1.2	-1.6
M2 growth	14.3	8.6	8.2
Private credit growth	12.0	15.4	10.6
Growth of net credit to government/GDP	3.6	1.1	0.5
Revenue/GDP	22.1	21.3	23.7
Expenditure/GDP	33.0	29.9	32.3
Fiscal deficit/GDP	-2.5	-3.2	-2.9
Current account/GDP	-11.0	-9.2	-7.8
Reserves/Imports (months)	2.0	1.9	2.2

<sup>1</sup> Check *Appendix I* for a look at Cape Verde and the Millennium Development Goals.

Cape Verde has achieved a level of economic and human development that, if backed by sound economic policies, appears to position the country well to attract investments and maintain robust growth. Several characteristics stand out<sup>2</sup>:

Cape Verde: Selected Cross-country Indicators, 2002

	Cape Verde	Ghana	Mali	Senegal	Sub-Saharan Africa (avg)
Governance indicators 1/					
Political stability	0.81	-0.11	-0.10	-0.36	-0.53
Rule of law	0.19	-0.15	-0.54	-0.20	-0.68
Control of corruption	0.33	-0.40	-0.32	-0.17	-0.62
GDP per capita (current US\$)	1405.1	309.4	293.9	503.3	908.6
GDP per capita, PPP (constant 1995 international \$) 2/	4710.7	1895.9	864.8	1411.9	2347.0
Life expectancy at birth, total (years)	69.1	54.9	40.9	52.3	48.5
Literacy rate, adult total (% of people ages 15 and above)	75.7	73.8	...	39.3	63.5
Mortality rate, infant (per 1,000 live births)	29.0	60.0	122.0	79.0	95.9

Source: World Bank: World Development Indicators and Governance Indicators.

1/ The method used to calculate each of the six governance indices gives it approximately a unit normal distribution, with an increase always meaning a better quality of institution

2/ An international dollar has the same purchasing power over GDP as a U.S. dollar in the United States.

- GDP per capita is about three to five times that of its closest neighbors in West Africa.
- Literacy rates, life expectancy, and gender equality are also relatively high, and child mortality rates are relatively low—implying that Cape Verde has either attained or is within reach of a number of Millennium Development Goals.
- Indicators of institutional quality, such as political stability, rule of law, and control of corruption, are substantially above regional averages.

Nevertheless, the country faces a number of important challenges. In particular:

- Unemployment, poverty, and inequality remain high, as discussed in the recently released Poverty Reduction Strategy Paper (PRSP).
- Domestic agricultural and energy potential is low, leading to high import requirements and terms of trade vulnerabilities.
- Costs of energy distribution, shipping, and air links across the archipelago are high, reducing external competitiveness and leading to pressures for public subsidies for the companies concerned.

<sup>2</sup> IMF, February 2005

- Previous elections, including in 1996 and 2001, have been preceded by strong growth of public expenditures, resulting in serious macroeconomic imbalances and the depletion of foreign exchange reserves. The next elections are expected in early 2006.

Compounding these challenges is the over reliance of Cape Verde for its development finance on emigrant remittances and foreign donor assistance, neither of which it can control. This makes the economic growth rate unsustainable, as Cape Verde is highly vulnerable to external shocks.

In addition, the Cape Verdean economy, has reached a stage where good growth rates with the current economic structure are no longer sufficient to make an impact on poverty. Cape Verde cannot continue to allow a situation where the economy is growing while poverty is deepening. This is not sustainable in the long run as it is likely to create huge disparities in the nation between the “haves” and “haves not” and a permanent underclass with no stake in society. Such socio-economic disparities could be a recipe for tension and unrest in the future and could undermine the national project of building a nation.

### Cape Verde Development Profile: Selected Indicators

	2001	2002	2003
<b>People</b>			
Population, total (in thousands)	423.0	458.0	470.0
Population growth (annual %)	2.6	2.7	2.6
Life expectancy (years)	..	69.1	..
Fertility rate (births per woman)	..	3.5	..
Infant mortality rate (per 1,000 live births)	..	29.0	..
Under 5 mortality rate (per 1,000 children)	..	38.0	..
Child immunization, measles (% of under 12 mos)	61.0	85.0	..
Literacy total (% of ages 15 and above)	72.9	75.7	..
Literacy female (% of ages 15 and above)	64.9	68.0	..
Net primary enrollment (% relevant age group)	99.7	..	..
<b>Economy</b>			
GNI, Atlas method (current US\$ million)	568.3	588.5	700.8
GNI per capita, Atlas method (current US\$)	1340.0	1280.0	1490.0
GDP (current \$ million)	583.4	643.5	831.1
GDP growth (annual %)	8.6	4.3	5.0
GDP implicit price deflator (annual % growth)	5.0	2.5	2.6
Value added in agriculture (% of GDP)	11.8	10.7	6.6
Value added in industry (% of GDP)	18.4	16.4	18.9
Value added in services (% of GDP)	69.8	72.8	74.5
Exports of goods and services (% of GDP)	19.3	30.1	30.7
Imports of goods and services (% of GDP)	57.8	65.1	65.4
Gross capital formation (% of GDP)	20.9	20.0	19.4
<b>Technology and infrastructure</b>			
Fixed lines and mobile telephones (per 1,000 people)	128.3	257.7	..
Telephone average cost of local call (US\$ per 3 minutes)	0.0	..	..
Personal computers (per 1,000 people)	46.7	79.7	..
Internet users	5000.0	16000.0	..
Paved roads (% of total)	78.0	..	..
Aircraft departures	12100.0	8700.0	..
<b>Trade and finance</b>			
Trade in goods as a share of GDP (%)	46.8	45.4	..
Trade in goods as a share of goods GDP (%)	154.8	160.2	..
Foreign direct investment, net inflows in reporting country (current US\$ million)	53.3	14.8	..
Present value of debt (current US\$ million)	..	265.0	..
Total debt service (% of exports of goods and services)	9.5	7.6	..
Short-term debt outstanding (current US\$ million)	19.4	25.2	..
Aid per capita (current US\$)	323.2	201.3	..

Source: World Development Indicators database, August 2004

### 3. Cape Verde: A Cultural Identity

The island nation of Cape Verde has a unique cultural heritage, created at the crossroads of African, European, and American history. Uninhabited until the 15th century, it was settled by the Portuguese and the people they brought as slaves from West Africa. The colony was very prosperous as a hub for the slave trade, though resources for local production were always insufficient. Cape Verdeans were the first colonial people who were allowed to pursue higher education in Portugal, and a number of them found employment throughout the Portuguese empire as bureaucrats and laborers. Talented and resourceful, Cape Verdeans have developed the limited potential of their islands, but most still emigrate to work, only returning to their homeland to retire.

The first forced migration to Cape Verde involved the Fulani and Mandingo peoples from what is now Senegal, Gambia, and Guinea-Bissau. The majority of the population today are Crioulos, descendants of mixed Portuguese and African parentage. Africans form almost a third of the population, and another 1-2% are white. There are many more women than men in Cape Verde because most of those who emigrate to find work are male. Portuguese is the official language, but most people speak Crioulo (Creole), an archaic Portuguese dialect with much African influence. Virtually everyone is nominally Roman Catholic.

Cape Verde is home to a variety of musical styles. One of the most popular is the foot-stomping *funana*, a dance beat popular in Praia and other cities and towns; *morna*, the national song form, typically slow, moody and in a minor key; and *coladeira*, a fast-moving, fluffy style of dance music. The country's best-known musician is Cesaria Evora, the 'barefoot diva', who sings in the traditional Cabo styles. Cape Verdeans have an especially rich musical heritage. Rhythmic traditions are linked to the arduous work performed under slavery and since then. For example, the pounding of dried corn into the rice-like staple known as *xerem* is accompanied by drumming and chants. In many festivals women play percussion not only on drums but on plastic sheets, bags, bottles, and their own bodies. Unique to Cape Verde, *morna*, a music of melancholy and nostalgia evoking the destiny of those who want to stay but must leave, spread by Cape Verdeans around the world. The prized ability of improvisational singing is related to the richness of local oral literature. In this latter genre the adventures of Ti Lobo and Chibinho (Uncle Wolf and Nephew) are the most often retold. (go to *Appendix II* for more information on Cape Verdean music, artists, and festivals).

### 4. Globalization: Challenges and Opportunities Ahead

Beginning in the mid-20th century, the world entered a new era of social change whose results and impacts will become fully visible in this new century. The principal characteristic of this era is “a new economic order in which knowledge—more than physical labor, raw materials, or capital—is the key resource; a social order in which inequality based on knowledge is the biggest challenge; and a political era in which governments cannot be seen as the kind of government that solves all economic and

social problems.” In today’s world, the challenge of the information society, the advent of the knowledge society, and the paradigm of systemic competitiveness cry out for a creative adaptation by all nations.

What is typically called the information revolution is actually a knowledge revolution. The economics of knowledge raises new questions, provides new answers, and develops new rules for success. The acquisition and application of knowledge has become the key factor in competitiveness, and the fact that knowledge has become a key resource means that a country’s standing in the world economy largely determines its domestic prosperity.

The attributes of national competitiveness reside in determinants that form the context of the environment in which companies are established and learn to compete, i.e.: (i) the national position with regard to production factors such as skilled labor or infrastructure needed for a given activity; (ii) the nature of domestic market demand for the products and services offered; (iii) the presence or absence of supplier industries, other industries, and internationally competitive related or supplementary activities; (iv) the conditions in a country with regard to procedures for establishing, organizing, and managing companies, as well as the nature and extent of internal competition. The advantageous insertion of the Cape Verdean economy into the chain of international exchanges of goods and services will have to take place within the context of a global economy.

Globalization is usually suspected of fostering an opportunity to exploit, and feared as a challenge that cannot be met by a small economy that is open to and dependent on other countries.

Globalization also produces a specific kind of economic regionalization, creating spaces in which countries that seek to employ development strategies that will allow them access to specializations that are of interest to world markets. Formation of those regional spaces as a response to the competitive demands of the globalization of economic relationships is, perhaps, the only strategic opportunity available to the lagging economies of Africa societies and, for Cape Verde, an opportunity central to its vision for the future. This paper is trying to identify the Cape Verde music industry as a distinct example of a specialization of interest to world markets.

Under these new scenarios, developing countries can no longer base their development on the comparative advantage of a cheap industrial labor force that is paid low wages. The productivity of skilled labor that incorporates knowledge will challenge the knowledge society.

In the global world, Cape Verde must prepare to respond to the coming challenges. In this context, an updating of the reflection on the international dimension of the development of Cape Verde must put into perspective initiatives such as taken by the United States of America in the area of trade (Africa Growth and Opportunity Act AGOA), Cape Verde’s joining of the World Trade Organization, the new Cotonou agreements, and the creation of a free trade zone with the European Union, as well as the

problems of regional integration within the ECOWAS from the standpoint of impact on development strategy<sup>3</sup>.

Though irreversible, globalization is not, however, an ultimate end to be achieved. It must first of all be a means that enables Cape Verde to assure the sustainability of a human development in which social integration—the cornerstone of any society that aspires to greater social justice, material well-being and democratic freedom—means equality of rights and opportunities for all. It is a social integration that must come about via solidarity, independence, respect for diversity, and tolerance for different lifestyles but also through the courage to replace dysfunctional systems with more equitable ones.

## **II. Economic Development and Culture**

### **1. Two Views (or more) on Cultural Development**

Both culture and development have become protean concepts, with an elusive and sometimes bewildering variety of meanings. For our present purpose, however, we can confine ourselves to viewing development in two different ways. According to one view, development is a process of economic growth, a rapid and sustained expansion of production, productivity and income per head (sometimes qualified by insistence on a wide spread of the benefits of this growth). According to the other, espoused by annual UNDP's annual Human Development Report and by many distinguished economists, development is seen as a process that enhances the effective freedom of the people involved to pursue whatever they have reason to value. This view of *human* development (in contrast to narrowly *economic* development) is a culturally conditioned view of economic and social progress<sup>4</sup>. Poverty of a life, in this view, implies not only lack of essential goods and services, but also a lack of opportunities to choose a fuller, more satisfying, more valuable and valued existence. The choice can also be for a different style of development, a different path, based on different values from those of the highest income countries now. The recent spread of democratic institutions, of market choices, of participatory management of firms, has enabled individuals and groups and different cultures to choose for themselves.

The debate about spending development resources on culture still rages on:

'Development organizations should primarily focus on basic needs, not on culture.' This was one of the assertions discussed during the debate on Culture and Development that was held on 27 November 2003 in Utrecht, the Netherlands.

'I completely agree' was the clear response to this assertion from development journalist Roeland Muskens. Culture and expressions of culture should not be supported by the Netherlands. He believes that culture is important, but that the support of expressions of culture is not an effective use for the scarce development funds made available from the

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<sup>3</sup> Government of Cape Verde, 2002.

<sup>4</sup> Emaar, December 2003.

Netherlands or other donor nations. Moreover, the initiatives supported by the Hivos Culture Fund and the Hubert Bals Fund do not focus on the poor. After all, the poor do not attend film or music festivals.

Bianca Taal from the Hubert Bals Fund pointed out that her organization strives to make films accessible to poor people in the country by funding a mobile film theatre. She therefore does not agree with the assertion. Development funds, in her view, are not solely intended for combating poverty. 'Culture is an important aspect of development,' according to Taal. 'What it is about is the development of the cultural identity'.

Paul van Paaschen from the Hivos Culture Fund also refuted the assertion. Although he agrees that film and theatre do not reduce poverty, he believes that developments in the areas of economy, democratization and culture are inseparably related. One-sided focus on only economic development has not yielded much to date. According to Van Paaschen, development should be viewed as a broader whole, and from that perspective it is in fact useful to support cultural initiatives with development funding from the Netherlands.

## 2. Why Cultural Economic Development Makes Sense<sup>5</sup>

So, given the scarcity of foreign aid, why should Cape Verde care about cultural economic development?

First, some clear definitions of what we mean by cultural economic development are in order:

If you accept the notion that community development and economic development are interdependent, you are most likely aware of the many areas where the two intersect and/or overlap. Each aspect of a community's life and development - health, education, arts and culture, public safety, human services, etc., has its own interface with economic development. Each of these interfaces represents fertile ground for partnerships and projects that will help the community shape its own future in ways that are more holistic and intentional. We would argue that the interfaces between a community's arts and cultural interests and its economic development interests are *particularly* fertile ground for shaping a community's future because of the unique combination of complimentary talents, strengths and assets that can be assembled when you partner the two. *Cultural Economic Development* is what happens when you bring these two areas of interest together in an economic development effort that:

- Uses arts and cultural talents, strengths and/or assets as the core driver for its success,
- Engages both economic development and cultural partners in the planning and implementation of the effort,

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<sup>5</sup> Walker, 2003.

- Has a clear and deliberate purpose in terms of its intended cultural and economic impact,
- Has clearly stated cultural and economic goals and impact measures and
- Has a formal written plan for financial and programmatic sustainability

Types of cultural economic development activities include:

- Affordable Artists Live/work space
- Public Art Programs
- Creative Industries Innovation Centers
- Culture-infused community planning
- Arts & Entertainment Districts
- Historic Preservation Districts
- Cultural Tourism
- Arts Incubators
- Performing Arts Centers
- Arts and Cultural Festivals

You can think about economic development players as falling into two broad categories:

- 1) Economic Development Professionals and
- 2) Other Economic Development Decision-makers and Influencers (listed below)

When we talk about economic development professionals, we are referring to those individuals who are employed by local economic development corporations and other organizations with the explicit charge of developing the local economy. This group is extremely important because they devote their full attention to the work of economic development. Within this group, you will find a range of thinking on the relationship between economic and community development. The more ties the professional economic developers in your community see between economic development and broader community development, the more potential there is to form partnerships with the other economic development players listed below:

- Mayors
- City Managers
- County Commissioners
- Chambers of Commerce
- Business Alliances
- Convention and Visitors Bureaus
- Nonprofit and for profit Real Estate Developers
- Businesses and Corporations
- Building Owners
- Investors

Although it is rare to find a community in which everyone on this list is working in an aligned, collaborative way, for the most part, they *do* know one another and have regular communication which is strength of this sector.

The first group that usually comes to mind when we think of arts and cultural players are local nonprofit arts and cultural institutions/organizations. Depending on the size of your community, these can include museums, theatres, zoos, symphonies, ballets, etc.

Although this group is very important and typically has a lot of visibility and support from donors and members, it is only one part of your community's cultural sector. The key in identifying other players who might be potential cultural economic development partners is to think as broadly as possible. Here's a list that provides a starting point:

- Museums
- Theatres
- Symphonies
- Ballets
- Libraries
- Youth Centers
- Recreation Organizations
- History Preservation Groups
- For Profit Entertainment Group and Venues
- Individual Artists (painters, sculptors, ceramicists, actors, musicians, writers, poets, dancers, graphic designers, web designers, etc.)
- Individual Artist Entrepreneurs
- Architects
- Industrial Product Designers
- Local Arts Agencies or Alliances
- Artists Guilds or Associations
- Artists Unions
- Arts Educators (Visual Art, Band, Orchestra, Choir, Drama, etc.)

Unlike the economic development players within a community, who for the most part, know and interact with one another on a regular basis, a community's cultural sector is often less connected. One of the hardest and most valuable bridges to build within the cultural sector is between individual artists (all disciplines) and nonprofit arts & cultural institutions and organizations.

It's no secret that the economic landscape is shifting. We are moving from an economy that has been primarily industrially based to one that is increasingly influenced by technology, knowledge and creativity. As was noted in a recent article in the Journal of Arts Management, Law and Society, "Non-manufacturing jobs grew to about 80 percent of all jobs by the end of the twentieth century."

Against the backdrop of this shifting landscape, human capital is fast becoming *the* most valuable commodity. What this shift means for communities trying to shape strong economic futures is that the nature of *how* they go about developing their economies is changing. It also means changes in *who* is involved in that process.

More specifically, we present three arguments for the value of traditional arts to economic development:

*First*, active cultural participation can build strong communities. Traditional artists work in artistic styles and use techniques that emerge from the values, beliefs, ideas, and practices of communities of people. Traditional New Mexican Indian weavers, Miami Cuban dancers, and Tennessee old time fiddlers, for example, all share attachment to the materials, styles, and techniques of earlier generations. These cultural inheritances retain their value because they are treasured by communities of people — communities that are frequently comprised of practitioners, witnesses to their practice, and others who support the tradition through donations of time, money, political activism, and other resources.

*Second*, strengthening cultural communities creates economic value. Much of the work of traditional artists is rooted in cultural communities that are strongly identified with place. Imagine New Mexico without pueblos; Nevada without ranches; New Bedford without shipyards. Traditional arts celebrate the heritage, history, landscape, and even politics of places in ways that emphasize the unique features of a community. The contributions these arts make to community identity, though hard to quantify, are evident even to casual visitors. The pride Nevadans, New Mexicans, and residents of New Bedford take in their cultural heritage — which in reality is the cultural heritage of multiple cultural communities within each place — translates in subtle ways into more active citizens and a general optimism for the future that together convey real economic benefits.

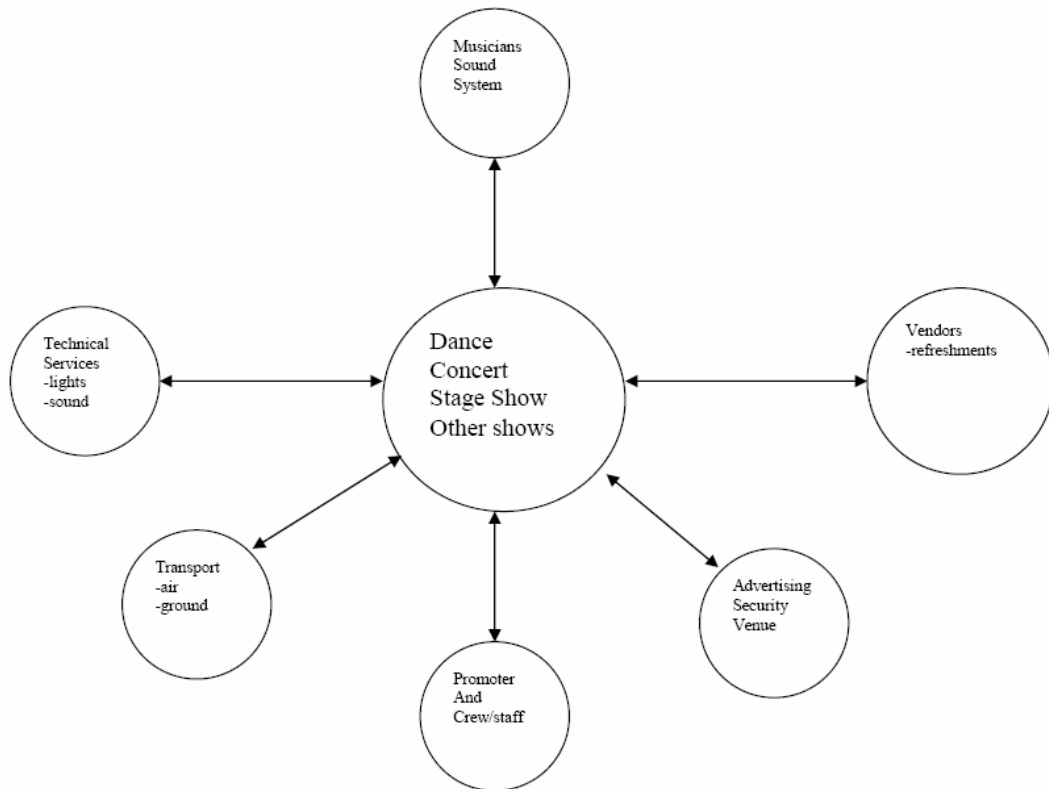
Community organizations have recognized the value of arts and culture as an important aspect of economic health. About half of all community, civic, political, social service or other nonprofit organizations sponsor arts and cultural events to build membership, raise money, educate youth, or contribute to civic life in other ways. Civic leaders who aim to promote local development believe deeply in the economic value of these social connections and forms of citizen engagement, and act on their belief. More cultural participation helps stimulate local demand for cultural products. Local purchase of objects, attendance at performances, or other signs that customary ways of life have value encourage production of objects for local consumption. They also create the conditions for adherence to artistic standards, because sufficient numbers of local residents understand (and place an economic value on) quality production. More local demand, in turn, strengthens the ability of local producers to satisfy demand that comes from outside the particular community.

*Third*, the value created by cultural production can be harnessed for regional growth. “Exporting” the traditional products that are tied to the unique features of local cultural communities fits squarely within widely accepted theories of economic development. The classic economic development strategy of export promotion — making locally and distributing globally — has continued to be the bedrock approach to successful local development. This external demand is the best engine of regional growth — drawing new investment into regional economic capacity to meet the needs of expanding markets, thereby generating new employment and business opportunities.

That consumers nationwide place a monetary value on traditional products and cultural uniqueness is shown by the steadily increasing volume of purchases of traditional music,

dance, and visual arts and craft performances and products. This increased demand for traditional arts production is part of a more general increase in World discretionary spending on arts, entertainment, and leisure activities. Spending on leisure travel, now commonly known as cultural or heritage tourism, is an aspect of this overall trend. Increasingly, communities are in competition with one another for a share of the market for cultural uniqueness. Many economic development administrators have recognized the potential value of this increasing national market. And cultural tourism has become an increasingly standard part of the inventory of development tools. Demand for what cultural workers create generates demand for goods and services in related sectors, especially when traditional arts markets are linked to markets for other local products. Culture-based economic development makes sense, at least in part, because of the emergence of a formal, culture-based economic sector.

Cultural production simultaneously generates demand for, and relies on the services of, other economic sub-sectors, including restaurants, hotels, local attractions, entertainment not directly related to traditional arts, and so on. One practical implication of this inter-relationship is that investment and employment gains generated in any part of the sector cannot be disentangled from the gains made by the sector as a whole. All are important parts of the same production engine (see figure below for an example of “linked” industries to a music show).



Looking at the issue in a special perspective, we should consider the music industry as an industry, rather than just as a cultural product. Traditionally policy makers have viewed

culture in terms of social or economic products. The implication of such a perspective is to focus on end products, events, outcomes and associated cultural forms. Thus, much attention is paid to heritage sites, artifacts, crafts, language and ‘ways of doing’. Viewing culture as an industry draws on an alternative perspective, that of **culture as a process of material production**. This perspective encourages a view not only of end products but also of origins and the means by which intermediaries shape and transform culture. Thus, we can identify a significant music related set of activities, not simply artists and performance, which have a wider impact on the economy and society.

### 3. Case Studies

To be sure, harnessing the power of culture and transforming it into tourism receipts in the narrow sense (and sustainable economic development in the broader sense) is not a novel concept; we present three cases in point that each tell a different story: while all three clearly show the powerful potential of the music industry as an engine for economic development and growth, facts show that, in the cases of Senegal and Jamaica, there is erosion of that potential that lead to lost opportunities. The lack of development of the music production market and a lack of intellectual property right protection are a few of the cited reasons for that eroded potential. In the Austin case, results were significantly different.

#### Senegal<sup>6</sup>

Perhaps the best-known star of Senegalese music is Youssou N’Dour; through various bands, Etoile de Dakar, and Super Etoile from the 1980s onwards N’Dour has created a unique Mbalax style. The link with British performer Peter Gabriel was cemented, post-Womad, by N’Dour’s performance on Gabriel’s “So” album (1986); the Super Etoile subsequently went on a world tour with Gabriel. N’Dour is linked for many as the archetypical and most successful product of the WOMAD festivals. N’Dour has also had success with artists such as Paul Simon, Neneh Cherry and Branford Marsalis. In 1988 N’Dour was involved in the Amnesty International ‘Human Rights Now!’ tour with many famous western musicians. Since then N’Dour has enjoyed international success.

It was noted that there is a strong demand for music in the world market, especially in Europe and America. Additionally, there has opened up, in recent years, a niche – World music and Rap– that is itself growing. West African music and the music of Senegal in particular, has a substantial reputation and presence in both niches. To consider it in traditional business terms, Senegalese music is a brand that the market recognizes and likes. A number of questions follow from these observations, perhaps the central one is: is the Senegalese music industry robust and meeting current demand? Beyond this, we might ask: is there capacity to grow the industry further? Finally, we should ask: are the benefits of these music sales finding their way back to the Senegalese economy, and are they being used –in part – to build a sustainable music industry?

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<sup>6</sup> Info adapted from <http://www.afromix.org>

The evidence collected points to a varied picture of the music industry in Senegal;

It is very apparent that there are two music systems, one inside and one outside Senegal. The barrier between the two is both a high one, and almost impermeable to feedback. One of the major developmental issues is to find ways of traversing this barrier. Effectively, local music sales are sold to Senegalese nationals; who have a limited amount of disposable income. No net income growth is registered for the economy; moreover, as producing music requires the importation of electronic goods, the national economy runs at a loss. International music sales are managed by international companies, not located in Senegal. The only money that returns is via personal income of artists.

To elaborate; the internal music system is where the sound-carrier is a cassette and the product is meant for local consumption, musicians working in this system struggle to make a living from their profession, in no small part because they cannot rely upon the receipt of royalties from their work; thus, they are thrown back on to a treadmill of live performance where they can earn a more regular living. However, once in this system it is very difficult to grow much larger. There are only so many concerts that can be played, and only so many venues; the lack of touring means that audiences grow bored quickly, which then requires new product. Bands sell their rights in order to finance studio time, which in turn will allow them to produce cassettes that will attract market interest in their concerts. Inevitably, the limitation of a finite Dakar market, and the limitation on the price that can be charged for either concerts or records must limit expansion.

The external music system operates differently. If we summarize the experience of the successful bands that hail from Senegal in the last 30 years or so we can highlight a number of issues. First, musicians tended to be 'discovered' by Europeans already involved in the music industry. This 'discovery' usually took the form of arranging for the band to appear at a European festival, or tour in Europe. Touring built up a market for the band's music, and then an album is recorded in Europe, for a European/American label. The album, pressed as a CD, is then distributed via the record company (few find their way back to Senegal as a CD). The band may or may not return to Senegal. What is clear is that, despite the huge cultural impact, the limited financial flows back to Senegal are through the personal taxation of individual musicians (if they remain resident in Senegal for tax purposes). There are two variations to this model that have occurred in recent years. First, that some musicians have not only appeared on the festival circuit, but that have also collaborated with western musicians. This activity expands the market for product, as it helps a band break out of the 'world music' niche (which is a small proportion of all music sales). Second, some bands have returned to set up studios and to make them a recording base in Senegal. This has not been entirely successful as engineers and producers often have to be imported too. However, potentially this creates more economic activity locally; but crucially, it creates a local resource for other musicians who may be able to make better quality recordings. Nevertheless, it is also noted that most of the recording equipment has to be imported; this is a loss to the national economy. Without diminishing the considerable steps that successful bands have taken, it is possible to see that much of the added value is lost to the national economy.

The challenge is thus ensure that a larger proportion of the earnings from sales in European and American markets find their way back to Senegal.

### **Austin, Texas<sup>7</sup>**

As the self-proclaimed “Live Music Capital of the World,” there is no question that music is a defining element of Austin’s culture. Music is everywhere in Austin - on almost any given weekday or weekend night, music lovers in Austin can select from literally dozens of live shows that they could attend covering the full spectrum of musical genres. City government recognizes the role of music in Austin in a variety of ways, including providing music by local artists at the airport, funding a cable access channel devoted entirely to local music, and administering a loan program specifically for the music industry. Music and the arts have become a major element in tourism, a fact clearly recognized by the Austin Convention and Visitors Bureau. This is true not only for destination travel (such as participants who come specifically for South by Southwest SXSW festival), but for the hundreds of thousands of leisure travelers the world over who consider music a key aspect of their vacation entertainment plans. Moreover, quality of life considerations are assuming an increasing role in corporate expansion and relocation decisions – since many firms can be located virtually anywhere, quality of life and its impact on the company’s ability to attract and maintain the best possible labor force is a vital consideration. As a result, the arts have become a critical element in overall economic development planning, and are increasingly touted by those seeking to recruit and retain firms in Austin.

There are two main areas where the influence of music on the Austin economy can be measured – 1) the direct production of music by artists and local companies, and 2) the consumption of music by tourists. Recording studios, the production of musical instruments, concert promoters, and artists themselves all represent the production of music. At the same time, music is a significant draw for tourists to the Austin area. South by Southwest (SXSW) is the clearest example of music “tourism,” but thousands of visitors to Austin each year has come at least partially because of the local music scene.

The measurable economic and fiscal impact of music in Austin is significant, as more than \$616 million in economic activity, almost 11,200 jobs, and over \$11 million in City tax revenues can be attributed to influence of music on the local economy per year. Austin has clearly been successfully able to transform musical creativity to big bucks.

### **Jamaica<sup>8</sup>**

Sometimes one artist (Bob Marley), with one kind of music (Reggae) can put a whole country on the world map. It is said that Cesaria Evora did the same thing for Cape Verde, but on a smaller scale. Despite the success of Jamaican music, major questions remained over its economic significance and ways in which Jamaica and the sector could

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<sup>7</sup> Austin City Council, 2002

<sup>8</sup> Witter, March 2004

expand international revenues. This case argues that economic receipts from the music industry can quickly erode if property and intellectual rights are not protected.

The market for recorded music in Jamaica – both Jamaican and non-Jamaican music - is quite small, in contrast to the international market for Jamaican music, which is quite big. It is reported that a CD of Jamaican music that sold between 5000 and 18000 copies [in Jamaica] was considered successful. Even so, sales were down in 2000 by 50% compared to 1999, according to a leading retailer. These estimates are much lower than the 40,000-50,000 units sold for a hit in the 1980's. One of the two biggest record companies and a major distributor, Sonic Sounds, closed one retail outlet, and was struggling to keep the other open. It appears that there was a major contraction of the domestic market between the 1980's and 1990's.

Official data on imports showed that the total value of recorded CDs, cassettes and vinyl disks (45 and LP records) imported into Jamaica was US\$ 304,000. Of this, US\$300,000 paid for approximately 62,000 CDs, or US\$ 4.83 per CD. The IFPI's estimate of sales of Jamaican music (on the Jamaican market) in 1999 was US\$3.2 million, down from US\$6.6 million in 1998. These estimates suggest a sharp decline, more than 50% in sales in one year, with the decline in CD sales being the greatest for all formats. Indications are that the trend of decline continued into 2000 and beyond by another 10-15%.

According to estimates by the National Endowment for the Arts, there were 49 million worldwide reggae fans and at US\$46 per capita, this indicated that the international market for reggae was US\$2.5 billion per year.

Intellectual property is the bedrock of all knowledge and 'culture-based' industries of the world particularly, with the emergence of new information and communications technologies<sup>9</sup>. It is because of this importance and the potentially high contribution of intellectual property products to a country's national income that the industrialized economies of the world are aggressively pursuing the enforcement of the intellectual property rights through bilateral and multilateral channels such as the World Trade Organization. Developing countries have lost much of their intellectual property to the industrialized world. This results from the absence of a proper national system comprising comprehensive intellectual property laws, networked globally through international treaties. This is compounded by the underdeveloped and under-stimulated local intellectual property-related industries in our country. Jamaica is a case in point.

The music industry in Jamaica provides employment and income for 6,000 – 12,000 people, the equivalent of about 1% of the employed labor force, many of them with little or no formal education. As such, it has served as an avenue out of poverty for the successful few, and offers hope for many others. Because so many of the people in the industry are from poor communities, the impact of their economic gains is often directly felt at the community level by way of consumption spending on large families and retinues and investment spending on housing and vehicles. While it depends on imported inputs - even electricity generated locally is essentially imported petroleum - its principal

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<sup>9</sup> Lowrie-Chin, September 2003.

input is the creative power of the Jamaican artist and musician. Its forward linkages are to tourism, to advertising, and to the film industry. Income generated in the industry finds its way into the real estate and housing markets, into distribution of food and other consumption goods, into air and ground transport, and back into the industry itself. The bulk of this income is generated overseas, and the challenge is to collect the vast sums that have already accrued, and to halt the decline of Jamaica's share of the international market for music.

### **III. A Way Forward: Branding Cape Verde's Music**

#### **1. Competition and the Global Music Industry**

Global music industry facts show that for 2003 the value of the world's music sales has fallen for the fourth year in succession. Informa Media estimates the decrease in the retail value to be 8.9%, reducing the overall value of yearly sales to \$28.2 billion.

The whole system is underpinned by an intellectual rights regime that is concerned with the assignment of ownership and copyright (the Berne Convention, last revised 1971) and the right to collect royalties on broadcast of recordings (Rome Convention, last revised 1961). Whilst most countries have signed the former, fewer have signed the latter. These treaties are in effect being superseded by the WTO/TRIPs agreement on Trade related aspects of intellectual property rights to which all WTO members must comply by 2005.

New formats, from cassette tape, to CD and MP3, have presented record companies with a challenge. On the whole, they have sought to maintain their business model of collecting money on the sale of the physical record that allows private replay, and special licensing for radio, TV, and for public places. In the latter two cases the local collecting agencies were set up by musicians to manage the royalty collections and payments. Record companies, and the WTO, have fought a vigilant battle against the use of recording technologies that allowed reproduction of music out of licensing arrangements: piracy. The record industry is seeking to reap the 'zero distribution costs' that are the potential of the MP3 digital format, but at the same time to limit copying through software encoding. The industry has been fortunate in that new formats, especially CDs, have encouraged consumers to buy duplicates of their vinyl collections and continue to boost sales.

Up to 90% of the global music market is accounted for by just five corporations: EMI Records, Sony, Vivendi Universal, AOL Time Warner and BMG. Collectively, these corporations are known as 'the Big Five', and operate in all of the major music markets in the world<sup>10</sup>. Each of the corporations maintains their headquarters in the US, the largest of the world's markets.

Of the Big Five, Vivendi Universal is the largest, with 29% of the market share and

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<sup>10</sup> [http://www.bbc.co.uk/worldservice/specials/1042\\_globalmusic/index.shtml](http://www.bbc.co.uk/worldservice/specials/1042_globalmusic/index.shtml)

wholly owned record operations or licensees in 63 countries. Its nearest rival is AOL Time Warner, with 15.9% of the market share. Each of the corporations operates in a variety of fields beyond recorded music, incorporating publishing, electronics and telecommunications, thus extending their influence to cover more markets within the global entertainment industry.

In achieving their dominance in music sales, the Big Five each own a large portfolio of labels, from formerly independent labels to large regional operators in different territories. The biggest exception to their domination of the market is in India, where the large film music market has so far defied these corporations.

Africa has also proved to be a difficult market for the American-owned corporations. Outside of South Africa the rest of the countries in the continent are not perceived as profitable markets. This in itself can be viewed as a big advantage for locally owned African independent labels that are willing to establish niche markets in some of these African countries.

By the 1990s the Big Five had an international reach. They had incorporated a number of national 'labels' and companies, and most importantly the intellectual property rights to a range of performers and music. Previously, national pop music charts structured national music; this had an effect of limiting variety. However, in the 1980s and 1990s in recognition of the falling percentage of music sales in singles, charts were constructed not only for albums, but for different sub-genres of music. Into this decline stepped a number of very small independent record companies who re-vivified the music industry; just many of the bands had been before, these independent companies were gradually incorporated into the majors.

How can we account for the development of the genre, or marketing category, "world music"? There are at least two broad arguments. One account is that in the 1990s the national music catalogues of companies were selectively exploited to fuel a 'world music' genre, and early fore runner was the experience of Jamaica and Reggae. This is an overly economic determinist reading. A second, more complex argument, highlights an increasing openness amongst some European performers to other nations' ethnic music, in part this paralleled in the cosmopolitan metropolitan experiences that have resulted from the distinctive patterns of south-north migration and second generation settlement in European countries. One might see openness in industrial terms as a search for innovation and novelty. Thus, a market for ethnic, national music, and hybrid forms linked to already popular performers (in the north) was achieved.

## **2. The State of Cape Verde's Music Industry<sup>11</sup>**

Much like Senegal, there is an overwhelming consensus amongst the artists and producers alike that music piracy is largely to blame for the huge decline in Cape Verdean music sales, specially in Cape Verde Islands where there are numerous shops where clients can order their “best of” compilations from selection of albums and pay only \$5, instead of paying the market prices for the original albums. Unless the government takes serious measures to crack down on these piracy shops, Cape Verdean original CDs will soon be a thing of the past.

Also evident is the urgent need for Cape Verdean music professionals to learn the basic contractual formats which form the pillars of the music industry, including recording, publishing, licensing, production, management and other standard agreements. Furthermore, there was also recognition that there is a need to organize the artists and professional music community into formal organizations, capable of protecting its rights and products. As for distribution, numerous concerns exist, especially with regards to lack of transparency in music distribution.

Of paramount importance is the question of artist representation and marketing. Organizations like youth talent agencies and public relations firms are missing in Cape Verde and with it a big component of potential artist widespread success. Without local representation and local agents, young talents are likely to sign up with foreign agents (in this case European), thus shifting ownership and wealth abroad and away from the local communities in which these artists live.

Of concern to many artists was the need to decentralize the artist selection process for the numerous festivals held annually in Cape Verde, allowing artists to openly bid for the opportunity to be selected.

Lastly, all artists agree on a stronger unity amongst the Capeverdean music professionals, as well the need for the government to recognize the special contributions Cape Verdean artists have made towards to the worldwide recognition of Cape Verde – the nation.

## **3. A Place on the Government's “Major Options Plan for Development”**

Developing countries could better reap the benefits offered by growing cross-border flows of trade and capital by the development of new trading opportunities based on the development of dynamic comparative advantage. Many of the activities that bring such competitive advantage tend increasingly to be located in the *services sector*, and within

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<sup>11</sup> Taken from the summary proceeds of the Cape Verdean Music Workshop – “Branding Cape Verdean Music”, held Saturday 17<sup>th</sup> 2005, at the Associação Caboverdiana de Brockton, MA.

that, on activities that rely heavily on intellectual property. Among these, the share of cultural industries generally, and the music industry in particular, is growing.

The government of Cape Verde is aware of the potential of its services sector. In its “Major Options Plan” for development or PND (a national plan the design of which began in the early 90’s to provide a new impetus to the fight against poverty), the government made poverty the central theme of development. Furthermore, the growth policy underlying the major options of the PND seeks to promote sustainable, long-term economic, social and human development, with a sense of equity and solidarity, reflected in growing improvement in the welfare and living conditions of the population and in the progressive reduction of poverty. Growth policies embodied in the major options of the PND integrate the following three structural elements<sup>12</sup>:

(I) active integration in the dynamic of the world economic system, (II) the private sector, owing to its potential creativity, innovation, adaptation and competitiveness, as the engine of growth, and (III) a development strategy based on the affirmation of national culture.

Clearly the most dynamic sector, tourism seems – in the short term at least – to be the **strategic vector** for active integration in the dynamic of the world economic system and a potential source for the accumulation of resources. The PND says: “*The government will stimulate investment in the tourism sector with a view to achieving significant gains in growth. [...] The assumption that services, and tourism in particular, are the strategic base for resources accumulation and will take the lead in short-term growth must necessarily take into account the need for long-term coordination among all sectoral policies, including cultural development plans. [...] Policies will be aimed at promoting the planning and development of tourist areas, professional training, handicrafts, [...] and music.*” Thus, cultural development, with music at its core, figures chiefly as an important component in Cape Verde’s Government plan.

#### 4. A Financing Example: the MCA Proposal

In March 2002 in Monterrey, Mexico, President Bush called for a "new compact for global development", which links greater contributions from developed nations to greater responsibility from developing nations. The President proposed a concrete mechanism to implement this compact -- the Millennium Challenge Account (MCA) - in which development assistance would be provided to those countries that rule justly, invest in their people, and encourage economic freedom. With strong bipartisan support, the Millennium Challenge Corporation (MCC) was established on January 23, 2004 to administer the MCA. Congress provided nearly \$1 billion in initial funding for FY04 and \$1.5 billion for FY05. The President has requested \$3 billion for FY06 and pledged to increase annual funding for the MCA to \$5 billion in the future.

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<sup>12</sup> Government of Cape Verde, 2002

On May 6 2004, the Board of Directors of the Millennium Challenge Corporation (MCC) selected the first 16 countries eligible to apply for Millennium Challenge Account (MCA) assistance using funds appropriated in FY04. Cape Verde is one of these countries.

Cape Verde MCA assistance proposal included, among other projects and components, a project to enhance national branding of Cape Verde. The section reads<sup>13</sup>:

***“National Branding:** A small island nation, Cape Verde, is simply not well known in most major markets. As part of its efforts to expand exports and promote foreign investments, there is a need to undertake a national branding and marketing exercise for Cape Verde, with particular reference to the three priority sectors that will be selected for development. Creating a new brand image of Cape Verde must encapsulate a positive identity of Cape Verde, with a set of core brand values, which will serve as the foundation for future image-building and communication efforts. The branding process and methods will be tailored to the need of Cape Verde.”*

Therefore, within the agenda for increasing Cape Verde’s competitiveness, the consultants are expected to work with the private sector and other stakeholders to develop a strategy for branding and marketing of Cape Verde in key markets, **including a \$300,000 module for the branding of Cape Verde’s music.** High priority marketing and communication projects such an interactive marketing of Cape Verde using the web and for which a portion of the MCA budget could be allocated will be identified and planned. Other marketing media must be considered and integrated into an overall marketing action plan to implement the national branding strategy.

Again, this clearly shows a government unified behind the need of branding and marketing Cape Verde to the world according to a well thought of development plan that has Cape Verde’s private services sector (most notably tourism) at its core. However, financing development (including its cultural module) is costly for Cape Verde due to the small share of development financing it receives annually. The MCA proposal is just an example of an alternative financing mechanism.

## **5. Strategy Formulation**

In developing a marketing plan for the Cape Verdean music industry it is necessary to take account of the economic characteristics of music which is characterized by the following features<sup>14</sup>:

- (i) Music is an intangible: the music product is based on musical ideas relying on creativity and talent as the basic resources but its expression is tangible (in sound, recordings, films);
- (ii) Music is a joint product; it is produced collectively and can be consumed collectively;
- (iii) The production of music involves significant fixed costs;

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<sup>13</sup> Government of Cape Verde, 2002.

<sup>14</sup> Delaney, June 2004.

(iv) Music products have a very short product cycle, implying higher degrees of innovation and hence instability.

Having said that, we present below a comprehensive set of 17 policy recommendations for the benefit Cape Verde's music industry to further articulate and guide government's endorsement of this sector.

**Policy 1: Promote property rights management, and resource agencies to promote it**

Implement a system of property rights management that is trusted and understood. Essentially, this is an issue of training and education. Help from Government with legal backing to pursue pirates and those who seek to willfully miss-assign property rights is needed. Clearly, a progression to full intellectual property rights law would help, especially in the case of income streams from media and replay rights (the Rome convention).

**Policy 2: Professional training and development of musician and managers**

One of the key areas of intervention could be in terms of the management of bands. We have already noted how there is a deficiency of basic business skills in management in Cape Verde.

**Policy 3: Educating and training audiences and future musicians**

Generally, issues of copyright and intellectual property should play a part of both the music curriculum and the general school curriculum. In the latter case the fact that most musicians do not train as musicians means that they must be accessed at school; second, the understanding of these issues is also vital for audiences so that they do not commit infringements unknowingly, and they develop respect for copyright and musicians. More generally, an audit and expansion of school level music provision should take place. The objective would be to promote a balance of listening, composition and listening skills across western classical, traditional, and modern Senegalese forms.

**Policy 4: Protect and value past rights**

One of the crucial elements of Cape Verde's heritage is its aural history, and the 'back catalogue' of its music. Along side the re-evaluation of its ethno-musicological study, there should be a program of recording and interpretation. One idea might be the establishment of a National Sound Archive. Such an archive would have as its objective the recording and documenting of as much existing live music that does not already have a recording, especially traditional music. One objective will be to either identify a composer, or protect the rights for the state, from exploitation, except under license. There would be considerable interest in such an archive, and it could form part of a national music resource and music education program to stimulate interest in Senegalese music. Ideally this archive would be digital and online; perhaps a small charge for use could help to finance running costs. If it were on line it might promote international interest as well, as well as ensuring the copyright protection of musical heritage.

**Policy 5: Recording studios as a regional resource**

Market the use of studios to international musicians; that is to attract international musicians to record in Cape Verde. By recording in Senegal local musicians will advertise the fact that this is possible; by attracting international musicians it will draw in foreign earnings and potentially generate more collaboration with Senegalese musicians.

**Policy 6: CD pressing plant as a regional centre**

We note below the notion of ‘migrating’ to CD production. At present there is no CD production capacity in Cape Verde; it is worth considering that Cape Verde might press its own CDs, and maybe those of the region. Making and pressing CDs, and packaging them might promote more jobs; having control of CD pressing may offer a means of reducing piracy too. The issue of potentially producing domestic CD players would also be on the agenda.

**Policy 7: Instrument Fair Trade and repair**

The issue of musical instruments is a problem. They are produced mainly abroad, and they attract high import taxation. Consideration might be given either to a selective lowering of import taxation, or to the attempt to develop some indigenous (electrical/modern) instrument making. An alternative might be to consider developing a fair trade relationship with first world instrument second hand-resellers. Potentially, a small instrument repair facility for second hand instruments may provide a vital flow of instruments for pre-professional musicians. There are many opportunities for the development of joint ventures or partnerships in this area.

**Policy 8: A Cape Verdean, private sector, locally controlled record company.**

A vital step in Cape Verde’s ability to control its musical destiny would be to gain greater control over music production and distribution in an international market. It is most likely that a joint venture would be most likely to work. One possibility would be to use an internationally recognized Cape Verdean star as a broker, the other would be to broker a ‘fair trade’ relationship with one of the small specialist and committed independent companies (Real world, World Circuit, Six Degrees, Lusafrica etc.). An objective must be to establish some more favorable distribution deals for the majority of Cape Verdean artists in the major market places.

**Policy 9: Joint ventures with North American and European independent distribution companies**

Independent distribution companies already play a vital role in developing the market for Cape Verdean musicians; a joint venture could give both parties reciprocal access to markets.

**Policy 10: Mass media and audience development; joint ventures with European radio stations**

Radio and TV need to become more aware of their potential role in audience development and critical appreciation of local and regional music. It is possible that air play quotas might be considered; however, an alternative to simple proportional rules that

promote local or regional music is to make the objective one of educated listening. Much of the world music market in the UK and Europe has been built on the basis of radio play of this character. Given this interest, again, the notion of joint ventures and a trade in radio programming might be considered.

**Policy 11: Regulating retail, auditing sales**

A system of licensed sellers, or an attempt to create more space for sellers might help. Overall, what is most important is the development of a far greater detail and extent of market information. In most developed economies there are music radio and TV program, dedicated music papers, music columns in weekly magazines and general papers. These not only stimulate demand, but also create a more discerning audience. Another companion element that one finds elsewhere is the production of sales data, charts, which will help to direct consumers to popular (and potentially critically appreciated) items. This would help to slim down an over crowded market place and focus on successful genres and performers; it creates an environment when skills and talents can be compared and contrasted.

**Policy 12: Promoting critical listeners**

The range of music available for consumption should be the development of ‘listing; magazines or newsletters that review live performances and list all bands and their venues for the week. Hand in hand with this development would have to be the training of music journalists who were capable of positive critical discussion of music. This will stimulate audiences to have a more critical engagement with the musical form and act as another means of feedback to musicians seeking to improve their skill and professionalism. Such professionalism might also be encouraged through the development of professional agents who act as intermediaries between managers and venues to create a better circulation of performers across venues.

**Policy 13: Support for musicians touring out of the country.**

The issue of touring is vital to the expansion of the industry; as we have noted, this is one important way that musicians get their music into the market place, or, at very least into the view of the record companies. Since European and US market places are the objective, some public assistance with underwriting, or simply guaranteeing tours would help; along with the development of management and tour management expertise this would make it possible for Cape Verdean bands to make their own way into these market places, rather than having to rely upon European or US promoters. Joint ventures could be explored with other regional markets to promote cultural entrepreneurship.

**Policy 14: Music tourism**

As North American and European consumers develop an interest in local music there will be a demand for tourism related to music. Tourist strategies should consider such a focus. Music tourism, like that of cultural tourism generally, tends to attract higher spending visitors. Thought should be given to developing a local music tourist infrastructure. As noted above, a listings magazine, as well as on-line music resources would be important; but so would local guides. The presence of an already famous yearly event (Baia das Gatas) should help establishing a measurable trend.

**Policy 15: To view the music industry as an industry, to measure its output on a comparable basis**

It is an industry that produces employment, income, and export earnings. There is a need to know and to explore the nature of growth of the music industry. There is a clear need for government to satisfy itself of such claims, and to legitimate its support to the public. At present the data availability to either audit or evaluate changes in the scale and operation of the industry are inadequate for the task. This situation must be remedied. In part, it could be solved by more imaginative and concentrated use of existing statistics; however, in large part new data will need to be collected. The barrier on this activity is lack of trust and the role of the informal economy and lack of copyright control. It is apparent that this process will only be effective if it is progressed in a step-wise fashion, rather than all at once. The key will be to have in mind a very clear objective of why the data is being collected and for who, and crucially exactly what variables are being sought. The eventual production of a report on the state of the music business in Cape Verde should be the objective. This report should be made available in the public realm; it ought to act as a rallying point for the music industry, and an advertisement of the health of the industry to the world. It should increase confidence in investment as well as providing, if reviewed at regular intervals, a tool to evaluate progress.

**Policy 16: Review the tax burden on music related imports.**

The government might consider an evaluation of the contribution of the music industry to the economy (on the basis of the above), and in so doing they might re-consider the tax burden placed on the whole music production system. This might be the opportunity to review the possibility of selective favoring of music industry inputs as a way of promoting the industry. Reduction of taxes on import of instruments might be one issue, as might the introduction of some tax refunds associated with training (as noted above).

**Policy 17: Create a music champion.**

The government might consider making a symbolic as well as practice gesture of creating a 'Music minister' who would champion the cause of the music industry, and act as a roving ambassador for the industry abroad. The minister would be able to use the music status report to support claims. This office should be linked to the proposed National Sound Archive that would act as a first point of information for the music public about the Cape Verdean music industry, and bands and performance. It could act as an internal information resource for musicians on copyright issues and on training matters.

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# Appendix 1: Cape Verde and the Millennium Development Goals

	1990	1995	2001	2002
<b>1 Eradicate extreme poverty and hunger</b>				
Population below \$1 a day (%)	..	..	..	..
Poverty gap at \$1 a day (%)	..	..	..	..
Percentage share of income or consumption held by poorest 20%	..	..	..	..
Prevalence of child malnutrition (% of children under 5)	..	13.5	..	..
Population below minimum level of dietary energy consumption (%)	..	..	..	..
<b>2 Achieve universal primary education</b>				
Net primary enrollment ratio (% of relevant age group)	..	..	99.4	..
Percentage of cohort reaching grade 5 (%)	..	..	92.8	..
Youth literacy rate (% ages 15-24)	81.5	85	88.6	89.1
<b>3 Promote gender equality</b>				
Ratio of girls to boys in primary and secondary education (%)	94	94.8	99	..
Ratio of young literate females to males (% ages 15-24)	87.5	90.4	93.3	93.8
Share of women employed in the nonagricultural sector (%)	50	..	..	..
Proportion of seats held by women in national parliament (%)	..	8	..	..
<b>4 Reduce child mortality</b>				
Under 5 mortality rate (per 1,000)	60	50	40	38
Infant mortality rate (per 1,000 live births)	45	37	30	29
Immunization, measles (% of children under 12 months)	79	66	72	85
<b>5 Improve maternal health</b>				
Maternal mortality ratio (modeled estimate, per 100,000 live births)	..	..	150	..
Births attended by skilled health staff (% of total)	..	54	..	..
<b>6 Combat HIV/AIDS, malaria and other diseases</b>				
Prevalence of HIV, female (% ages 15-24)	..	..	..	..
Contraceptive prevalence rate (% of women ages 15-49)	..	..	..	..
Number of children orphaned by HIV/AIDS	..	..	..	..
Incidence of tuberculosis (per 100,000 people)	..	..	181	178.4
Tuberculosis cases detected under DOTS (%)	..	..	40	30.6
<b>7 Ensure environmental sustainability</b>				
Forest area (% of total land area)	8.7	..	21.1	..
Nationally protected areas (% of total land area)	..	0	0	..
GDP per unit of energy use (PPP \$ per kg oil equivalent)	..	..	..	..
CO2 emissions (metric tons per capita)	0.2	0.3	0.3	..
Access to an improved water source (% of population)	..	..	74	..
Access to improved sanitation (% of population)	..	..	71	..
Access to secure tenure (% of population)	..	..	..	..
<b>8 Develop a Global Partnership for Development</b>				
Youth unemployment rate (% of total labor force ages 15-24)	..	..	..	..
Fixed line and mobile telephones (per 1,000 people)	24.1	55.7	214.8	257.7
Personal computers (per 1,000 people)	..	3.7	68.6	79.7

Source: World Development Indicators database, April 2004

## **Appendix 2: *Musica Caboverdiana*: A Primer**

This appendix provides detailed information on Cape Verde's traditional and current artists and musicians (in alphabetical order), as well on information on Cape Verde's world famous Baia das Gatas annual music festival.

### **Baia das Gatas Festival<sup>15</sup>**

The Baia das Gatas Festival has built over a period of several years an international reputation by becoming one of the biggest musical gatherings of the African continent. Taking place each year in August, it attracts tens of thousands of spectators around a scene where Cape Verdean and other lusophone (and other) artists perform. The festival was inspired by a documentary on another famous music festival (Woodstock) and was brought to life in 1984 by young artists from Mindelo, Vasco Martins and Voginha. A few weeks later, amateur musicians started flocking in a spirit of camaraderie, without knowing that they are taking part in the inception of one of the biggest open-air festivals in West Africa. The festival started inviting international stars beginning with its second edition, and was ultimately administered by the municipality of Mindelo. Starting in 2002, the festival's organization was handed over to professionals, namely José da Silva, Césaria Evora's producer and founder of the Lusafrica record label. The festival's success ultimately encouraged the spawning of other competing festivals in Cape Verde, namely Gamboa in the capital Praia. However, beyond this declared competition, Baia das Gatas remains the reference in Cape Verdean festivals.

### **Artists Profiles<sup>16</sup>**

#### **Bana**

Andriano Gonçalves--a.k.a. Bana--came into the world in the port city of Mindelo. With more than thirty albums under his belt, this master of morna and coladeira has a career in the recording industry that spans five decades and has fittingly been called the King of the Cape Verde Islands. As a young boy, Bana was surrounded by the music of local singers. At fourteen, he would stay out late with local musicians as they serenaded the city with melodious songs. His mother was not happy with her young son's habits. She saw his late night adventures as wild, teenage behavior, worthy of punishment. Her opinion soon changed as the young singer's reputation began to spread around the island. When people began running to Bana's mother to request his appearance at parties and ceremonies, she could no longer deny his talent. By 1953, Bana had come under the influence of Francisco Xavier da Cruz, known professionally as B. Leza. B. Leza's impact on Cape Verdean music cannot be overstated. In the 1950s, this famous uncle of Cesaria Evora taught Bana and many others the art of the morna. Late in his life, B. Leza

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<sup>15</sup> Translated from French from [www.mindelo.info](http://www.mindelo.info)

<sup>16</sup> Courtesy of [www.cvmusicworld.com](http://www.cvmusicworld.com)

was paralyzed and confined to a wheelchair. The stout Bana used to actually carry B. Leza to performances. Suffering from shortness of breath, B. Leza shortened his words, swallowed his syllables and reinvented the Cape Verdean morna to accommodate his illness. He used these techniques with such grace and success that they have become characteristic of Cape Verdean music. Under B. Leza's influence, Bana's musical style gained a similar melodic flow and rhythm. When B. Leza died in 1958, Bana was on his own. Soon, he went to Dakar, Senegal--the nearest big city--where he recorded his first album in 1962. The four-song album was simple and successful, selling 2,000 copies in the first two weeks. His work took him to France and later Holland, where he recorded two more successful albums. Around this time, Bana formed his own band, which he called A Voz de Cabo Verde (The Voice of Cape Verde). Collaborating with fellow Cape Verdean musicians Luis Morais, Toi De Bibla, Jean Da Lomba, Morgadinho, and Frank Cavaquinho, Bana created a sound that has been the model for Cape Verdean bands ever since. The group's name could not have been more appropriate. Bana's albums were successful not only in São Vicente and the other islands of Cape Verde. Cape Verdeans in Portugal, Italy, France, Guinea-Bissau, Mozambique, and the United States recognized Bana's Portuguese Creole mornas as the voice of their people heard around the world. By the late 1960s, Bana was performing sold-out shows from Lisbon to Luanda. After an extended tour of Angola's capital city and countryside, Bana decided to slow down briefly in Portugal and open a Cape Verdean restaurant. Bana's Monte Cara is both a restaurant and a nightclub. It has been called Lisbon's "mecca for African music." Meanwhile, Bana continued to tour around the world and expanding his international following. Back in Cape Verde in 1975, Bana found himself on the wrong side of revolutionary politics. He was accused of collaborating with colonial powers, and forced to return to Lisbon. He received an official apology seven years later and returned to a warm welcome. In 1986, after more than forty years of singing, Bana decided to retire after one last tour of Cape Verde and its huge diaspora. Then, after a ten-year break from the business, Bana took a vacation from retirement to record the album Gira Sol, which was arranged and produced by Ramiro Mendes of MB Records, and in 1998 he recorded his last album Livro Infinito produced by Kim Alves.

Cape Verde has changed a great deal since a fourteen year-old boy stayed out late to serenade the streets of São Vicente. Born in Cape Verde under the flag of Portugal, Bana has evolved into an international symbol of an independent nation. He has received honors and the Medal of Grand Merit award from the president of Cape Verde, as well as the president of Portugal.

## **Bau**

BAU (a «box» in portuguese), it's a funny name, but its briefness and its guttural sound makes it easy to remember. Rufino Almeida, a.k.a. Bau, is a native of São Vicente, one of the Cape Verde archipelago islands which was the birthplace of many artists: Cesaria Evora, Bana, Titina, Tito Paris... and composers, as B. Leza, Manuel de Novas, Frank Cavaquim, Goy, Vasco Martins. Bau's father was a stringed instruments maker in Mindelo and gave him for his seventh birthday his first instrument, a cavaquinho, which is a small four strings guitar, similar to a ukulele, used in Brazil and in Cape Verde to mark the beat. Then his father taught him how to make instruments like guitars,

cavaquinhos, violins but also how to play them; and Bau didn't stop until he mastered his musical skills. That allowed him to combine an instrumental virtuosity with his instinctive autodidact sensitivity. Bau's favorite cavaquinho player was the Brazilian virtuoso, Waldir Azevedo; however he also admired the «guitara flamenca» style of Al Di Meola or the violin of Stephane Grapelli. But beyond these influences, Bau gets also this island's musician's charm and this elegance that make the Capeverdean music syncopated, rhythmic, nostalgic and intimate.

In 1994, Bau integrated the band (conducted by Paulino Vieira) that accompanied Cesaria Evora on stage. In 1996, Bau became the director of this musical formation and started to travel around the world thanks to Cesaria's world success. He also participated to the realization of the albums Cabo Verde (1997) and Café Atlantico (1999).

In September 99, Bau gave up the direction of Cesaria's band to the pianist Nando Andrade and went back to Mindelo, his island. That's where he conceived the album Blimundo, which is all about finesse and musical subtleties and remains to date his most achieved piece of work.

### **Boy Gé Mendes**

Back in 1990, before the great success of Cesaria Evora, Boy Gé Mendes put the music of Cape Verde on the map with his hit song "Grito de Bo Fidge".

Born in 1952 as Gerard Mendes, Boy Gé Mendes' adventure began in Dakar, Senegal. His father was a punch card operator and his mother a seamstress. They were living in Dakar like many Cape Verdeans. In Félix Faure Street, downtown, Gerard Mendes grew up among friends from Mali, Senegal, Guinea and Cape Verde. He developed a taste for singing in his Catholic school choir and at parties and fairs. Later, Mendes started to perform at seedy piano bars like the Marseille, the Black & White and the Alabama. In those days he sang cover songs by the Rolling Stones, the Beatles, Rhythm and Blues and Salsa, in French and phonetically in English or Spanish. In 1967 Mendes put together his first group, the Beryls, with one of his brothers. This marked the start of a hectic life of concerts and festivals throughout Senegal. Mendes began to build a very good reputation. At the end of the 60s he left for France where he joined another one of his brothers. It was a false start. Two years later, he was happy to return to his favorite hangouts in Dakar, but the return was temporary. In 1976 he set off again for France. The following year his brother Jean-Claude, Luis Silva and Emmanuel Lima asked him to join them in forming an exclusively Cape Verdean group. Created in Joinville in the Paris region, the Cabo Verde Show became the star group of the expatriate communities in Paris and Holland where they played regularly. For Gerard Mendes this was a crucial period. Suddenly an irresistible urge began to grow in him. Until then his native music had not been a priority but he now felt the need to compose and write as a Cape Verdean. He contributed three original songs to the group's second album and they proved popular with the community. This success encouraged him to go further. Leaving the Cabo Verde Show, he and his brother launched a new project: Mendes and Mendes. Three albums later he put Paris behind him. Ten years in the gray north was enough. After missing the sea and sun, he moved to Nice in 1983. Mendes formed a new group called O'asah, the name of a legendary bird. With O'asah he recorded an album and played as opening act at João Bosco's concerts in France. In 1990 Mendes recorded the hit song "Grito de Bo

Fidje. He became Boy Gé Mendes, which is an allusion to his childhood nickname. After touring France and the United States Boy Gé Mendes decided to take a break. He traveled with his guitar to Brazil, the United States, Senegal and Cape Verde. In 1996, at the Baia das Gatas festival in Sao Vicente, the native island of his mother and girlfriend, he met up with Emmanuel Lima, who had now made his mark as Manu Lima, a key arranger and composer of African music. It was a fresh start. Boy Gé recorded the album "Di Oro" with Manu then chased off after yet another dream

## **Cesaria Evora**

More than half of Cape Verdeans live far from the beautiful archipelago their ancestors once called home. The Portuguese discovered these ten Atlantic Ocean islands in 1460, populated them with Africans and Europeans, and governed harshly until 1975.

Three-hundred-and-fifty miles off the coast of Senegal, Cape Verde served as one of Africa's first slave ports, and became one of its last nations to achieve independence. All this helps to explain why the melancholy morna, an often minor-key song style tied to love, loss and sadness, best expresses the Cape Verdean national identity. And nobody sings a morna with more gusto than Cesaria Évora.

Cesaria Évora was born and lived most of her first fifty years on the island of São Vicente. Her violinist father died when she was just seven, and though she does not remember him, her grandmother has told her that she used to sit on his lap while he played. Surrounded by music, Évora grew up singing with her friends in the suburbs of Mindelo. When she was 16, a boyfriend who played guitar convinced her that she had an exceptional voice and encouraged her to pursue music as a profession. Before long, Évora recorded some songs for the national radio station, and began to build a reputation. Those colonial times offered few options for musicians, but Évora developed a modest career performing in bars and restaurants, and sometimes in the homes of wealthy Portuguese patrons. She idolized Mahalia Jackson, Billie Holliday and Amalia Rodriguez, the greatest exponent of the fado, and though she steers clear of making comparisons between the morna and other forms, she does concede a certain spiritual connection with the blues because it too was born of suffering. Once Cape Verde achieved independence in 1975, many of the Portuguese aristocracy who had been her lifeblood during colonial times fled the new socialist government. For the next ten years, Évora barely sang. Then, in 1985, a Cape Verdean women's organization asked her to record two songs for a compilation CD. She went to Paris to record, and while there, played some concerts. Her abundant talent visible at last, Évora quickly became Cape Verde's most celebrated singer. Her success in Europe was nothing short of phenomenal. She packed houses in Paris that other African divas could only dream of playing. Évora favors an elegant, acoustic backing band—mostly plucked strings—and sings in a robust alto that lifts the weight of hard experience with resolve and tenderness. In the early 90s, she produced two highly influential recordings *Mar Azul* (1991) and *Miss Perfumado* (1992). The latter in particular was widely considered a masterpiece and a model for all recordings of the morna since. Évora's subsequent releases continue the all-acoustic approach used on those landmark records, and she has been nominated for Grammy awards four times. Évora performs with closed eyes and bare feet, which she calls part of the "national costume" of Cape Verde. She says that when she sings,

memories play in her head transporting her to other times and places. Évora's triumphs have not changed her much. When not performing, she still lives in São Vicente with her mother, and near her two children and grandchildren. Tough-minded and self-assured, Évora proclaims a fondness for cigarettes and whiskey, shrugging off any notion that such habits might harm her voice. "I've had plenty of time to ruin my voice," she says. "And since it's not ruined yet, I'm going to continue."

### **Ferro Gaita**

Ferro Gaita, initially a trio-band, became the greatest musical revelation in the most recent history of Capeverdean music. The Band made up of three young artists, Iduino (accordion/vocals), Bino (ferro/vocals) and Paulinho (guitar bass). This team of adventurers brought funana from its moribund state to the international stage of music. The group's name FERRO GAITA originated from the combination of two instruments: FERRO (a piece of metal played with a knife), GAITA (type of accordion). Both are utilized in traditional Capeverdean music. The instruments are the bases of the music style called funana. This style of music is unique to the Island of Santiago.

Funana originated in the beginning of the century with the arrival of the accordion to Cape Verde. The instrument was introduced to farmers from the interior of Santiago who began singing about their every day life, praises, needs and their typical way of life. During colonialism, Funana was prohibited in public places.

These young musicians that had already worked with groups such as Djassy and Fans de Marley formed Ferro Gaita on July 22, 1996. During their teenage years, the members discovered the gaita and ferro, with the addition of drums and a bass guitar they found new ways to play Funana. Ferro Gaita began playing in local bars and street concerts and in no time had people's attention. This led to an invitation to participate in the Gamboa '97 Festival in May 1997 in the city of Praia, Santiago.

With encouragement from friends and the financial support of the Capeverdean government and private companies, Ferro Gaita produced their first work in June 1997 in Holland by the name of "Fundu Baxu" introduced in August of the same year becoming the highest selling CD in Cape Verde in 1997. This project presented funana in its original style, which came to the surprise of many of those who did not believe funana would bounce back in the market after the collapse of the band Finaçon.

Two years later, the band released its second CD, "Rei de Tabanka", recorded in the US. This album took badiu culture a step further. It includes batuke, finaçon and tabanka along with funana, which makes the project unprecedented. Ferro Gaita is indeed investing in the traditional advancement of Cape Verde.

### **Gil Semedo**

Gil Semedo Moreira was born on October 25, 1974, in the isle of Santiago in Cabo Verde. At the age of six, he immigrated with his family to Holland. Ever since his childhood, he has appreciated music. In his youth he started experimenting and writing his first songs. His style is a mixture of original Cape Verdean genres, the Funana and the Coladera, with modern dance music. His first maxi-single was immediately a big success and reached the top of the Cabo Verde and Portuguese charts. Less than three years later,

he was at the top of the most of the Portuguese speaking countries or countries where there are many Portuguese-speaking immigrants. He is now a very successful Cape Verdean artist and performs frequently not only in his home bases Cabo Verde and Holland, but also in the U.S.A., France, Germany, Italy, Luxembourg, Angola, Senegal and obviously in Portugal. His repertoire is entirely based on his own compositions. He has already made six CDs. His album "Verdadi", launched in August 1996, sold 20,000 in three months. His clips are still being broadcast on the Portuguese (RTP) and Cape Verdean television.

### **Ildo Lobo**

In his native Cape Verde, Ildo Lobo is seen as one of the archipelago's greatest singers, heir to a tradition shaped by Bana and popularised worldwide by Cesaria Evora. Lobo also has strong political commitments and his plain-speaking is legendary. For years, he was the singer and star of the Os Tubaroes group, long viewed as Cape Verde's "official" band in the days of the Marxist government. As such, he regularly travelled abroad to represent his country. Os Tubaroes (The Sharks) became the ambassadors of Cape Verdean music, exporting their funana, coladera and morna beats all over the world. Today, the group is no more. One of its particularities was that none of its members was a full-time musician; they were also lawyers, doctors, civil servants and so on. In fact, Ildo Lobo is a customs officer. As you might imagine, it is difficult to keep up another career while working in the performing arts, but in countries such as Cape Verde (or Martinique for Malavoi in Paul Rosine's day), it is rarely an option for musicians to practise their art full-time. In 1996, Ildo Lobo recorded his first solo album, "Nos Morna". The record was a tribute to his father who had died a few years before and was composed entirely of mornas. Antoninho Lobo was one of Cape Verde's great singers, leaving his personal mark on the morna played on the island of Santiago, and his son is carrying on the tradition today. "Nos Morna" was produced by Mario Lucio, the charismatic front man of the group Simentera, and recorded in Paris with the finest musicians from the island of Santiago. In 2001, Ildo has released his new album entitled "Intelectual", still in partnership with his old songwriting companions, but accompanied by Cesaria Evora's musicians this time.

### **Simentera**

Simentera's leader, Mário Lúcio de Sousa, first picked up a guitar in an army barracks as an eleven year-old soldier. Since then it has rarely left his side. For most of the past decade, de Sousa and Simentera—a word that refers to the time of year for planting seeds—have been revitalizing their country's music. While most groups from Cape Verde play old compositions with electronic instruments, Simentera composes new pieces for acoustic instruments and to highlight their breathtaking voices. A local newspaper dubbed them as "The new face of the other Cape Verdean music and the other face of the new Cape Verdean music." "If we don't modernize our music we will end up with a museum-piece in the same way as has already happened in many places around the world," says de Sousa. "A music which has an ethnographic value and thus ceases to be the expression of a popular feeling." Members of Simentera come from many walks of

life. Not only are they accomplished musicians, they also work in a variety of professions including law, architecture, engineering, medicine, and others. They are one of the few Cape Verdean groups committed to living in their country forever. This may sound like an odd distinction, but the forces they are up against are enormous. Cape Verde was the last African nation to gain independence from European colonial powers—a factor that has contributed to enthusiasm in national identity. Simentera is dedicated to maintaining this newfound identity and has started a foundation for musical preservation. The Simentera Foundation aims to establish a cultural center, a music school for children, and a CD shop that will promote Cape Verdean artists.

## **Splash**

The Splash group! is composed of Djoy Delgado, Grace Evora, Johnny Fonseca, Roberto Matias, Manu Soares, Dina Medina, Jose Azancoth and Denis Graca. Splash! was formed in 1990 in Holland, as a backup band accompanying solo artists in recordings and live performances. Having passed a great number of years playing in the clubs, festivals and other venues, Splash! was finally ready to launch out on the international market. Thanks to the artistic and musical direction of Djoy Delgado, the group was quickly in position to record its own music. In 1996, Splash! thus launched their first Cd entitled "Simplicidade." Music of Splash! is influenced by the many styles Cape Verdean music: Morna, Coladera and Funana in particular. But Splash! is also known for their mix of reggae, zouk and salsa. With their recording "Nha Terra K' Tchuva " members of Splash! stongly proven their skill to intertwine musical elements of various origins since an sense of American soul can be found in it. The album "Nha Terra K, Tchuva" marked the international recognition of Splash!. Indeed, thanks to this disc, the group obtained a money making album in Europe. Today, Splash! continue has to gain its popularity throughout the world. Their new album "Contradição" presents a conglomeration of traditional and contemporary styles.

## **Teofilo Chantre**

Teofilo Chantre is the star of a new generation of Cape Verde musicians - the talented singer, guitarist and composer of intoxicating tunes that ooze with dreamy nostalgia and the gentle wash of the sea. Born in 1964 on the island of Sao Nicolau, Teofilo came to France at the age of 13 and began teaching himself to play the guitar and to write his own music. At 17 he discovered traditional music through his joint African and Portuguese background and started to play in local-community festivals. In 1991 the producer Jose da Silva accepted three of his songs for Cesaria Evora's biggest hit album "Miss Perfumado". In 1995 Cesaria again chose one of his songs for Emir Kusturica's film "Underground". Teofilo's schedule has been getting ever busier and he moves easily between Cape Verde restaurants in Paris and prestigious international venues. Teofilo's work strikes new ground in the tradition of Cape Verde music with his bitter-sweet mornas sung in an up-beat way, his livelier and often more satirical coladeiras, without forgetting his nostalgic waltzes and mazurkas also sung in the Portuguese Creole of Cap-Verde called "kriolu". They all express the same "sodade", that untranslatable poetic feeling that tells of "a huge love that smothers this little country", a dreamlike

vision of the archipelago that is also the Eden of his childhood. Teofilo adds Brazilian influences to his music as well as drawing on the rich sounds of jazz. His voice tantalizes with its velvet tones, and his melodies drift over the listener like a gentle summer breeze, carried by supple and generous rhythms, stirring a lazy desire to dance.

## **Tito Paris**

Up until recently, the average person knew precious little about Cape Verde, an archipelago lashed by winds, 500 kilometres off the coast of Dakar, and some might even have believed it to be mute. In Europe, those who got hooked on African rhythms in the 1980s did not yet know that these isles concealed a treasure: abundant music of exquisite originality. Times change. At the beginning of the following decade, it was no longer possible to play deaf—Cape Verdean music is finally finding its place on the world map of dance music. Living in Lisbon, Tito Paris has been an active participant in this emergence. A fine guitarist, songwriter and singer with a sunny swing, he would carry the joyful or melancholy elans of Cape Verdean music everywhere, at the same time attesting to Portugal's cosmopolitan nature and the African territory of its capital. When Cesaria Evora recorded her first album, Tito Paris was there. He wrote a song for her ('Regresso'), conceived arrangements and played numerous instruments. This was a step, a memorable moment, but not the beginning. His history and involvement in music go back way before that—in fact, to the very day of his birth (30th May 1963) in Mindelo, the principal city on the island of São Vicente. When you're born into a family where everyone is somewhat musical, it's hard to escape music. Not having any more resistance than the next guy, Tito Paris also succumbed. He had music in his heart as much as in his soul. If he strolls down memory lane, he remembers his escapades in bars, unbeknownst to his mother, taking advantage of his father's absences when the latter, a sailor, was off on the bounding main. The kid was not yet ten and knee-high to a grasshopper at the time, always dragging around his guitar on which his sister had taught him a first chord. He played with his brothers and cousin Bau, already quite skilful on the cavaquinho and who would also become famous later on. He profited from the advice, know-how and acquaintances of the clarinettist Luis Morais and the pianist Chico Serra. After the night clubs, cafés and cabarets of Mindelo, Tito Paris was going to be born a second time. At the age of 19, he left for Lisbon, summoned by Bana, a great Cape Verdean singer who had settled there and who brought him to Portugal to play in his group, Voz de Cabo Verde. From that moment on, with his head full of dreams, Tito Paris began his great adventure. It began with a brief disappointment: he thought he was going to play bass, but was offered drums. He was on the point of giving up and even going back to Cape Verde, when chance smiled on him. The bass player left, and Tito was able to take his place. Four years passed, and he decided it was time to leave Voz de Cabo Verde, with which he had grown up musically, thanks in particular to Paulinho Viera.

He became one of the most prominent names on the Cape Verde scene in Lisbon, as well as one of the most sought-after musicians, accompanying the finest, like Dany Silva, who encouraged him to take up the guitar definitively. He would also be seen collaborating with numerous Portuguese artists, including Rui Veloso. In 1985, he produced his first album by himself. This was solely instrumental record and focussed the spotlight on his

talents as a guitarist. He formed his own group and, in 1994, recorded *Dança mi crioula*, the calling card with which he made himself known throughout the diaspora of the Cape Verde community. It also became, and has remained up to the present day, his favourite song, the one everyone requests in concert. In Lisbon, he frequently performed in the cellar of the Enclave, his restaurant-club, or at B. Leza, another meeting place of the African community in the capital. This disc was followed by *Graça de Tchega* in 1996, then two live albums, including *27 de Julio 1990*, which was released last year. Between these various recordings, the ambience-master of Lisbon's Black nights has visited quite a few countries, his travels taking him from Oslo to New York and from Louisiana to Paris. All of that is to be found in *Guilhermina*, the new album, i.e., mornas tinged with saudade, that sorrowful serenity, that nostalgia that constantly imbues Cape Verdean music, but also coladeiras and funana, joyous propositions and temptations to dance. Tito Paris adapts these emblematic styles of Cape Verde in his own fashion. Accompanied by his regular group, joined by numerous guests artists and a string quartet, he slows down or speeds up the rhythm, here introducing an Angolan rhythm, there another from northern Portugal, making a detour by Mozambique or evoking the samba of Brazil. Although he is anxious to preserve the singularity, the Creole genius and the tradition of the music of Cape Verde, Tito Paris, an enthusiastic volunteer ambassador of the musical soul of his country, also knows how to open doors and windows and build bridges. He invents without ever forgetting where he comes from.