



Training Seminar on Cultural Policies of Local Communities

Maputo, Mozambique, 26 - 28 June 2009

FINAL REPORT

Introduction

1. The Seminar was organized in the framework of ACERCA (Programa de Capacitación de la AECID para el desarrollo en el sector cultural) by the Spanish Agency for International Co-operation for development (AECID) and the Observatory of Cultural Policies in Africa (OCA) in co-operation with the Embassy of Spain in Mozambique and the Ministry of Education and Culture of the host country.

2. It was attended by 35 **participants** (see List of participants in Annex 2):

- a) cultural agents (administrators, managers, animators working at the level of local communities, cities, NGOs, civil society organizations, etc.) involved in designing and implementing local cultural development policies coming from Angola, Botswana, Ethiopia, Malawi, Mozambique, Namibia, South Africa, Spain (Canary Islands), Swaziland, Tanzania, Uganda, Zambia and Zimbabwe;
- b) experts and representatives of the organizing agencies and their partners: AECID/ACERCA, OCA, Embassy of Spain in Mozambique, the Ministry of Education and Culture of the Republic of Mozambique, Agenda 21 Culture (Barcelona), UNESCO (Paris), UNCTAD (Geneva) as well as by the principal expert of the ACP Cultural Observatory (Brussels, in personal capacity). NB. The participants were also invited to attend the preceding Euro-African Campus of Cultural Co-operation (Maputo, 22 – 26 June 2009).

3. The **general objective** of the Seminar was to contribute to strengthening national capacities of African countries in designing and implementing cultural development policies, strategies and programmes for local communities as an integral part of local/regional development strategies.

Friday, 26 June 2009 - Afternoon

Opening session

1. In their **welcome addresses** Lupwishi Mbuyamba, OCPA Executive Director, Araceli Pereda Alonso, Coordinator of the Programme ACERCA/AECID, Jorge Urbiola, Deputy Head of Mission of the Embassy of Spain in Mozambique and Artur Domingos do Rosario, National Director of Culture of the Ministry of Education and Culture recalled the strategic objectives of their organisation and their expectations with regards the Seminar. Emphasis was put on the importance of the development co-operation between Spain and Africa as well as ACERCA – OCPA fruitful co-operation developed in this framework, namely throughout the experience of previous training sessions organized on cultural policy and management respectively for the Portuguese speaking countries (Madrid, 2006) and French speaking West African countries (Casa Africa, Las Palmas, Gran Canaria, 2007). The parties concerned expressed their wish to intensify and extend this successful partnership in the future.

2. After the welcome addresses the seminar proceeded to the **adoption of the programme** and agenda (see Annex 1) and to the **election of the rapporteur** Wesley M. Kaonga (Zambia) who was assisted in performing this task by Alinah Segobye (Botswana) and Filimão Estevão (Mozambique). This was followed by the **presentation of the participants**.

3. At the end of the opening session Máté Kovács, OCPA Research Co-ordinator presented the **specific objectives** of the Seminar

- Up-grade the skills of some 20 – 25 local cultural agents
- Develop a training programme in this field
- Offer and make known to the participants useful concepts and methods and a set of basic reference documents
- Promote co-operation and exchange of experience between professionals of the participating countries
- Extend the networks of co-operation between ACERCA/AECID, OCPA and the participating countries
- Provide advice and useful practical information for the participants.

4. As to the **methodology**, he reminded that the programme is meant to include lectures about theories, concepts, methods and tools, followed by discussions as well as short presentations by participants on the situation and experience of their countries in developing local cultural policies.

Working Session I

Item 1. Culture and development in the context of globalisation and technological development (presented by Lupwishi Mbuyamba, OCPA)

1. The speaker stressed the growing importance and the characteristics of the development of local cultural policies. In spite of the various situations in which they are evolving these cultural development policies show common elements such as

- proximity: at the local level people know each other and each other's culture, which facilitates interactions between them
- decentralisation: decisions and implementation are taking place at a level close to the beneficiaries
- the relevance of solutions can thus be proposed in the light of the needs and hopes identified by stakeholders

- legitimacy thus achieved is supporting
- democracy to be effective and efficient.

2. This specific situation leads to the definition of what culture represents at the level of a shared territory, development and the environment and how these elements impact on the evolution of cultures, traditions and needs, as well as on the ways of life and thinking.

3. In addition to the traditional form of expression, new forms and new spaces are offered to a public can contribute to the creation new identities and practices, new perceptions and trends in art and culture that local cultural policies have to take into account.

4. Current trends such as globalization, new technologies of information and communication, the growing commercialisation processes in the cultural sector are generating new trends involving risks of standardization, imbalance on the cultural market and loss of local cultural assets (know-how and the local knowledge neglected). The new technologies and urban development also bring about great changes in ways of life and social habits.

5. Culture and creativity are growingly interconnected with other areas and called to play a role in solving social problems such as health and poverty. New actors appear due to the increased role of business, tourism and private business sector involved in cultural processes.

6. In the light of these transformations there is a need to deepen the reflection on how to advocate for the recognition of the central and guiding role of culture, on how to implement the standard setting instruments (decisions, charters, conventions at the local level, on how to improve the complementarity of the different actors (public and private, business sector, etc.) in funding cultural development. Consequently the related research should be continued and extended, efforts for preserving diversity while securing integration should be intensified for cultural democracy and social harmony, solidarity within the community is to be encouraged as main traditional legacy, and the connexion with outside the communities should be promoted for progress and enrichment.

Item 2. “Support of the Spanish Co-operation to local development through culture» (presented by Araceli Pereda Alonso, AECID/ACERCA)

1. The speaker presented the historical evolution of the Spanish Cooperation since the adoption of the law in 1998 on International Cooperation for Development giving priority to poverty eradication in line with the goals of the Millenium Development Objectives, namely as to education, health, water, governance and gender.

2. One of the main sectorial priorities is to promote the recognition of culture as a fundamental element for the sustainable human development. To this effect it strives to strengthen the development of the cultural sector and to promote training of cultural agents and professionals in the priority geographical areas and countries.

3. Based on the broad concept of culture and sustainable human development, the new Africa Plan for 2009-2012 is conceived as a flexible and dynamic plan that facilitates the development of a coherent foreign policy with Africa in this spirit, with a view to

- Strengthen the economic dimension of culture and its contribution to development of the cultural industries and institutions;
- Promote the sustainable management of cultural heritage for development;
- Support cultural, civil and local participation; as well as interventions in emergency and post-conflict situations.

4. The IIIrd Master Plan of the Spanish Cooperation 2009-2012 confirms the role of culture as a horizontal priority sector. It focuses on areas such as: human capital, heritage the political

and economic dimensions of culture, complementarity between education communication and culture, the recognition of cultural rights.

5. The plan's activities are carried out through direct implementation by Spanish Embassies, Cultural Centres Network, Technical Cooperation Offices, Training Centres (Latin America) and the Central Services) or indirect implementation mainly through Open and Permanent Announcements, DNGOs Announcements, State Subsidy, Multilateral commitments (e.g. UNDP, UNESCO Trust Fund, African World Heritage Fund, etc.).

6. In view of monitoring and assessing the efforts, a great attention is paid to the creation of quantitative and qualitative indicators able to measure the effects and impacts of the actions, and to help the efficiency and the improvement of aid quality.

7. Now it is widely recognized that the Spanish Agency of International Cooperation for Development is one of the agencies that most had worked on the theoretical construction of the C+D line.

8. In the Africa Plan priority is given to the following countries: Ethiopia, Mozambique, Mali, Senegal, Niger, Cape Verde, Angola, Equatorial Guinea, Sudan and Namibia.

9. In this framework ACERCA is implemented, as one of the specific programmes. Its specific objectives are among others to facilitate the training of professionals specialized in the field of culture, to promote exchanges of political actors and cultural promoters, to establish specific training programmes, to facilitate the use of ITC for training, to develop teaching materials, methodologies and research, to promote meetings and networking among training professionals;

10. Since the implementation of the ACERCA programme, launched in April of 2005, the number of activities undertaken until end 2008 has been 127, and some 4000 people participated in the training activities.

Discussion

11. In the subsequent discussions participants raised some questions namely as to the means for preventing the piracy of African musics by foreigners, and the selection criteria used by the AECID in establishing the list of priority countries.

Saturday, 27 June 2009 - Morning

Working session II

Item 3. Local cultural development: policies and practices at the international level: policy guidelines for local cultural policies (presented by Esteve Carames, Agenda 21 "Culture")

1. Agenda 21 (accessible at the web site of United Cities and Local Governments www.agenda21culture.net) was approved in Barcelona in 2004 at the 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.

2. 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.

3. 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, promote continuity of indigenous cultures.

4. 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.

5. In presenting the document, the speaker reminded that in 2009 we celebrate the 5th anniversary of the Agenda 21. He recalled the efforts that have been made so far through UNESCO and the European Union (European Union 2007, European Year of Intercultural Dialogue, Year of Creativity and Innovation). He also stressed the need for coalitions and exchanges among the local authorities through the World Organization of Cities for Local Governance, and reminded that the concept of Local governance in itself recognizes that nations and governments are not able any more to provide answers to all aspects of local cultural dynamics and creativity. There is a need to “Think locally and act globally” or even the opposite “think globally and act locally”. The Barcelona Declaration (2004) is an important document in this respect because it proposes principles and recommendations on the actions to be developed from a local perspective towards the global mission.

6. Cultural diversity includes also diversity of languages. Culture in the Agenda 21 means human rights, governance, sustainability and territory, social inclusion and economy. This implies the duties of decision-makers, the obligation of local administrations of sharing with their citizens, in the interest of promoting participation and democracy. Cohesion and economic growth is a two ways process, a needed tool to promote economy because only communities that have a flourishing culture are able to enjoy a larger and stronger economic development. Real possibilities at local level are not to be confused with simply follow up actions.

7. In conclusion, he stressed 6 aspects for this action are required: i) adapt, recognize the consensus achieved; ii) develop local cultural strategies in every communities (it implies a broad process of participation of artists, cultural agents, private sector, cultural industries, experts in a lasting debate on the needs of the people for reaching a consensus); iii) Create new governance bodies such as a consultative board with members of the organisms holding an executive role for more articulated voices in the shaping and reshaping the society; iv) Promote leadership in developing cultural policies; v) Build consensus and partnerships; vi) Adopt a long term vision for addressing complexity.

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

Item 4. Local cultural policies in Africa: situation and trends An overview regional experiences on the basis of the preliminary results of the ongoing OCPA/AECID regional research project on cultural policies of local communities (presented by Lupwishi Mbuyamba, OCPA and Paul Nchoji Nkwi, University of Yaoundé)

1. The speakers pointed out that historically African cities have developed since colonial penetration from small human agglomerations into multi-dimensional and cosmopolitan cultural entities. Over the decades, they have been the focus of many stakeholders whose

concerns have been to render them economically, socially and culturally viable by developing strategies to facilitate the emergence of co-ordinated local, national, regional and global policies. Culture has been the centre of these various policy efforts. The Agenda 21 for culture in 2004 *proposes for every city to create a long-term vision of culture as a pillar in their development*. Therefore local cultural policies should be developed based on the principles of the main reference documents like the Mexico Declaration on Cultural Policies (1982), the Convention on the Preservation and Promotion of the Diversity of Cultural Expressions (2005) and the Charter for Africa's Cultural renaissance (2006).

2. It is against this background that OCPA conducted research on the experience of a number of African cities (Maputo, Cape Town, Cairo, Kampala, Yaoundé, Pretoria, Algiers, Ziguinchor, Kinshasa).

3. The speaker pointed out that in the past fifty years new and old urban centres in Africa have witness an exponential demographic growth and changed the urban landscape. The cultural complexities of African cities are evident and managers of the urban space must begin to consider proactively the role of culture in the social co-existence of peoples from different cultural backgrounds. African cities are steaming with a rich diversity of peoples and cultures that present in the urban reality. It is imperative, therefore, for city governments not to ignore trends, which show the dismantling of colonial urban structures (cinema halls, theatres, erection of new monuments) and the emergence of living cultures. With tourism emerging as one of the major marketable products of the 21st century, local authorities must be prepared to make their urban space attractive enough to the urban tourists.

4. This present study therefore, focuses on the need for cultural policies in Africa that pay attention to people's expectations and needs of local community leadership and the governance of proximity. It made a situation analysis of the problems and trends, policies and practices, innovative experiences and shortcomings.

5. All the reports seem to indicate that the cultural policies and their implementation seem to be left to central governments, and that departments other than the central administration serves implementation of the central government policies and because the city councils are usually under one or two ministries, they depend entirely on the central administration to determine or define the cultural policies. One other problem is that most mayors of African cities owe their authority to the central administration. Even though the 1990s opened road to democratic governance, this does not seem to have been the case in city management. It is against this background that one should understand why most African cities cannot develop cultural policies that are conducive to sustainable development.

6. The producers and cultural gatekeepers of our cities must became part of the policy making process. In 1982 when UNESCO asserted that cultural policy making process is an affair of all stakeholders, it was re-emphasizing the collective belongingness of culture and the need to make that policy an instrument that empowers public authorities, managers of civil societies and other cultural gatekeepers. The main difficulty faced by creators and producers of culture lies in their marginalization in the policy making process, policies which must address market issues, the enhancing of professional skills through training and professionalism.

7. There is no doubt that African cities represent a small cosmos of cultural diversity which if harnessed well could bring enormous benefit to the city councils and its citizens. If the preservation and promotion of African cultural heritage is to be meaningful, the city council must be proactive in initiating appropriate policies and actions. There are several constituencies that operate in African cities: local professional associations of musicians, artists, producers and promoters who are engaged in the organisation of festivals with city or governmental support. There is need for the city or local government to engage these

stakeholders in the preservation, promotion and conservation of African cultural heritage. Culture can play a vital role in the economy of the cities and can offer occasions of leisure for tourist and young people.

Discussion

8. In the discussion on the two presentations participants emphasized the need for strong cultural leadership and the necessity of building a long-term vision based on consensus and partnership. The importance of the environment should be more explicit as it is a basic component. They also reminded that local cultural policies have a transversal character. Culture is present in and interacting with all sectors.

9. Paul Nchoji Nkwi made a reflection on the African participation (villages, municipalities, towns, city councils) stressing that in a situation of cultural contact one copies what has high level of performance to replace the low level performance. He concluded on the need of finding policies for protecting local cultures, as the cities are the receptacles of the differences and presented the six cities selected for the pilot study. Then gave some definitions on culture (capacity to find solutions), customs (modifiable, reified by the individual and they are socially shared, observed, repeated) and traditions that are difficult to change and can be detected through 3 empirical indicators, such as actions, words and artefacts. Pursuing the differentiations, he stressed that change is not collective, but an individual process and presented basic principles of learning with different cultures, considering that African cities are meeting points for diverse cultures. Afterwards he said that the study of the cities was done in response to the Agenda 21 although there was a need of clarifying whose culture the study was about

10. In the comments to this paper it was recalled that the ministry of culture in Mobutu's time was called Ministry of Ancestors' Affaires and attention was called to the cross boarder movements and the need of freedom to practice culture (language and practices).

11. In conclusion it was reminded that the Agenda 21 for Culture is flexible, it can be updated if necessary.

Saturday, 27 June 2009 - Afternoon

Working session III

Item 5. Local cultural policies in Africa: presentations of national experiences by the participants

1. Ethiopia – Ethiopia has a cultural policy of pluralism, tolerance and coexistence with equality among its nations and nationalities as enshrined in its constitution of the Federal governance system. Its nations, nationalities have their own national regional states to manage and administer their own affairs and maintain their own cultural integrity. National Regional states have access to media with transmissions in their own language. Nations and nationalities have the right to pursue elementary school education in their own language of ethnic origin.

Culture is now considered as economic activity not only social activity. So culture is also an *economic domain and Cultural resources are the resource pool of wealth creation.*

As to cultural activities, goods, services, they are considered

- Cultural activities:- as traditional core group of live performing arts, festivals , events and celebrations
- Cultural industries :- within the modern domains of books, records, film productions and digital imagery of graphic arts
- Cultural products:-within art and crafts of artistic and engineering abilities of movable material objects and monuments.

2. Botswana – The situation is characterized by the existence of a National Cultural Policy and the ongoing process of the development of the National Action Plan on Culture. This has permitted the increase in the number of activities, which have enhanced the strengthening of the culture sector since 2000.

3. Malawi – The country has a draft national cultural policy on culture. It does not have a National Arts Council. The situation is underdeveloped as to culture and arts sector. There is low investment by government into the arts and culture sector. The human resources in this field are very weak. There is an urgent need to develop the framework for the management of culture including policy development. Activities are developed due to some foreign aid coming in via international cooperation.

4. Mozambique - Municipality of Maputo – has programs of developing culture including infrastructure. It is rehabilitating cultural institutions e.g. Nzinza, which is a cultural space (arts and culture education facility). Its development is being supported by foreign development agencies including the Spanish and Norwegian government. There is an urgent need to develop a cultural policy for Maputo municipality.

5. South Africa – The City of Johannesburg is carrying out cultural development activities with the support of the Flemish Government along the lines of the National White Paper on Arts and Culture 1996. The Gauteng province has a regional strategy for the development of cultural industries. The country is in the process of a policy review since 2005 with a view to realign arts and culture operations with recent developments. The Gauteng Province has a regional strategy for the development of cultural industries. The new framework for arts and culture has enabled the City of Johannesburg to develop a diversity of creative industries. It will also host the World Summit on Arts and Culture in September 2009. SA is also involved in a variety of activities geared towards the promotion of the 2010 World Cup, which will involve culture and arts. N.B. RSA and its provinces did have cultural policies before 1994. Thus Transvaal was also having its own policy, which is now replaced.

6. Swaziland – The presenter began presentation with a heritage marketing/promotion video. Then he informed the seminar about the Draft National Arts and Culture Policy set forth in 1992. This policy document permitted to set up the National Council of Arts and Culture (est. 1997), which is developing a number of activities including in the field of funding, training and advocacy for the arts and culture and for the facilitation of cultural exchange programs. N.B. Council not established by an Act of Parliament.

7. Zambia – The country has a National Cultural Policy (2003), which helps to manage Zambia's cultural diversity (73 different ethnic communities). The National Cultural Policy – also helps to bring together different institutions of culture e.g. museums, heritage sites etc. The national cultural policy is presently under review. There are no local cultural policies, but the government supports the arts and culture sector by providing protection of arts and culture practitioners. Challenges faced by the sector include: inadequate funding, lack of integration/mainstreaming of culture and heritage into the national education system. No focal ministry of culture. Arts and culture are under the responsibility of the Ministry of Community Development. Arts and Culture sector has a lot of male actors/practitioners so

need to review gender dimension in the capacity-building/resourcing of this sector. In the process special attention is paid to the development of cultural villages/industries. The country is also investing in capacity building (in formal education sector) so as to facilitate a skilled workforce in the sector.

8. Zimbabwe – Zimbabwe has a National Cultural Policy since 2004, and a National Arts Council, which was established through an Act of Parliament. It has office at national and provincial levels but not at local level. There are also other cultural agencies/institutions, which also enhance the operating landscape for culture and arts. No local cultural policies exist at city/municipal level. There is a lot of fragmentation of the operation of the arts and culture sector. There are public arts centres, which are state supported. Some of the centres are supported through local authorities too. There are also privately funded cultural organisations. As to local cultural development initiatives in Harare, the role of HIFA, one of the most important festivals should be reminded.

9. Angola – There are many important initiatives (festivals, carnival, TV Ubuntu, etc.) as well as great efforts for developing the cultural infrastructure. These undertakings should be organized in a coherent framework.

10. Namibia – There exist a national cultural policy, it should be up-dated. The system is strongly centralized, there are no regional cultural policies. Major programmes concern among others the promotion of festivals and exchanges and the development of cultural centres/villages.

Discussion

In the discussion the participants underlined among others

- The need to create ministries of culture;
- The need for cultural impact assessment;
- The importance of making activities with a high visibility in the culture sector.
- The need to bring together the management of arts and culture so that they are under one roof (e.g. legislation).
- Cameroon has introduced a training program for teacher education on language education and culture. Principal aim is to develop capacity in arts and culture. N.B. There is a strong funding for sports (e.g. football), which contrasts with the lack of funding for the culture sector too. It is important to review this so that funding can be provided for the arts and culture sector too.
- Zimbabwe Culture Fund modelled on the Tanzania Culture Fund. Outside of government it is the biggest funding agency for arts and culture. Now has a partnership with the National Arts Council to enhance the management and co-ordination of the sector's funding activities.
- The Seminar was informed about the forthcoming conference (Harare, 29 -31 July 2009) on Culture and Tourism, to review regional efforts towards the World Cup event. It will be sponsored by AU, UNESCO and SADC. It should be a multi-stakeholder event with key government ministerial participation for arts, culture and tourism.

Sunday, 28 June 2009

Working session IV

Item 6. Tools for the design, monitoring and assessing local cultural policies presentations on the basis of the Guide for the Evaluation of Local Cultural Policies in Spain

1. This presentation did not take place as the presenter (Juana Escudero, Spanish Federation of Municipalities and Provinces, FEMP) could not attend the Seminar. However Ms Escudero has kindly sent later her contribution to OCPA, and this important methodological information will be transmitted to the participants together with the final report of the seminar.

Item 7. Towards the elaboration of Guidelines for of designing local cultural policies in Africa – formulation of recommendations (Presented by Lupwishi Mbuyamba, Máté Kovács and Paul Nchoji Nkwi)

1. The speakers reminded that the regional research project, carried out by OCPA with the assistance of the Spanish Agency of International Co-operation for Development (AECID, Madrid) is designed, among others, to “facilitate the elaboration of guidelines for formulating and implementing cultural policies and cultural development regional and local cultural development strategies”.

2. In doing so it is supposed to contribute to the preparation and implementation the second phase of this activity in the framework of the project “Elaboration of a Cultural Policy Guideline for Local Communities and Cities in Africa”, funded by TrustAfrica (Dakar).

3. In view of enabling the participants to reflect on this issue or identify some elements that we consider it useful in this perspective. namely

- The Agenda 21 for Culture - presented in the Seminar
- The Guide for the Evaluation of Local Cultural Policies in Spain published by the Spanish Federation of Cities and Provinces (FEMP) in 2009
- Heritage and Local Development in Africa – published by PDM (Partenariat pour le développement municipal), the UNESCO and the French
- Guide to Citizen Participation in Local Cultural Policy Development for European Cities (Authors Jordi Pascual i Ruiz, Sanjin Dragojević - Interarts Foundation, ECUMEST Association and the European Cultural Foundation
- The Seminar on Agenda 21 for culture «Culture and strategies of local development (Dakar), 7-9 July 2008, organised by the Culture Commission of UCLG and the Commission de l’Union Economique et Monétaire Ouest Africaine – UEMOA, the Ministry of Culture of Senegal and the City of Dakar
- OCPA Guidelines for Designing Local Cultural Policies in Africa

4. As to specific aspects identified in previous meetings organized by OCPA on this issue (Maputo, 2008 and Yaoundé, 2008) it was reminded that the Guidelines could also take into consideration the results of previous meetings held on this issue. These aspects concern namely the following issues

- Relations between modern and traditional governance
- Clarification of ownership land and infrastructures) and responsibility (leadership, decision making funding
- Procedures and mechanisms for planning, monitoring and evaluation

- Procedures and mechanisms for research, training and information;
- Procedures and mechanisms for consultation and mediation for ensuring diversity, cultural pluralism, cultural rights;
- Mechanisms and measures for promoting the role of creativity, cultural industries, heritage, tourism, festivals in local development (thematic studies);
- Procedures and mechanisms for developing partnership between public authorities, private sector and civil society;
- Funding strategies, development of partnership (local, national and international levels)
- Procedures and mechanisms for accounting, performance assessment; etc.

Discussion

In the subsequent discussion the participants underlined the following aspects

- The need to implement and ratify the existing international standard setting instruments
- The need to clarify issues of ownership and responsibilities
- The importance to associate the communities to the process of policy and decision-making
- The elaboration of local policies requires a broad consultative process (people know better their needs than anyone else)
- This process should be carried out in the respect of the diversities
- Policies should be up-dated as new communities are created as a consequence of migrations
- Appropriate indicators should be developed for efficiently monitor the implementation of cultural policies
- Implementation strategies should be developed setting short and long term goals
- The roles of traditional and modern government instances should be clarified and harmonized.

Item 8. Presentation of conclusions of the Seminar by the Rapporteur (Alinah Segobye)

On behalf of the group of rapporteurs Alinah Segobye summarized the recommendations and conclusions of the seminar as follows:

- Participants should facilitate the development of cultural policies at local level particularly cities, communities, and other local entities. This will include capacity building for local government leaders. It was however noted that the City of Johannesburg has developed two key policies on culture.
- OCPA should facilitate the engagement with Agenda 21 and to strengthen partnerships with this and other networks including the World Organisation of Cities and Local Governments.

- Dialogue with leaderships should be sought at all levels to ensure advocacy for the culture sector and support for practitioners. In particular mobilise effective high-level leadership to ensure the systematic coordination of culture at all levels. This includes the creation of Ministries of Culture, which can then ensure a multi-sectoral coordination of cultural policies and legal frameworks.
- There is a need to explore ways of developing skills in cultural industries to promote enterprise in cultural industries and cultural tourism
- There is a need to identify research opportunities and to continually interrogate the concept of culture and how it is presented/represented in the policy landscape.
- The use of new technologies ICTs should be promoted with a view to meet the challenges of globalisation and realise opportunities for cultural industries.
- There is a need to revisit the definition of local communities to recognise the dynamic nature of communities at local level e.g. trans-border/trans-regional communities. Further to this, countries should enhance their cooperation and sharing of experiences in cultural sector developments including cultural policies.
- It is strongly recommended to create Culture Funds (c.f. Zimbabwe and Tanzania) to facilitate the development of capacity in the sector.
- The meeting recommended that OCPA and countries promote the implementation of the reference documents (e.g. conventions) adopted at the level of the African Union, UNESCO and other international bodies. This should include the ratification of the ICH Convention and safeguarding ICH in local communities.
- OPCA should give technical assistance in the area of cultural policy development, monitoring and evaluation be adopted by countries so that they can develop their cultural policies and effectively monitor them.
- OCPA should facilitate the holding of a workshop on the evaluation of national cultural policies in the SADC region (post 1998 Stockholm Conference). The data would help in the review of policies.
- OCPA should facilitate the establishment of a network for cultural experts/researchers, which can form a think tank/ advisory body for states on cultural industries in Africa.
- It was noted that the involvement of youth in this process is critical particularly their role in the development of cultural industries. Further, there was need to address the problem of xenophobia and its negative impact on local communities.
- Participants express their gratitude to the organizers and their partners for the organization of the Seminar. They encourage OCPA and ACERCA/AECID to continue and extend their joint efforts in view of developing national capacities of African countries in the field of cultural policy and management.

2. Following to this presentation participants took the floor for additional proposals and point of information concerning namely the Fund for the Protection of Intangible Heritage, the Southern and Eastern African network of Copyright (SICONET), the up-dating of the Cultural Directory prepared by Visiting Arts (UK), the Conference celebrating the 20th anniversary of the Pan African Association of Anthropologists (Cameroon, August 2009).

3 Then the Seminar was addressed by the representatives of various organizations (Frédéric Jacquemin – ACP Cultural Observatory, Edna Dos Santos – UNCTAD and Oriol Freixa – UNESCO) who presented the main objectives and actions of their programmes.

Closing session

In the closing session in the name of the organizers and their partners Fernando Regúlez, Representative of the Embassy of Spain in Mozambique, Artur Domingos do Rosario, National Director of Culture of the Ministry of Education and Culture and Lupwishi Mbuyamba, OCPA Executive Director expressed their satisfaction concerning the positive results of the Seminar made possible to the support of the Spanish Agency of International Co-operation for Development and to the fruitful and lasting co-operation between ACERCA and OCPA.

They also expressed their thanks to the participants and to the presenters for their valuable contribution to the work of the Seminar. A vote of thanks was also addressed to the authorities of the host country for their continuous attention paid to the development OCPA's activities.

Training Seminar on Cultural Policies of Local Communities in Africa

Maputo, Mozambique, 26 - 28 June 2009

N.B. The participants were also invited to attend the First Campus of Euro-African Cultural Co-operation (22 – 26 June 2009 –See Campus Project presentation and programme).

Programme

Friday, 26 June 2009 – Afternoon	Opening
15h30	Opening addresses (AECID, OCPA, Ministry of Education and Culture, etc.)
16h00	Presentation of the participants Election of a Rapporteur
16h15	Presentation of the objectives of the Seminar (M. Kovács, OCPA)
16h30	Coffee/tee break
17h45	1. Culture and development in the context of globalisation and technological development (L. Mbuyamba)
18h15	2. “Support of the Spanish Co-operation to local development through culture» (A. Pereda Alonso, AECID/ACERCA)
18h45 19h00	Discussion
Saturday, 27 June – Morning	
9h00	Summary presentations on the Campus discussions, namely as to 3. Local cultural development: policies and practices at the international level: policy guidelines for local cultural policies (E. Carames: Agenda 21 “Culture”)

	4. Local cultural policies in Africa: situation and trends An overview regional experiences on the basis of the preliminary results of the ongoing OCPA/AECID regional research project on cultural policies of local communities (L. Mbuyamba, OCPA - P. Nchoji Nkwi, University of Yaoundé)
	Discussion
10h30	Coffee/tee break
11h00	5. Local cultural policies in Africa: short presentations (15 minutes each) of national experiences by the participants who are not participating in the OCPA/AECID regional research project
	Discussion
12h30	Lunch
Saturday, 27 June – Afternoon	
14h00	Continued - 5. Local cultural policies in Africa: short presentations (15 minutes each) of national experiences by the participants who are not participating in the OCPA/AECID regional research project
	Discussion
15h30	Coffee/tee break
16h00	6. Tools for the design, monitoring and assessing local cultural policies presentations on the basis of the Guide for the Evaluation of Local Cultural Policies in Spain (FEMP, 2009) - (J. Escudero, Spanish Federation of Municipalities and Provinces, FEMP)
17h00	Discussion
18h00	Dinner
Sunday, 28 June – Morning	
9h00	7. Towards the elaboration of Guidelines for of designing local cultural policies in Africa – formulation of recommendations (L. Mbuyamba, P. Nchoji Nkwi, M. Kovács)
	Discussion

11h30	Coffee/tee break
11h45	Continuation of the workshop
	8. Presentation of conclusions of the Seminar by the Rapporteur
12h30	<p>Closing session</p> <ul style="list-style-type: none"> • Closing addresses (AECID, OCPA, Ministry of Education and Culture) <p>End of the Seminar</p>
13h00	Lunch

Training Seminar on Cultural Policies of Local Communities in Africa

Maputo, Mozambique, 26 - 28 June 2009

List of participants (To be complemented)

Country Organization	Name of participants	Position	Institution
ACERCA/ AECID Spain	Mrs. Araceli Pereda Alonso	Co-ordinator of the ACERCA Programme	AECID/ACERCA- Spain
Agenda 21 Culture	Mr Esteve Carames		Agenda 21 Culture
Angola	Mr. Pedro Nambonge Chissanga	Provincial Director Huambo	AECID/Ministry of Culture-Angola
Belgique	Mr Frédéric Jacquemin (attending the meeting in personal capacity)	Principal expert	ACP Cultural Observatory
Botswana	Dr. Alinah Kelo Segobye	Senior Lecturer	University of Botswana
Cameroon	Prof. Paul Nchoji Nkwi	Director	Centre for Applied Social Science Research and Training (CASSRT)- Cameroun
Ethiopia	Mr. Chernet Tilahun	National counter part for a joint project with Sapanish Development corporation in	Ministry of Culture and Tourism -Ethiopia

		Ethiopia	
Malawi	Mr. Serman Chavula	Coordinator	Southern and Eastern Africa Copyright Network(SEACONET)
Mozambique	Mr. Estevão Filimão	Researcher Social Anthropology	Ministry of Education and Culture-Mozambique
Mozambique	Mr. Francisco Jorge Manso	Director	Municipality of Maputo-Mozambique
Mozambique	Mr. Domingos do Rosário Artur	National Director of Culture	Ministry of Education and Culture-Mozambique
Mozambique	Ms. Emilita Riso Afonso	Presidente da Associação	Associação Pimpolhos
Mozambique	Mr. Salésio Fenias Maússe	Freelancer	N/A
Mozambique	Mr. Luís Atanásio Mujui	Linguistic	Civilian Society
Mozambique	Mr. Celso dos Anjos Pereira Dias	Colaborator- Departamento de Estudos e Projectos Culturais	CEMO-Centro de Estudos Moçambicanos e Internacionais-Mozambique
Mozambique	Mr. Admiró Gama Cuambe	Researcher Assistant	CEMO-Centro de Estudos Moçambicanos e Internacionais-Mozambique
Mozambique	Mr. Nelson P. Muchieque	Co-Coordinator	CEMO-Centro de Estudos Moçambicanos e Internacionais-Mozambique
Namibia	Mr. Simon Namwandi	Culture Officer	Ministry of Youth, National Service,Sport

	Indongo		and Culture-Namibia
OCPA	Mr. Lupwishi Mbuyamba	Executive Director	OCPA,Mozambique
OCPA	Mr. Máté Kovács	Research Co-ordinator	OCPA, Mozambique
Spain	Mr Fernando Regúlez	Advisor in charge of programmatic aid and gender	Embassy of Spain in Mozambique, OTC
Spain	Mr Jorge Urbiola,	Deputy Head of Mission	Embassy of Spain in Mozambique,
Spain	Mr Antonio Ramos Murphy	Experto en políticas culturales públicas director de CULTURALINK	CULTURALINK
South Africa	Mr. Afrika Thamsanqa Mzaku	Arts and Culture Coordinator	Ipeleng Community Centre: Batsha-Jeued Programme-South Africa
Swaziland	Mr. Bongani Mamba	Vice Chairman	Swaziland National Council of Arts and Culture-Swaziland
Tanzania	Mr Augustine Hatar	Senior lecturer	University Of Dar Es Salaam
Uganda	Mr Augustine Okurut	Secretary-General	Uganda national Commission for UNESCO
UNCTAD	Ms Edna Dos Santos	Chief, Creative economy Programme	UNCTAD
UNESCO	Mr Oriol Feixa	Programme specialist, Culture & Development Programme	UNESCO
Zambia	Mr. Prince	Deputy Director(Chief	Ministry of community Development and Social

	F. M. Lamba	Cultural Affairs Officer	Service-Zambia
Zambia	Mr. Wesley M. Kaonga	Director of Culture Affairs	Ministry of Community Development and Social Services-Zambia
Zimbabwe	Mr. Elvas Mari	Acting Director	National Arts Council of Zimbabwe
Zimbabwe	Mr. Farai Mpfunya	Executive Director	Culture Fund of Zimbabwe Trust-Zimbabwe
Zimbabwe	Mr. Stephen J. Chifunyise	Chairman	CHIPAWO(Children Performing Arts Workshop)
Zimbabwe	Mrs. Angeline S. Kamba	International Consultant,Chair, HIFA Board of Trustees	OCPA Board and HIFA Board-Zimbabwe

OCPA Secretariat

1. OCPA	Mr. Pedro Cossa	Administration and Finance Officer
2. OCPA	Ms. Tapiwa Chimbiro	Project Officer
3. OCPA	Mrs. Yonese Plinio	Administrative Secretary
4. OCPA	Mr. Simon Hoehner	Intern
