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Seminar on Culture, Development and Euro-African Co-operation

Organized jointly by
the Observatory of Cultural Policies in Africa and the Interarts Foundation
in co-operation with the Agencia Española de Cooperación Internacional



Maputo, 19-21 April 2007

Rovuma Hotel

Loja TDM, Room 11

Draft Final Report

Maputo, 21 April 2007

Introduction

1. The seminar was convened in Maputo from 19 to 21 April 2007 by the Observatory of Cultural Policies of Cultural Policies in Africa (OCPA, Maputo, Mozambique) and the Interarts Foundation with the support of the Spanish Agency of International Co-operation (Agencia Española de Cooperación Internacional, AECI).

3. Organized under the title “Culture, Development and Euro -African Co-operation”, this Seminar was aimed to review the status and the future development of the co-operation between the two organisations, namely as to the following themes:

- Cultural indicators of development
- The research project on regional and local cultural policies in Africa
- Organization of the 1st Euro-African Campus of Cultural Co-operation

4. The meeting was organized with the participation of 12 experts from 4 countries (Cameroon, France, Mozambique and Spain) and 2 organizations (Interarts Foundation, Barcelona, and OCPA). (See list of participants in Annex 2).

Thursday, 19 April

Opening Session

5. In their opening addresses Lupwishi Mbuyamba, Executive Director of OCPA, and Jordi Baltà, Project Co-ordinator of the Interarts, recalled that the meeting was convened in the framework of the continuous co-operation between OCPA and the Interarts launched in 2004. It is aimed to review the results, the status and the future priorities of this fruitful co-operation, which has already permitted to realize several experts meetings on the issue of the cultural indicator of sustainable human development in Africa (Maputo, March 2004; Maputo, August, 2004; Barcelona, August 2004; Dakar, November 2005; Maputo, February 2006), the production of a strategy document on the same issue (Maputo, August 2004) and a joint pedagogical intervention in the Training Session on Cultural policy and management for African Portuguese Speaking Countries (Madrid, April 2006).

6. Both have underlined that this was made possible due to the instrumental support of the Spanish Agency of International Co-operation (AECI).

7. **Lupwishi Mbuyamba** considered that the efforts for the elaboration of cultural indicators should be continued, but in identifying the future priorities OCPA and Interarts have to take into account the emerging trends and challenges that appear in the light of recent major regional and international conferences (such as the 2nd Conference of Ministers of Culture of the Group of African, Caribbean and Pacific Countries, Santo Domingo October 2006, First African Cultural Congress, Addis Ababa, November 2006; World Culture Forum, Rio de Janeiro, November 2006, Symposium on Culture and development, Pamplona, November 2006, etc.). Thus it is important to address new fields of co-operation (local cultural policies, cultural development in rural areas, creative industries, African Cultural Renaissance, cultural rights and liberties conditioning democratic construction and sustainable human development. In the organization of the proposed first Euro-African Campus of Cultural Co-operation it is important to take into account the youth as an important target group.

8. In presenting the Interarts’s point of view on promoting cultural policy research and co-operation, **Jordi Baltà**, stressed that it is important to put in evidence the role played by culture for that it is necessary to design appropriate cultural indicators as proposed by the 2003 Maputo International Seminar. In pursuing the effort undertaken in Maputo Interarts wishes to promote the integration of cultural dimensions of development. In this respect a two-way process is needed: actors in other fields should recognize the fundamental

importance of the cultural dimensions and values in development, but those working in the field of culture should also be responsive to development issues, for culture can provide global values, but they have to take also into consideration local realities, values, levels.

Interarts considers also as a priority to promote the development of networks with different actors to transfer and channel these ideas and practices to policies. The planned Euro-African Campus can offer a good opportunity to bring together to that effect cultural agents from the two regions.

9. Finally the meeting was addressed by **Gilberto Cossa, Chief of the Department of Visual Arts** (Ministry of Education and Culture, MEC) who expressed the interest of the host country to co-operate with OCPA and expressed his best wishes for the success of the discussions of the meeting.

10. After the opening addresses and the presentations the meeting adopted the its proposed programme and agenda (see detailed Programme and Agenda in Annex 1).

Item 1: Review of the Progress of the OCPA/Interarts Research Project on Cultural Indicators of Human Development in Africa

11. In his introductory remarks, **Lupwishi Mbuyamba** stressed the need for cultural indicators and statistics that are required for designing and implementing both cultural development policies and sustainable human development strategies. Quantitative and qualitative indicators are increasingly used when you are requested to assess the impact of culture. Indicators will have to permit to reflect the diversity of cultures and the realities at the local and regional levels.

These indicators have to be complemented and up-dated in the light of the evolution of the cultural and socio-economic development processes. They are important for planners, decision makers, organizers, managers, entrepreneurs.

The challenge is that the indicators have to evolve and be extended in the light of new trends and needs (growing importance of creative industries. This work has to be accompanied by an effort of advocacy and capacity building among the development actors that would have to use the indicators in their work in planning and assessing development projects;

12. Then **Máté Kovács** presented the framework, background and the activities as well as its results: the meetings already quoted above, the publication of the strategic documents, the elaboration and publication in French of the four research projects on priority issues – peace, poverty, health and traditional governance. He drew also the attention to the fact that this process has also permitted to identify a series of indicators that exist or could be designed in these fields.

13. The problem is that we have to face that for the time being we could not mobilize the partnership necessary for the full implementation of the proposed research project, which would need important financial resources. The question is how to can downsize the research proposed in order to make it more affordable, namely by reducing the volume of the empirical research foreseen.

14. In his intervention (see full text in Annex III) on this issue **Jordi Baltà** recalled the objectives, the preparation process (Jordan, Sao Paulo and Maputo) and the main achievements of the Congress on Cultural Rights and Human Development to be held within the Universal Forum of Cultures - Barcelona 2004 in August 2004. The project undertaken for identifying the cultural indicators of development has a twofold objective: i) to improve the

cultural soundness and the efficiency of the development actions being carried out and ii) assess their impact.

15. It is indispensable to increase the awareness concerning the interactions that exist between cultures and human development efforts in all the various fields such as social cohesion, sustainable development, and tourism. This requires a great effort of advocacy. In this relation a great progress was made through the publication of the UNDP Human Development report on Cultural liberties (2004).

16. The Congress has also contributed to deepen the reflection on the importance of cultural rights and cultural diversity, which have a great importance even in fields falling beyond the cultural area itself.

17. In the second part of his presentation Jordi Baltà presented the proceedings of the Barcelona Congress published with the support of AECI.

Discussion

18. In the subsequent discussion question were raised on how the African countries can negotiate the return and restitution of the works of art that have been taken away during the colonial period or are still expropriated illicitly even today. It was recalled that due to the insufficient capacity of acquisition of the poorly developed African museum network is not in a position to create representative collections of the contemporary African visual arts.

19. It was recalled that there are several instrument for protecting cultural property (Recommendation on the negotiation of the return and restitution, OAU model legislation)

Session II

Internal working meeting for representatives of Interarts and OCPA on on-going and planned joint projects (Pour Mémoire)

Friday, 20 April

Session III

Item 2: OCPA Research proposal: Cultural Policies of Local Communities in Africa

Cultural development at regional and municipal levels, urban area and rural zones:
Problems and experiences

Presentation 1: Introductory remarks to the research proposals by Máté Kovács

20. This project proposal (see full text in Annex IV) is submitted to the Maputo Seminar invited to give advice as to its relevance, objectives, main issues, methodology, scope, budget and timeframe The Seminar's observations will be integrated in the final version of this research project. This consultation should permit to focus on priority issues in the perspectives of the Agenda 21 *Culture adopted* of the Culture Working Group of CGLU-United Cities and Local Governments in 2004, the Convention on the Protection and Promotion of Diversity of Cultural Expressions (UNESCO, Paris, 2005) and the Charter for Africa's Cultural Renaissance (AU Summit, Khartoum, January 2006), and to identify possible partners interested in the implementation of the project.

21. The problem of local cultural policies is very important as regions, cities and neighbourhoods, play a crucial role in the development of culture and the arts. As more than the half of the world population lives in cities, this question merits a greater attention than

ever before. With the trend to greater decentralization, the regions also tend to play a growing role in the cultural development of the local communities.

22. In other regions this subject has been extensively studied, but in Africa there is very little information about it.

23. Therefore it is very timely to explore the situation. Interarts has a long experience in studying and monitoring regional and local cultural policies, so Africans can benefit from its competence accumulated in this field. The outcomes of the project could be discussed in the framework of the Euro-African Campus of Cultural Co-operation, (to be organized jointly by OCPA and Interarts in 2008).

24. The research could provide information about the interrelations between culture and local development as well as on the relations between the policies conducted at the national, regional and local levels.

Presentation 2: Introduction to Agenda 21, by Jordi Baltà (see full text in Annex IV)

25. Agenda 21 (accessible at the web site www.agenda21culture.net) was approved in Barcelona in 2004 at the 4th Forum of local authorities for social inclusion. The document contains general guidelines for cultural policies designed and implemented at the level of local authorities and governments in the perspective of sustainable development in the respect of cultural diversity. Thus it is connecting the problem of cultural policies with social and economic development policies and it underlines that local communities should have a say when issues related to cultural diversity are in discussion.

26. Agenda 21 provides shared patterns or framework for municipal cultural policies. It contains 3 sections, 16 principles -on which the rest of the document is based, - as well as 29 commitments and 22 recommendations.

27. As to the basic principles, it states that cultural diversity constitutes the main heritage of humanity, and it confirms that cultural rights as integral part of human rights. Local policies should foster cultural diversity, strengthen social inclusion, protect minority cultures, encourage cultural participation, guarantee democratic processes, and promote continuity of indigenous cultures. Agenda 21 stresses the need to promote cultural impact assessment in development process at local level, and consider cultural parameters in urban and regional planning. It highlights the important contribution of cultural industries to local identity and job creation. It underlines also the need to, protect cultural heritage while promoting tourism in the respect of the local cultures.

28. For the time being there are 3 African cities that have signed the document: Bamako, Essaouira and Brazzaville.

Presentation 3: Case study: Cities of Maputo and Kinshasa, experiences and lessons learned by Jean Michael Champault

29. **Jean Michael Champault** presented the problems of local cultural development on the basis of his experience gained in various African cities (Lagos, Addis Ababa, Kinshasa, Maputo) and in France while dealing in AFAA (presently CulturesFrance) with relations with local communities (collectivités territoriales) Ces expériences révèlent l'importance des collectivités locales en la matière. Actuellement en France elles y apportent trois fois plus de ressources que l'Etat.

30. In Africa the French cultural centres are intervening in the local cultural development in an independent manner without having necessarily a contractual with the local authorities of the communities concerned.

31. In Mozambique, the Franco-Mozambican Cultural Centre (CCFM) is developing its activities in the framework of a bilateral agreement concluded between the French and the Mozambican governments. The Centre has a double function: on the one hand it seeks to ensure the diffusion of the French culture, on the other hand it aims to encourage the local cultural development with the participation and in favour of the local arts community in co-operation with the Mozambican institutions and associations. The budget of the Centre is stagnating or diminishing, therefore it is necessary to proceed to choices, and it become pore and more difficult to fulfil the two tasks at the same time.

32. This dilemma could be solved through a better co-operation between the various foreign cultural centres, but there is no real effort of co-ordination between the institutions concerned (each of them tends to work under its own flag).

33. The CCFM is working in partnership with the competent institutions of Maputo, with the artists living in the city and also with the festivals organized in partnership with the city. In the framework of the activities it is essential to support the exercise of the cultural liberties and monitor carefully the evolution of cultures, mentalities and cultural practices.

34. One should not neglect the heritage aspect of culture, as heritage constitutes an important component of the identity of the cities.

35. Some years ago, in Kinshasa the French Cultural Centre (CCF) started its activities in a critical situation in the premises of the former French school let lie fallow after having been looted. The CCF was then transformed in the "Halle de la Gombe", which became a space for the creative activities of some 30 arts groups (theatre, dance, visual arts). For supporting these initiatives and these groups, helped them to structure themselves (e.g. through opening a bank account or to providing them training in arts management°;

36. Europe is investing less money in the development of culture in the Southern countries. This is increasing the difficulty for the African artists to live from their art in their own countries, but they have to face also problems in working elsewhere because of the immigration policies adopted in the counties of the North.

37. As there is no structured market for creative products in Africa or an efficient system for protecting copyright, many African artists chose to live and work abroad. Thus it is easier for a European than for an African to know the diversity of the African cultures.

Presentation 4: Culture in the neighbourhood, by Ambroise Mbia, National Co-ordinator of the Culture in the Neighbourhood project and Director of the RETIC (Yaounde, Cameroon, see full text in Annex V)

38. In the process to bring about a coherent and dynamic movement aimed at creating and strengthening social cohesion through artistic activities at the level of the grass root communities, the project Culture in the neighbourhood constitute an effective space of meeting, a learning experience of opening towards the others. In addition it appears as an initiative for mobilization, awareness creation and capacity building enabling the communities to envisage their problems in the perspective of an integrated social development.

39. Until 2001, interaction between Europe and Africa was fostered. It promoted the knowledge of others, social and cultural participation, self-assertion of individuals as community members.

40. When reviewing the achievements and the present situation of the project, we can realize that it had a very positive impact on the one hand at the level on the human and social development of the communities as well as from the point of view of the cultural policies, and

on the other hand, at the level of the international co-operation which have permitted the realization of a series of projects associated with the initiative Culture in the Neighbourhood.

41. As implemented in Cameroon, it contributed to improving the living conditions of the population, namely among the jobless young, students, adult poor, etc.), and thus it is recognized as an important initiative in combating poverty and other social problems.

At the same time the project is a useful framework for defining, at a broader level, the definition of the major components of a cultural policy for development.

42. In Cameroon, programme has permitted to identify artistic activities that can provide new opportunities to young people and the communities they belong to. Among the activities realized the presenter mentioned the following: a photography workshops with French artist, leading to 15 new young professionals in this field; the realization of city murals painted by children, most of whom have been able to leave street life and find new shelters; the organization of a theatre workshop debating local social problems – HIV/AIDS, corruption, health, prostitution, etc, fostering citizenship education, social and ethical values.

43. In spite of the difficulties, currently programme survives thanks to the efforts of a few individuals and national coordinators.

Discussion

44. In the course of the discussion complementary information was given about initiatives, similar to those undertaken in the framework of Culture in the Neighbourhood, that were implemented in Mozambique (e. g. Mozarte project financed by the European Union for jobless youth).

45. Several remarks were also made about the reasons (lack of structures, lack of specialized management or marketing personnel, etc.) for the absence or weakness of the African cultural market. Experiments and structures created with a view to promote African creative arts, performances and cultural products (MASA, FESPACO and Sithengi for the film industry; African Market for Performing Arts, participation of African Music in MIDEM, Cannes, France; the Ouagadougou International Craft Fair, SIAO, the cultural management training programmes for Southern African cultural entrepreneurs in the CCFM, Maputo; the Mozambican National Dance Company acting also as resource for the training of dancers and choreographers, etc.).

46. It is important to develop the legislation concerning the participation of the private sector in creative industries and trade. For that it is necessary to study the problems, the needs, the offer and demand, the economic potential, etc.

47. As regards local communities, a specific attention should be paid to the right of the traditional communities to preserve their environment and their way of life.

Experiences in the host country presented by representatives of the Ministry of Education and Culture (MEC, Mozambique) Institute for Social and Cultural Research (ARPAC, Maputo) and the City of Maputo.

48. Solange Macamo, Deputy National Director of Culture from the Ministry of Education and Culture (MEC, Mozambique) stressed that the MEC attaches a great importance to the decentralization of the management of cultural resources, but this is hindered by the lack of specialized personnel that both the provinces and districts need to perform such tasks in the various field as (heritage conservation, preservation and site management). She informed also the meeting about the plan of the Ministry to establish two institutes: one for the

cultural heritage (in collaboration with the Eduardo Mondlane University) and the other for the cultural industries. She also gave examples of local management of heritage in the Mozambique districts of Vilankulo, Manica, Maputo city and Mozambique Island, where there is an active cooperation of the Municipalities, in the areas of both archaeological and architectural heritage. This is in line with decentralization policies, even if there is need of local capacity building, training and allocation of resources. It was suggested to seek solutions through regional co-operation, for example at the Southern African level, to solve problem of training and to broaden the narrow national market.

There is also a concern with the development of local curriculum of schools programs, using cultural resources, such as sites and monuments and visit to museums. In addition the Institute of Cultural Heritage under preparation at University will give priority to all these aspects, including local languages and oral traditions. This Institute will deal both with tangible and intangible heritage.

49. **Herminia Manuense**, Deputy Director General of the Institute for Social and Cultural Research (ARPAC) of Mozambique pointed out that ARPAC works in the field of applied research on social and community issues, has regional offices across Mozambique. Subject issues are designed according to local needs and interests – music, dance, education and culture, cultural aspects in health, crafts, contemporary relevance of traditional games and celebrations as opportunities for social cohesion, preservation of traditions, intergenerational learning, etc. Research, education, advocacy are carried out within projects.

50. ARPAC considers also the capacity building as a main condition of integrating of the cultural aspects in solving development problems (e.g. in combating HIV/AIDS) and mobilizing cultural resources for improving the living conditions (e.g. reducing poverty through promoting crafts). ARPAC is participating actively in the project launched for the preservation of the timbila after the proclamation of the latter as a masterpiece of the world's intangible heritage.

51. Emphasis was put also on the lack of comprehensive information at all levels (local, regional, national and Southern African, SADC), that would be necessary for assessing the real situation and designing cultural policies and projects responding to the needs and aspirations of the populations.

52. **Eldorado Dabula**, Director of the Municipal Cultural Centre, representative of the City of Maputo presented the experience gained by the municipality in the areas of education, culture and sports. Referring to some of the most important initiatives, he quoted the following:

- The local cultural center (established in the “NTSINDZI”, the former building of the Political Association of the “Negros do Mozambique”), implementing policies and cultural promotion efforts, cultural events for the city, city history project, running a cultural information center and of media centres, promotion sports, etc.)
- The Maputo City Festival
- The projects including cultural activities on HIV AIDS prevention.

53. In spite of the efforts there is still a lack of spaces for cultural activities in the neighbourhoods.

54. In the debate other important initiatives and institutions existing in Maputo were also mentioned such as the Fotofesta, the Nucleo de arte, the University Cultural Centre, the Teatro Avenida and the activities developed by the CCFM.

Session IV

Item 3: Euro-African Cultural Campus – project presented by Jordi Baltà

55. In his presentation **Jordi Baltà** recalled that the first Campus for Euro-African Cultural Co-operation is in fact meant a one-week meeting scheduled for late 2008, which would provide agents working in culture-related fields with a meeting and training point, and a forum and to design new joint projects. The proposal builds on similar initiatives, which the Interarts Foundation has carried out since the mid-1990s. Six editions have been held of Euro-Mediterranean Campuses, five focusing on the Euro-American space and one on Euro-Asian relations.

56. Cultural co-operation is a tool for furthering mutual knowledge, culture as a core element of international co-operation and local development. Whilst there are multiple cultural ties between Europe and Africa, the exchanges are largely imbalanced and African cultures are insufficiently known.

57. The Campus will aim to provide a meeting and exchange point for cultural agents in Africa and Europe to reflect on issues linked to cultural co-operation, to transfer knowledge, to exchange experiences and to discuss possible joint initiatives.

58. As to more specific objectives it should permit

- To generate networking dynamics among participants, both during and after the event.
- To provide agents active in the field of culture with training opportunities, which take advantage of the diversity of contributions gathered.
- To create consciousness about the relevance of cultural co-operation and the role of culture within local and international development among a diversity of agents.
- To give rise to co-operation projects in the field of culture, that shall bring together agents from Africa and Europe.

59. The target publics will be

- Artists, cultural organisations and networks in Africa and Europe
- Policy-makers
- Development organisations and agencies.
- Research organisations

60. The Campus could combine plenary sessions devoted to the transversal issues and daily workshops enabling a sectorial approach, and providing the right atmosphere for networking and the design of new projects.

61. Plenary sessions will include presentations by artists, researchers and decision-makers, with selected good practices (e.g. existing networks in participant regions). Among the topics that have been identified as potential themes for plenary sessions are the following:

- Culture and Development at a Global Scale – State of the Art
- Cultural Co-operation as an Element of Cultural Rights
- Creativity as a Tool in Development
- Networking in the Arts Africa-Europe – Challenges

62. Partner organisations will be involved in the organisation and management of each workshop. In all cases, meetings will be oriented towards the design of new projects which foster international co-operation in the field of culture, both through project and network-based work. The following focus themes are suggested:

- Intangible heritage
- Arts

- Creative economy
- Research
- Culture and local development

(See the full version of the document: Annex IV).

Discussion

63. Introducing the subsequent discussion Lupwishi Mbuyamba gave further information on the various ideas that have been raised in the process of the project preparation as to the various aspect of the meeting: venue, size, financing, target public, contents and format, date, budget, funding, etc., and invited the participants to react on the document and on the relevance of such an undertaking.

64. In relation with these various questions the following remarks and proposals were formulated:

- The Campus should contribute to the analysis of the risks menacing cultural diversity;
- It should devote a priority to the problem of the status of the African artist;
- It should lead to concrete follow-up actions
- It could offer an opportunity for the participants to negotiate joint projects possible with partners and donors (they should prepare and send proposals in advance);
- The campus could be attended also by university people, creators, artists, policy makers, researchers, women creators, festival directors, journalists, arts associations, artists with disadvantaged backgrounds and traditional leaders.
- Number of participants could be between 100/120, that of the speakers around 40/50;
- Partners could include SADC, ECOWAS, UEMOA and CEMAC, African Development Bank representatives of the African diaspora
- The Campus could be scheduled in Maputo between Monday 29 September and Friday, 3 October 2008

Comments of cooperation agencies present at the seminar:

65. **Maria Menchero**, representative of AECI emphasized the interest of AECI in continuing to support initiatives in Africa in particular in the field training, arts management and cultural policies. The campus could be a new opportunity to strengthen collaboration.

66. In presenting his view on the topic, **Jean Michel Champault** (CCFM) underlined that there are many cultural activities in Maputo. The CCFM seeks to satisfy the demand for co-operation of the Mozambican partners for deepening the reflection on professional issues. It tries to benefit the local partners from its services. There is a need to explore the ways of improving the synergy between the various foreign cultural centres, and to put at the disposal of local artists abetter know how through initiatives like *Arts move Africa* (supported by the Ford Foundation) for improving their mobility.

Saturday, 21 April

66. Presentation of the latest OCPA publication: - “Compendium of Reference Documents on Cultural Policies in Africa”

In his presentation **Máté Kovács**, the editor of the publication reminded that this book was realized and published by OCPA in co-operation with UNESCO, the International Organization of the Francophony and the Swiss Commission for UNESCO. It provides, in a unique volume, a collection of reference texts, resolutions, recommendations and declarations concerning culture and its role in development in Africa, adopted since 1960’s, namely by the OAU/AU, UNESCO and the International Organization of the Francophony (OIF).

The Compendium contains also an introductory Overview of Objectives and Priorities of Cultural Policies in Africa - From the Pan African Manifesto (1969) to the Charter for the Cultural Renaissance of Africa (2006).

We hope that this volume will constitute a useful information source and working instrument for those promoting African cultures and cultural policies.

Adoption of the Final report -Closing of the Seminar

In the closing session the participants examined and approved the **draft final report** of the meeting. As a general conclusion it appears from the debate the OCPA/Interarts co-operation has developed fruitfully and has led to concrete results. The research concerning the cultural indicators should continue, but the research proposals should be resized in order to facilitate the mobilization of resources that are required for further progress.

The two new proposals concerning on the one hand the research project on regional and local cultural policies in Africa and, on the other hand, the organization of the 1st Euro-African Campus of Cultural Co-operation, appear to correspond to real needs. The participants supported the ideas presented. They should be finalized and implemented taking into account the enriching remarks and suggestions that the meeting has formulated on various aspects.

In his **closing** remarks **Lupwishi Mbuyamba** expressed his thanks to the participants for their active contribution to the discussions and stressed that it was for the first time that an OCPA gathering took place with such an active participation of several experts of the host country all along the meeting. He thanked in particular Ambroise Mbia for having stressed the crucial issue of the status of the artists, which should be a central theme of the Euro-African Campus.

He finally expressed his thanks to the Interarts Foundation and AECI for their continuing partnership and substantive co-operation in supporting the realization of OCPA's goals.

On behalf of Interarts **Jordi Baltà** also expressed his thanks to every participant for their enriching inputs to the meeting, which confirms that the area of co-operation is broadening, it includes more and more themes and modalities like cultural industries, cultural strategies, training, research, organization of meetings, networking, local cultural policies and decentralization. It proves the relevance of the priorities and modalities chosen for the co-operation developing between Interarts and OCPA.

He noted with satisfaction the interest shown by all participants in the Euro-African Campus for Cultural Co-operation, the preparation of which will take duly into account the proposals made by the participants.

The meeting then was closed by **Solange Macamo**, who, on the behalf of the Ministry of Education and Culture, expressed her thanks to the organizers for having convened the meeting in Maputo. For this event offered a useful opportunity to discuss with its participants important issues, which are very relevant for the Ministry, seeking to improve the cultural policy in Mozambique in view of strengthening its commitment towards the preservation and promotion of cultural diversity. The Ministry is looking forward to continue this co-operation with OCPA and Interarts, which can be very useful for the country fighting for the preservation of its culture and seeking partnership for building new professional capacities that are necessary to perform this difficult task successfully.

List of Annexes

Annex I: Programme and Agenda

Annex II: List of participants

Annex III: Presentation of the Proceedings of the Universal Forum of Cultures, Conference organized by Interarts in 2004 by Jordi Baltà

Annex IV: Introduction to Agenda 21 - Presentation by Jordi Baltà

Annex V: Culture de Quartier, presentation by Ambroise Mbia, Yaounde, Cameroon

Annex VI: Research proposal: Cultural Policies of Local Communities in Africa

Annex VII: 1st Campus for Euro-African Cultural Cooperation, Project proposal

Seminar on Culture, Local development, Euro-African Co-operation

Organized jointly by
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Maputo, 19-21 April 2007

Rovuma Hotel

Loja TDM, Room 11

Programme and Agenda

Thursday, 19 April

09:30

Opening Session

- Adoption of agenda
- Introduction

10:00

Session I

Item 1: Research on Cultural Indicators

- Background, by Lupwishi Mbuyamba
- Statement and interim research, by Máté Kovács
- Presentation of the Proceedings of the Universal Forum of Cultures, Conference organized by Interarts in 2004

13:00

Lunch

14:30

Session II

Internal working meeting for representatives of Interarts and OCPA on on-going and planned joint projects

Friday, 20 April

9:00

Session III

Item 2: OCPA Research proposal: Cultural Policies of Local Communities in Africa

Cultural development at regional and municipal levels, urban area and rural zones: Problems and experiences

Presentation 1: Introductory remarks to the research

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Rovuma Hotel, Loja TDM, Room 11

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Seminar on Culture, Development and Euro-African Co-operation

**Organized jointly by
the Observatory of Cultural Policies in Africa and the Interarts Foundation
in co-operation with the Agencia Española de Cooperación Internacional**

Maputo, 19-21 April 2007

Rovuma Hotel

Loja TDM, Room 11

Presentation by Jordi Baltà (Interarts) to Item I of the Agenda



**THE INTERNATIONAL CONGRESS
ON CULTURAL RIGHTS AND
HUMAN DEVELOPMENT 2004**

**Presentation at the seminar on Culture,
Development and Euro-African Cooperation
(Maputo, April 2007)**

Jordi Baltà

Background

The current cooperation activities between the Observatory of Cultural Policies in Africa (OCPA) and Interarts have their origins in the preparations for the International Congress on Cultural Rights and Human Development in August 2004. The Congress was held in the framework of Forum Barcelona 2004, a 4-month event including conferences, exhibitions and arts activities. It was organised by Interarts, the Spanish Agency for International Cooperation (AECI), UNESCO and Forum Barcelona 2004, in collaboration with the Office of the UN High Commissioner for Human Rights and the Office of the Human Development Report of the United Nations' Development Programme (UNDP).

In the year preceding the Congress, three regional seminars were held in Mozambique, Jordan and Brazil, aiming to gather diverse views and contributions on the issues addressed by the event. These contributions fed into the results of the overall process.

The Congress had two major work strands, one dealing with cultural indicators, and the other one on cultural rights. Both converged into the aim of highlighting the importance of cultural elements in human development.

Cultural indicators of human development

The identification of cultural indicators can respond to several objectives. Generally speaking, internal and external objectives can be distinguished. Internally, indicators are used to measure, compare and improve an organisation or a project's performance and their impact. Externally, indicators are used to provide clear and objective evidence of the relevance of that performance.

The International Congress on Cultural Rights and Human Development aimed to build connections between work in the field of cultural indicators and the UNDP's definition of human development. The latter, which is based on the idea that '*the basic purpose of development is to enlarge people's choices*',¹ has led to the annual publication of the Human Development Report and its accompanying Human Development Index (HDI). The HDI is currently the result of a set of measures in the fields of income, health and education. But, as the UNDP has warned, "*...there is a widespread misperception that human development is only about economic and social outcomes such as reducing income poverty and improving health and education. Though these are important for human development, its aim is much broader – to promote the freedom, well-being and dignity of people everywhere.*"² Therefore, other dimensions are also relevant to the understanding of human development.

Culture is one of the dimensions that could be incorporated into a broader measurement of human development. The relevance of participation in cultural life and the recognition of cultural identity, as well as the connections between cultural aspects and other dimensions of development (poverty alleviation, health, economic growth, social cohesion, sustainability, conflict), attest to this. Indeed, the 2004 edition of the Human Development Report was devoted to cultural liberty³ – yet the difficulties found to obtain universally-valid indicators

¹ Mahbub ul Haq, quoted at <http://hdr.undp.org/hd/>.

² United Nations Development Programme, *Human Development Report 2002. Deepening democracy in a fragmented world* (New York / Oxford: Oxford University Press, 2002), p. 52-53.

³ See <http://hdr.undp.org/reports/global/2004/>.

which can account for the relevance of culture and which are meaningful beyond the cultural sector remain a major obstacle.

In addition to the definition of relevant cultural indicators of development, progress in this sector requires the active involvement of the research community, the availability of an adequate knowledge infrastructure and the strong commitment among policy-makers.

The seminar *Cultural Indicators of Human Development in Africa*, held in Maputo in March 2004, was a significant contribution to the Congress' work in the field of cultural indicators. The seminar led to the setting-up of a task force, which went on to produce a strategic paper on the measurement of the contribution of culture to human development in Africa. Entitled *Cultural Indicators: Views from Africa*, the document identified six priority areas where information should be collected. Overall, the resulting framework shows the broadness of topics which are relevant to the cultural field and which are basic to ensure its substantial contribution to human development:

- ▶ *Governance – legal and political pluralism*, including the capacity to ensure participatory governance on the basis of a shared framework, the management of cultural diversity in devolution processes, etc.
- ▶ *Equity*, including several policy areas contributing to the fight against poverty.
- ▶ *Cultural liberties*, including linguistic pluralism, mother-tongue education, curricular reviews to enhance cultural diversity, religious freedoms, cultural rights and multiple identities.
- ▶ *Creativity and cultural entrepreneurship*, including the existence of cultural markets and the protection of producers and resources.
- ▶ *Knowledge generation and management*, including measures in the fields of research, funding, documentation, dissemination, etc.
- ▶ *Cross-cutting issues*, including capacity-building, gender and HIV-AIDS.⁴

The task force went on to highlight the importance of 'unity in diversity' as the principle guiding the contribution of culture to African development. It should imply '*not only tolerance among, but also cooperation between, indigenous groups at national and regional level. It also implies tolerance and cooperation at international level, among nations.*'

Cultural rights

Although included in several universal human rights standards, such as the Universal Declaration on Human Rights (1948) and the International Covenant on Economic, Social and Cultural Rights (1966), cultural rights have often been considered an underdeveloped area of human rights.

However, several initiatives are underway to further define their practical implications and materialise their relevance, as well as to highlight the interdependence between cultural and other human rights and the cultural dimension of several human rights, including the right to education and the right to housing. Relevant initiatives in this field included the UN Committee on Economic, Social and Cultural Rights' drafting of a General Comment on the Right to Take Part in Cultural Life (Article 15.1.a of 1966's International Covenant on ESCR).

⁴ OCPA, *Cultural Indicators: Views from Africa* (2004).

Likewise, in recent years several local, regional and national authorities have increasingly adopted cultural rights as a guiding principle in their policy-making. In 2002, the Barcelona City Council approved a *Charter on Cultural Rights and Duties in the City*. The Agenda 21 for culture, a document approved in the framework of the 4th Forum of Local Authorities for Social Inclusion in Barcelona in 2004, is partly inspired by the recognition of cultural rights in its proposal of a framework for integrating cultural development in policies for sustainability. Several European countries, including Finland and Scotland, have recently carried out projects where cultural rights provide the background to new cultural policies.

Some of these initiatives can also be placed in the broader context of the recognition of the so-called 'intrinsic values of culture', i.e. the distinctive qualitative contribution culture can make to human development, as opposed to culture being understood as a resource to achieve social or economic objectives.

The Congress on Cultural Rights and Human Development aimed to further the understanding of cultural rights and bring them closer to everyday cultural practice and cultural policy design.

Results of the Congress

The event was held in Barcelona on 23-27 August 2004. It convened approximately 700 participants from over 30 countries, all world regions being represented. Participants included students, artists, researchers, cultural managers and policymakers.

In addition to the aims outlined above, the Congress intended to contribute to the building of a global civil society movement for culture. This has to be seen in the broader framework of other international events in the field of culture and development, including the World Culture Forum.

Among the tangible results of the Congress, the following can be mentioned:

- ▶ an Internet portal on cultural rights was set up;⁵
- ▶ a questionnaire on the individual perception of cultural rights was presented at the Congress and later translated into several languages and disseminated online and live at several events; it has enabled the Interarts Foundation to carry out more specific research on the practical understanding of cultural rights and their implications;
- ▶ a research agenda was defined as a result of conversations and discussion held during the Congress – it has led to new research initiatives and events on cultural rights and the cultural dimension of development held in several countries and regions;
- ▶ the proceedings of the Congress were later published by AECL.⁶

The seminar on Culture, Development and Euro-African Cooperation held in Maputo in April 2007 can be seen as yet another of the long-term results of the 2004 Congress.

⁵ The portal is currently being redesigned as of April 2007. It is due to go back online by mid 2007 at www.culturalrights.net.

⁶ AECL, *Derechos Culturales y Desarrollo Humano. Publicación de textos del diálogo del Fórum Universal de las Culturas de Barcelona 2004* (Madrid: AECL, 2006).

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Presentation by Jordi Baltà (Interarts) to Item II of the Agenda



THE AGENDA 21 FOR CULTURE

**Presentation at the seminar on Culture,
Development and Euro-African Cooperation
(Maputo, April 2007)**

Jordi Baltà

Introduction

The Agenda 21 for culture is an international document that provides cities and local governments with a guide to making culture a central element of their urban policies. It was approved in the framework of the 4th Porto Alegre Forum of Local Authorities for Social Inclusion, which was held in Barcelona in May 2004.

The document, the subtitle of which reads *An undertaking by cities and local governments for cultural development*, can be understood as part of a double effort to guarantee the place of public cultural policies and to position culture in relation to city development. It can also be related to broader processes in the field of cultural policy, international cultural relations, urban policies and sustainable development, including the following:

- ▶ the international debates on cultural diversity and its recognition as a global value, as exemplified by UNESCO's Universal Declaration on Cultural Diversity (2001) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) – indeed, the Agenda 21 for culture can be seen as the result of questions as regards the relevance of cities in this process;
- ▶ the increasing importance of cities in demographic, social, cultural and economic terms, as well as the reinforced bilateral and multilateral cooperation among them; and
- ▶ the example set by the Agenda 21 for sustainable development and the environment approved at the Earth Summit held in Rio de Janeiro in 2001.

The Agenda 21 for culture is an extensive document that I will not describe in detail.⁷ It is made up of 16 principles, 29 undertakings and 22 recommendations. Although the individual sections of the documents feed into one another and lead to a cohesive agenda, some paragraphs will be highlighted hereafter to provide a general perspective on the initiative.

Agenda 21 for culture: Principles

Among the principles affirmed by the Agenda 21 for culture, the following can be highlighted:

- ▶ '*Cultural diversity is the main heritage of humanity*' (1)
- ▶ '*... cultural rights are an integral part of human rights*' (3)
- ▶ '*Local governments are worldwide agents of prime importance*' (4)
- ▶ '*The main principles of good governance include transparency of information and public participation in the conception of cultural policies, decision-making processes and the assessment of programmes and projects.*' (5)
- ▶ '*Coexistence in cities is a joint responsibility of citizens, civil society and local governments.*' (8)
- ▶ '*The quality of local development depends on the interweaving of cultural and other public policies – social, economic, educational, environmental and urban planning.*' (10)
- ▶ '*It is necessary to emphasise the importance of culture as a factor in the creation of wealth and economic development.*' (12)
- ▶ '*The cultural identity of each individual is dynamic.*' (13)

⁷ The document is available in several language versions at www.agenda21culture.net.

- ▶ *'... access without discrimination to expressive, technological and communication resources and the constitution of horizontal networks strengthens and nourishes the collective heritage of a knowledge-based society.'* (14)
- ▶ *'Public spaces are collective goods that belong to all citizens.'* (16)

Agenda 21 for culture: Undertakings

The undertakings can be understood as the practical implications for cities and local governments of the principles named above. They provide the backbone of cultural policies for sustainable development. The following undertakings can be highlighted:

- ▶ *'To establish policies that foster cultural diversity in order to guarantee a broad supply and to promote the presence of all cultures, especially minority or unprotected cultures'* (17)
- ▶ *'Local governments state their commitment to creating and increasing cultural audiences and to encouraging cultural participation as a vital element of citizenship.'* (18)
- ▶ *'To implement the appropriate instruments to guarantee the democratic participation of citizens in the formulation, exercise and evaluation of public cultural policies.'* (19)
- ▶ *'To promote the continuity and the development of indigenous local cultures'* (23)
- ▶ *'To promote the implementation of forms of "cultural impact assessment" as a mandatory consideration of the public or private initiatives that involve significant changes in the cultural life of cities.'* (25)
- ▶ *'To consider cultural parameters in all urban and regional planning'* (26)
- ▶ *'To boost the strategic role of the cultural industries and the local media for their contribution to local identity, creative continuity and job creation'* (30)
- ▶ *'To establish legal instruments and implement actions to protect the cultural heritage by means of inventories, registers, catalogues and to promote and popularise heritage appreciation through activities such as exhibitions, museums or itineraries.'* (42)
- ▶ *'To promote, in relation with the professionals of the sector, forms of tourism that respect the cultures and customs of the localities and territories visited.'* (44).

Agenda 21 for culture: Recommendations

Finally, a set of recommendations are addressed to local governments, state and national governments and international organisations (including organisations of cities, UN programmes and agencies and other intergovernmental and supranational organisations). They can be understood as the necessary steps to surround the recognition of the importance of local cultural policies for sustainable development. Such process requires an acknowledgement of the importance of cultural factors by agents at local, national and international level.

Local authorities are invited to adapt the principles and undertakings of the Agenda 21 for culture to their local circumstances. Rather than a universal programme, the document is to be understood as a general guide, which should go through a process of democratic consultation and participation:

- ▶ *'All local governments are invited to submit this document for the approval of their legislative bodies and to carry out a wider debate with local society.'* (46)

- ▶ *'Ensure the central place of culture in local policies and promote the drafting of an Agenda 21 for culture in each city or territory, in close collaboration with processes of public participation and strategic planning.'* (47)

Conclusions

The Agenda 21 for culture has been adopted by the international organisation of cities United Cities and Local Governments (UCLG) as a reference document for its programmes on culture. UCLG's Working Group on Culture coordinates the dissemination and awareness-raising process and is providing assistance to local governments willing to adopt the Agenda 21 for culture. As of April 2007, over 100 local authorities across the world have assumed the document as their own. They include 3 cities in the African continent – Bamako (Mali), Brazzaville (Congo) and Essaouira (Morocco).

Although I do not represent UCLG or the Agenda 21 for culture, Interarts adheres to most of the same principles that the document promotes. Our research, information, training and advocacy activities are also underpinned by the recognition of the importance of culture as a value in itself, as well as its relevance within broader development processes. Several of the processes, which the Agenda 21 for culture is contributing to – internationalisation, improvement of the quality in cultural policies, evaluation, exchange of practices – are similar to what Interarts' work aims to achieve.

For further information, you are invited to visit www.agenda21culture.net. In addition to the official document of the Agenda 21 for culture, the site includes practical recommendations with regard to its implementation, research reports and a list of the local governments that have subscribed the document so far.

Séminaire OCPA/Interarts sur le theme Culture, Développement local et Coopération Euro-Africaine

Maputo – Mozambique, 19 – 21 avril 2007

Sous-Thème: Culture de Quartier

Un Suivi de la Décennie Mondiale du Développement Culturel (1988 – 1997)

Une Interaction Afrique – Europe (1998 – 2001)

**Communication de Monsieur Ambroise Mbia, entrepreneur
culturel – coordonnateur national de Culture de quartier pour le
Cameroun
Avril 2007**

**Monsieur le Directeur Exécutif de l'Observatoire des Politiques Culturelles en
Afrique,**

Mesdames et Messieurs les Responsables des entreprises culturelles,

Chers Collègues,

Mesdames et Messieurs,

Qu'il me soit permis de vous témoigner toute ma profonde et sincère gratitude, Monsieur le Directeur Exécutif de l'OCPA ainsi qu'à vos collaborateurs, pour l'excellent accueil qui m'a été réservé et pour l'honneur que vous m'avez accordé en m'invitant participer à ce séminaire aux enjeux fondamentaux dont la finalité est de proposer une définition des principaux axes majeurs d'une politique culturelle des communautés urbaines et locales d'Afrique.

Mesdames et Messieurs,

Personne de nos jours ne peut ignorer un seul instant que l'animation culturelle de proximité a un très grand rôle à jouer dans le processus du développement humain et communautaire. C'est une réalité. Et le séminaire qui nous rassemble ici aujourd'hui le prouve. Le thème « Culture, Développement local et Coopération euro-africaine » retenu à cet effet n'est pas un fait du hasard.

Ainsi, ce séminaire est pour nous, artistes, entrepreneurs culturels, programmeurs de spectacles, Hommes de culture, producteurs et critiques, une plate-forme d'analyse de l'impact de la culture sur le développement, de l'orientation de la politique et de la coopération culturelle dans la réalisation des projets associés.

J'ai reçu comme un honneur la proposition d'assurer l'examen du projet Culture de Quartier. Je me présente donc devant vous ce jour comme Coordonnateur National de Culture de Quartier pour le Cameroun. A cet effet, et en raison de la complexité réelle de notre thème, notre intervention va s'organiser autour des préoccupations suivantes :

- la présentation du projet Culture de Quartier;
- les réalisations de ce projet au Cameroun ;
- les incidences de Culture de Quartier sur l'action culturelle au Cameroun et sur les échanges culturels Nord-Sud;

Nous clôturerons notre exposé par la formulation de quelques suggestions.

En somme, comment Culture de Quartier a-t-elle changé, amélioré et actualisé le processus de développement, de coopération et de mise en forme de politiques culturelles? Voilà la problématique qui sous-tend ma présence sur cette tribune.

Chers Collègues,

La situation de la culture et de la coopération culturelle dans notre continent varie d'un pays à l'autre. Eu égard à ce débat social, d'importantes mesures et réglementations ont été adoptées. Et le Cameroun, mon pays, s'est manifesté dans ce domaine en se fixant des objectifs à atteindre à travers l'adoption et la mise en forme effective du projet Culture de Quartier.

En effet, initié en Europe depuis 1988 dans le cadre du suivi de la décennie mondiale du développement culturel, puis concrétisé en 1997 par la mise sur pied du Réseau mondial pour les activités culturelles locales, Culture de Quartier rassemble une série d'activités culturelles menées par les habitants d'un quartier et pour eux, sur des questions qui les concernent directement, afin de créer ou de renforcer le lien social et interculturel, d'activer la société civile, d'améliorer l'environnement immédiat et de déclencher un développement social et économique.

De 1988 à 2001, ce projet a favorisé une véritable interaction entre l'Afrique et l'Europe, c'est-à-dire le Cameroun et la France, la Namibie et la Finlande, le Mozambique et l'Autriche, le Burkina Faso et la Suisse en mobilisant jeunes et adultes issus de ces différentes communautés vers une nouvelle dynamique des alliances. C'est une forme d'alphabétisation fonctionnelle, d'éducation informelle, de naissance des formes d'expression et d'appropriation, d'acceptation de soi et de l'autre, de participation et d'intégration sociale. Culture de Quartier permet donc à l'individu de s'affirmer au sein de sa communauté en tant que personne et citoyen.

Ce projet dans sa mise en forme contribue également à amener ses participants à apprendre quelque chose de nouveau dans un esprit d'imagination, de créativité et d'entrepreneuriat. La particularité de ce projet en Afrique est qu'il invite chacun à rechercher à partir de ses propres

réalités des solutions adaptées aux problèmes qui sont les siens et analysés sans aucune forme d'imposition ou de référence préétablie. L'implication directe de l'UNESCO procure à ce projet son caractère universaliste et humaniste.

En réponse à ces attentes, des chantiers artistiques et spécialisés ont été organisés au Cameroun. Chantiers au cours desquels, en synergie avec certaines structures scolaires, extrascolaires et universitaires, nous avons essayé de faire comprendre aux jeunes camerounais désœuvrés, pour la plupart, l'importance de la création artistique tant pour eux-mêmes que pour la ville dans laquelle ils vivent, dans la perspective d'une formation professionnelle. Je me fais ici le devoir de vous faire la restitution de quelques ateliers réalisés à cet effet.

L'atelier de Photographie

Organisé à SOA, une banlieue de Yaoundé, cet atelier dirigé par la française Melody Seiwert a rassemblé une vingtaine de jeunes filles mères en difficultés, sans emplois et sans soutien, qui ont appris que la photographie est un métier et qu'elles pouvaient l'exercer avec un équipement de qualité mis à leur disposition. Ainsi, elles ont appris à prendre des photos, à les développer et à les vendre. A l'issue de 3 mois de stage, 15 stagiaires ont fait de la photographie un métier.

L'atelier Arts Plastiques

Sous la Direction de Pascal Kenfack, peintre camerounais et professeur d'arts plastiques à l'Université de Yaoundé I au Cameroun, les étudiants en Arts Plastiques et Histoire de l'Art ont réalisé des tableaux de chevalet et deux fresques murales au pavillon des Arts Plastiques de l'Université de Yaoundé I et sculpté des arbres. Quant aux enfants de la rue, ils ont transformé certains pans de mur des quartiers de la ville de Yaoundé en pages d'histoire et en slogans.

Ces enfants ont définitivement abandonné la rue où ils étaient exposés à toutes formes de déviance et de délinquance pour s'adonner à la pratique de la peinture, à l'art du dessin dans l'espace dénommé CATIBA – Volontariat qui est un Centre d'accueil et d'écoute pour enfants à problèmes.

D'autre part, dans le cadre des échanges artistiques et de l'interaction France – Cameroun, Kenfack Pascal a été sollicité par le Centre Européen de la Jeune Création, où il a réalisé des fresques murales à l'Ecole du Port du Rhin et au Terminus du bus 2 à Strasbourg.

L'atelier de théâtre

Il a consisté à monter et à diffuser des spectacles à thème, des spectacles de participation, de mobilisation et de sensibilisation tant à Douala qu'à Yaoundé avec les troupes Béna Zingui et NKODE sur les différents fléaux qui gangrènent notre société actuelle tels que les infections sexuellement transmissibles et VIH – SIDA, la lutte contre la corruption, l'hygiène et la salubrité urbaines, la prostitution et la promiscuité sous toutes ses formes. Ces différents spectacles ont été donnés dans des quartiers et carrefours populaires et peuplés des deux villes suscités. Tout ceci pour une éducation à la citoyenneté responsable et pour une culture des valeurs éthiques et sociales.

L'atelier d'architecture intérieure

Animé par l'éminent Designer camerounais Jean Enyegue Essomba, plus connu sous le pseudonyme de Blaz Design, cet atelier qui avait pour objectif d'outiller les habitants de quartiers à améliorer leur décoration intérieure à partir des matériaux locaux et de

récupération, a permis de démontrer le principe de pavoiement interne pour une vie dans un cadre décent et agréable.

L'atelier danse

Organisé en collaboration avec la Compagnie le Phénix de Elise Mballa Méka, cet atelier a réuni près de 50 enfants. A l'issue duquel, une chorégraphie a été réalisée et présentée à la cérémonie d'ouverture du Sommet France – Afrique, tenu à Yaoundé, dans le cadre des manifestations artistiques programmées dans lors de la visite du Président Chirac au Cameroun.

Monsieur le Directeur,

Mesdames et Messieurs,

Le succès remporté par ces différents ateliers a été mené grâce au soutien constant et substantiel des structures ci-après :

- l'UNESCO;
- le Service de Coopération et d'Action Culturelle de l'Ambassade de France;
- le Goethe Institut;
- les Ministères de la Culture, de la Santé, de la Ville, de la Jeunesse et des Sports ;
- la Délégation de la Communauté Urbaine de Yaoundé;
- les Mairies d'arrondissement;
- les autorités traditionnelles.

Monsieur le Directeur de l'OCPA,

Pendant quatre années (1998-2001), Culture de Quartier a connu en Afrique un rayonnement sans précédent grâce à l'UNESCO et le dynamisme de son ancienne coordinatrice générale, Madame Ursula Rellstab. Et de nos jours, beaucoup de pays s'intéressent à ce projet, près de 19 pays au total. Ce qui me permet d'ailleurs de louer les efforts du Mozambique dans ce sens à travers Monsieur Augusto Nunes – Coordonnateur National de Culture de Quartier pour la Mozambique – qui a réalisé d'excellents travaux avec le célèbre peintre Alberto Manuel, connu dans les milieux culturels sous le nom d'Ukheyo, en initiant les jeunes du quartier aéroport au monde merveilleux de la peinture. Nous qui parlons aujourd'hui de Culture de Quartier, nous qui pratiquons Culture de Quartier, nous qui faisons de Culture de Quartier une initiative de responsabilisation et de rapprochement des habitants issus des différents quartiers en faveur de la lutte contre la pauvreté et les grands fléaux sociaux, nous qui avons amélioré le cadre environnemental de vie de certaines communautés à travers Culture de Quartier, c'est avec un léger pincement au cœur que nous parlons aujourd'hui non pas d'un arrêt mais d'une survie des activités de ce projet en Afrique grâce à la seule volonté de Jean-Pierre Guingané et de l'ensemble des Coordonnateurs Nationaux.

Cependant, nous restons conscients que Culture de Quartier a favorisé d'une manière ou d'une autre l'amélioration de la société camerounaise, et même de certaines sociétés des pays d'Afrique et du monde, surtout celles victimes des conflits. Ce qui fait donc de l'art un travail. Et comme toute forme de travail, l'art contribue au développement individuel et communautaire. Dans cette optique, Culture de Quartier a permis de doter les jeunes, les femmes et les adultes d'un savoir-faire, de l'approfondir ou de le perfectionner.

Mesdames et Messieurs,

Aujourd'hui au Cameroun, les incidences de ce projet sont de plusieurs ordres, notamment:

- l'enseignement théorique et pratique du théâtre pour le développement social à l'Université de Yaoundé I;
- la mise sur pied d'un programme national d'alphabétisation pour l'éducation populaire des masses au Ministère de la Jeunesse;
- l'organisation des festivals en vue de la promotion des spectacles de rue (Festival International de Théâtre pour le Développement, Rencontres Internationales des Arts et Spectacles de Rue, Festival International les Moments Conte, le Festival Festi-Forum);
- la mise sur pied des caravanes jeunesse pour la sensibilisation lors de l'organisation des grandes manifestations...

Mesdames et Messieurs,

Au vu des résultats obtenus, Culture de Quartier reste une expérience appréciée par toutes les couches sociales. Ainsi, pour sa renaissance au Cameroun et la consolidation de son rayonnement dans d'autres pays d'Afrique qui la pratique encore, nous suggérons :

- la création ou le renforcement du fonctionnement des complexes culturels dans nos pays d'Afrique pour l'extension et l'intensification des activités culturelles de proximité;
- la conception et la mise en forme des contrats de partenariat avec les Ministères en charge de l'Education, de la Jeunesse, de la Ville, de la Santé et de la Culture, des Fondations et autres ONG pour une intégration harmonieuse des activités culturelles de proximité dans les politiques de développement local ;
- la dotation des circonscriptions communales d'une cellule d'animation culturelle de proximité pilotée par les intervenants de Culture de Quartier;
- la réactivation ou la conception des activités relatives à la culture des valeurs éthiques et sociales, à l'éducation citoyenne de la population pour son insertion sociale, sa promotion économique et sa participation aux actions civiques;
- l'encouragement des actions initiées en faveur du dialogue intergénérationnel et interculturel par une assistance logistique et financière.

Tout compte fait, Culture de Quartier est un acquis à préserver car enseigner l'art dans la rue par le moyen de l'animation culturelle de proximité permet d'amener l'individu à se forger un idéal et à adopter un comportement sain qui contribue au bien commun de tous afin que chacun puisse se sentir utile dans le processus de construction de la cité. En somme, avec Culture de Quartier, l'art nous aide à avancer en nous aidant à penser et à agir. Et nous nous appuyons avant tout sur la jeunesse. Car, c'est elle qui doit retrouver une identité et prendre en main son avenir et celui de sa communauté.

Je voudrais à présent conclure en affirmant avec Louis Althusser que:

« Si le théâtre a pour objet (...) de mettre en mouvement l'immobile (...), alors (Culture de Quartier) est bien le devenir, la production d'une nouvelle conscience dans le spectateur, inachevé, comme toute conscience, mais mue par cet achèvement même, cette distance conquise, cette œuvre inépuisable de la critique en acte: (Culture de Quartier) est bien la production d'un nouveau spectateur, cet acteur (social) qui commence quand finit le spectacle, qui ne commence que pour l'achever, mais dans la vie.»

Je vous remercie pour votre bienveillante attention.

Ambroise MBIA

Synthèse de la communication

Dans le processus de provoquer un mouvement conscient, évolutif mais dynamique dont la finalité est de créer ou de renforcer un lien social au sein d'une communauté à travers les activités culturelles de proximité, **Culture de Quartier** demeure un véritable lieu de rencontres, une école d'ouverture de soi et d'apprentissage. En outre, elle est une importante initiative de mobilisation, de conscientisation et d'alphabétisation des masses pour un développement social intégré.

En effet, quelle évaluation pouvons-nous faire de l'impact de ce projet tant sur le développement humain et communautaire que sur la politique culturelle. Et qu'en est-il de l'apport de la coopération dans la réalisation des projets associés...?

Appliquée au Cameroun dans le cadre de l'amélioration des conditions de vie de la population, **Culture de Quartier** reste une expérience appréciée par toutes les couches sociales (jeunes désœuvrés, élèves, étudiants, adultes...) dont les initiatives entreprises en faveur de la lutte contre la pauvreté et les grands fléaux sociaux ont été d'une importance capitale.

Voilà des points essentiels que soulève cette communication qui débouche sur l'identification de quelques suggestions issues des expériences personnelles et collectives susceptibles de définir les axes majeurs composant une politique culturelle.

Ambroise MBIA

Seminar on Culture, Development and Euro-African Co-operation

**Organized jointly by
the Observatory of Cultural Policies in Africa and the Interarts Foundation
in co-operation with the Agencia Española de Cooperación Internacional**

Maputo, 19-21 April 2007

Rovuma Hotel

Loja TDM, Room 11

OCPA Research proposal: Cultural Policies of Local Communities in Africa

in co-operation with Interarts Foundation

July - December 2007

This project proposal is submitted to the Maputo Seminar invited to give advice as to its relevance, objectives, main issues, methodology, scope, budget and timeframe. The Seminar's observations will be integrated in the final version of this research project. This consultation should permit to focus on priority issues in the perspectives of the Agenda 21 *Culture adopted* of the Culture Working Group of CGLU- United Cities and Local Governments in 2004, the Convention on the Protection and Promotion of Diversity of Cultural Expressions (UNESCO, Paris, 2005) and the Charter for Africa's Cultural Renaissance (AU Summit, Khartoum, January 2006), and to identify possible partners interested in the implementation of the project.

Maputo, January 13, 2008

Background

1. Throughout history, and in all civilizations, local communities, - regions, cities and neighbourhoods, have always played a crucial role in the development of culture and the arts, which, on their turn, have greatly contributed to the improvement of the quality of life and the development in the given regions or urban societies. At the threshold of the 21st century, when more than the half of the world population lives in cities, this interaction merits a greater attention than ever before. With the trend to greater decentralization, the regions also tend to play a growing role in the cultural development of the local communities.

In fact, local governments have a great role to play in the preventing and solving of the negative consequences and contradictions which accompany too often regional economic development programmes, rural exodus, rapid urban development: massification of population, deterioration of the human relations and the living environment, destruction of the cultural and natural heritage, exclusion, social and ethnic conflicts, insecurity and criminality. On the other hand the preservation of the cultural heritage, the flourishing of the creativity, access and participation in cultural life can only be secured in relation with the development of integrated urban policies meeting this challenges and the aspirations of all social groups and communities living in the cities.

2. Since the '80s, there is a growing trend, in particular in some industrialized countries, towards decentralizing cultural policies towards the regional and local levels. Municipalities, and especially in great cities and capitals, should devote more and more attention and resources to the preservation and development of local cultural life. In many municipal authorities special departments are created for elaborating and implementing local cultural development programmes. Important structures were created for monitoring cultural policies at the territorial level. Their role should also be examined in their relations with cultural policies implemented at the national level, as well as with policies and actions lead in their region and the surrounding rural areas.

3. In Africa the development of coherent regional, urban cultural policies is, however, hampered in most cases by many constraints: absence of national cultural policy frameworks, lack of resources, shortage of specialized personnel, poorly developed and inequitably distributed infrastructures, lack of continuity and stability, lack of information about the evolution of cultural needs and practices, lack of research and evaluation services, absence of coherent cultural policies and long term vision at the national level. At the level of the rural areas and communities these problems are even greater.

Objectives of the project

In view of the above the project aims at promoting co-operative research with a view to

- Create framework for exchanging ideas on local and regional cultural policies in Africa;
- collect, produce and analyze information about urban local cultural policies and their problems in the various contexts and regions of Africa;
- identify conditions, methods and tools required for designing and implementing coherent, long term and sustainable local cultural policies and cultural development strategies complementary to national policies;
- identify a series of "best practices" in the field;
- establish contacts and co-operation network among the observatories and other external partners specialized in the matter;

- facilitate the elaboration of guidelines for designing and implementing cultural policies and cultural development regional and local cultural development strategies;
- publish and make accessible on internet the information collected through the development of a data base and web site;

Even though the project is based on the analysis existing local cultural policies and practices, a special effort will be made for identifying ways and means of co-ordinating these policies with other sectoral policies in the spirit of the Action Plan adopted by the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998).

Scope and methods of the project

To the extent possible, the project should cover various experiences in the different sub-regions relying on local partners.

It should be based primarily on information available. If necessary, a reduced number of short case studies (maximum 5 studies of 25-30 pages for US\$ 1.500 each) could be commissioned to cover the gaps.

On the basis of the documents collected and the case studies, the Observatory will elaborate:

- a synthesis report showing the common problems and trends as well as the specific situations and experiences;
- a draft guidelines for planning long term and sustainable local and regional cultural policies and cultural development strategies for African cities;
- a set of “best practices” presented harmonized format facilitating the possible comparisons.

These products will be discussed in a small expert meeting with the participation of local and international specialists.

After the meeting the products will be finalized and submitted to the African Union and other interested regional bodies (CGLU-Africa), as well as to competent national and local authorities.

As a follow-up to the project, OCPA will publish a synthesis report if possible in English and French. This report will be disseminated in printed version and made accessible also on the OCPA web page. The Observatory will facilitate the exchange of information and communication among the institutions and experts specialized in this field.

Estimated budget

Activity	Estimated costs (US\$)
Collection of available information (communication)	2.000
Preparation of the case studies (5 x US\$ 1.500)	7.500
Analysis of the contributions and preparation of the above mentioned products Co-ordination of the project 1 professional and 1 secretary (4 m/m)	12.000
Translation of documents	4.000

Expert group meeting (travel and sojourn for 3 days of the participants (1 from each sub-region of the continent)	17.500
Development of the data base of best practices and web page	2.000
Publication	5.000
TOTAL to be mobilized from external sources	50.000

Activity plan and time schedule

1.	Activity	Date/period 2007
2.	Finalizing the terms of reference of the contract and the project outline	End May
3.	Contacts with donors and partners for mobilizing the funds	End June
4.	Contacts with the possible partner institutions with a view to collect information, documentation on urban cultural policies, for identification of other information sources and possible partners outside the network	July - August
5.	Analysis of the information made available, identification of the gaps to cover, elaboration of complementary studies commissioned for covering the gaps	September
6.	Elaboration of a synthesis report and the draft of the long-term strategy plan for cultural development in Montevideo Selection and editing of the “best practices identified” Preparation of the meeting of the group of experts for: Selection and invitation of the participants	September
7.	Transmission of these document to the experts Meeting of the group of experts	15 October End of October
8.	Finalizing of the documents in the light of the recommendations of the experts group Submission of the finalized documents to OCPA	November Before 30 November

Follow-up in 2008

9.	Creation of the page on Local and regional cultural policy and best practices for making widely accessible the information gathered and the products of the project	January 2008
10.	Creation of a listserv for facilitating the exchange of information and communication among the authorities, research institutions and experts concerned by the local and regional cultural	January 2008

	policies	
11.	Publication and distribution of the report (E/F) by UNESCO	March-April 2008
12.	Organization of a regional conference on the development of local and regional cultural policies and international co-operation in the framework of the First Euro-African Campus on Cultural Co-operation.	

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	<p>1st CAMPUS FOR EURO-AFRICAN CULTURAL COOPERATION Project proposal</p> <p>April 2007 (updated)</p>
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Introduction

The present document includes a proposal for holding the first Campus for Euro-African Cultural Co-operation, a one-week meeting scheduled for late 2008 which would enable agents working in culture-related fields a meeting and training point, and a forum from which to design new projects. The proposal builds on similar initiatives which the Interarts Foundation has carried out since the mid-1990s with the aim of furthering relations between Europe and other regions – six editions have been held of Euro-Mediterranean Campuses, five focusing on the Euro-American space and one on Euro-Asian relations. Time seems now ripe for cooperation in culture to be enhanced between Europe and Africa as well.

Such a proposal emerges from a set of beliefs – cultural cooperation as a tool for furthering mutual knowledge, culture as a core element of international cooperation and local development – and out of evidence gathered through the years. Whilst cultural cooperation between Europe and Africa is largely molded by deeply-rooted state affinities – primarily the result of colonisation and migration – and increasingly portrays, albeit in certain sectors such as music more than in others, the influence of market forces, the shortage of formal, multilateral instruments to stimulate and regulate Euro-African relations is particularly noticeable wherever there is a need for a correction or compensation of the market in capital, products and technologies. The powerful European financial presence in Africa nowadays has seldom been accompanied by any greater knowledge of respective social realities. In spite of conventional interchanges of tourists and the activities of NGOs, there are important gaps in both the educational and the socio-cultural fields.

The present context is also one where Europe increasingly finds the need to redefine its image elsewhere, once national identities appear less relevant in third countries. As a study commissioned by the European Commission in 2003 found, European national cultural institutes operating in other regions progressively find themselves working with one another, as a result of both reduced resources and of emerging themes of common interest – including cultural diversity, migration, youth and European identity.⁸ These and other themes, such as intercultural dialogue and sustainable development, increasingly enter the public agenda and concern non-cultural agents as well.

On the other hand, efforts are underway in Africa to increase the availability and exchange of information in the cultural field, as the activities of the Observatory of Cultural Policies in Africa and some initiatives within the framework of the African Union (e.g. the Meeting of Intellectuals of Africa and the Diaspora) and of ACP Countries (2nd Meeting of ACP Cultural Ministers and 1st ACP Cultural Festival) prove.

This is all underpinned by growing interest at a global scale on processes, which in their own nature contain elements of commonality. UNESCO's ongoing debates concerning cultural diversity, exemplified by 2005's Convention on the Protection and Promotion of the Diversity of Cultural Expressions and several steps taken in its wake, have brought the issue into the core of the international agenda. Similarly, the UNDP's choice of cultural freedom as the central theme of the 2004 Human Development Report indicates an increased, broadening interest in the role of culture within development and the effects of globalisation on cultural expression. This is matched by the UN Committee on Economic, Social and Cultural Rights' work with regard to the right to take part in cultural life, which shall lead to the approval of an

⁸ Interarts and EFAH, *Report on the State of Cultural Cooperation in Europe* (Brussels: European Commission, 2003), available at http://europa.eu.int/comm/culture/eac/sources_info/studies/cooperation_en.html.

official document, the General Comment on the Right to Take Part in Cultural Life, and by other initiatives which increasingly place emphasis on cultural rights in general.

Such initiatives also prove that a common ground is more and more easy to find among agents operating in culture and other public, private and non-profit organisations active in fields such as development, human rights, health, employment or education. Indeed, a large number of regional and global fora have been organised of late, focusing on the role of culture within development, the transversal relevance of creativity and the potential of culture entering social consciousness to the same extent that the environment and sustainable development at large have. Including the two editions of the World Culture Forum and the Forum Barcelona 2004, such events spawn each a set of proposals which generally rely on new alliances and networks, a dense web of contacts and initiatives emerging as a result.

Thus the ground seems fertile for an event based on principles of multilaterality and openness, with a people-to-people approach, providing cultural and related agents in Africa and Europe with a meeting and training point, a hub for exchanges within each region and across regions, where to discuss and propose on the basis of common interest around the notion of cultural cooperation. The flexible nature of the event provides arts practitioners to meet those active in the field of research, policy-making and development, their concerns being complementary and joint initiatives being a potential outcome. The Campus should be seen not as a short-term event, but as a long-term process whereby new partnerships are built and joint initiatives are developed.

Issues related to culture and development, cultural diversity and cultural rights are suggested as the key themes on which to develop new initiatives in this framework. This being the first edition of an event, which, if successful, should be held on a regular basis, the Campus for Euro-African Cultural Cooperation would serve to test the ground, check hypotheses, introduce agents.

General aim

- ▶ To provide a meeting and exchange point for cultural agents in Africa and Europe to reflect on issues linked to cultural cooperation, to transfer knowledge, to exchange experiences and to discuss possible joint initiatives.

Specific objectives

- ▶ To generate networking dynamics among participants, both during and after the event.
- ▶ To provide agents active in the field of culture with training opportunities which take advantage of the diversity of contributions gathered.
- ▶ To create consciousness about the relevance of cultural cooperation and the role of culture within local and international development among a diversity of agents.
- ▶ To give rise to cooperation projects in the field of culture, that shall bring together agents from Africa and Europe.

Target publics

- ▶ Artists, cultural organisations and networks in Africa and Europe
- ▶ Policymakers
- ▶ Development organisations and agencies.
- ▶ Research organisations

Format

As in similar Campus events organised by Interarts, a 4- to 5-day event is proposed, combining plenary sessions devoted to the transversal issues at stake and daily workshops

enabling a sectorial approach, and providing the right atmosphere for networking and the design of new projects.

Plenary sessions will combine presentations by artists, researchers and decision-makers, with selected good practices (e.g. existing networks in participant regions). Among the topics that have been identified as potential themes for plenary sessions are the following:

- ▶ Culture and Development at a Global Scale – State of the Art
- ▶ Cultural Cooperation as an Element of Cultural Rights
- ▶ Creativity as a Tool in Development
- ▶ Networking in the Arts Africa-Europe – Challenges

As to the workshops, they will preferably follow a sectorial approach and be held daily in the afternoons, chairpersons being responsible for ensuring a continuity and final results in the form of new projects or an action plan for follow-up work. Partner organisations will be involved in the organisation and management of each workshop. In all cases, meetings will be oriented towards the design of new projects which foster international cooperation in the field of culture, both through project and network-based work. The following focus themes are suggested:

- ▶ Intangible heritage
- ▶ Arts
- ▶ Creative economy
- ▶ Research
- ▶ Culture and local development

The work of rapporteurs should ensure that workshop conclusions are known to other participants and should allow synergies among all themes covered.

At this stage, it is proposed that the first edition of the Campus for Euro-African Cultural Cooperation be held in Africa in the second half of 2008. Efforts are underway to secure supports to this end. Should the event prove successful, subsequent editions should be held alternatively in Africa and Europe.

Potential partners

The Campus has been initiated by the Observatory of Cultural Policies in Africa (OCPA) and the Interarts Foundation. The following organisations are tentatively listed as potential stakeholders in the process:

- ▶ UNESCO
- ▶ UNCTAD
- ▶ European Commission (EDF)
- ▶ African Union / NEPAD
- ▶ Secretariat of ACP Countries
- ▶ National development agencies / national governments

Budget

The budget will include the following items:

- ▶ Staff involved in the coordination and organisation of the event;
- ▶ Travel expenditure, for preparation and organisation of the event and speakers;
- ▶ Accommodation costs, including accommodation grants for participants;
- ▶ Hosting of the event;
- ▶ Dissemination costs;
- ▶ Publication of the proceedings;

► Other general expenditure.

Planning schedule

In order to fulfil the schedule outlined above, the following objectives should be met in the course of 2007 and 2008.

Period	Task
April – June 2007	Public presentation of the project (Maputo meeting, April)
	Definition of Campus dates and location
	Identification of main partners and funding sources
July – December 2007	Design of programme
	Presentation of the initiative at selected events
	Confirmation of funding sources
	Setting-up of coordination unit
January – March 2008	Contacts with speakers
April 2008 to Campus	Dissemination of programme
	Registration and selection of participants
