

EURO-AFRICAN CAMPUS FOR CULTURAL COOPERATION

Joaquim Chissano Conference Centre,
Maputo, Mozambique, 22-26 June 2009

Background document

A project designed by the Interarts Foundation and the Observatory of Cultural Policies in Africa (OCPA)



Sponsored by the Spanish Agency of International Cooperation for Development (AECID)



Introduction

This document presents the Euro-African Campus for Cultural Cooperation, a five-day meeting which will be held between the 22nd and 26th of June 2009 in Maputo (Mozambique).

The main aim of the Campus is to provide a meeting, training and exchange point for cultural agents in Africa and Europe to reflect, transfer knowledge, exchange experiences and discuss possible joint initiatives in the field of cultural cooperation, in the broader context of the contribution of culture to sustainable development.

The proposal has been designed by the Interarts Foundation and the Observatory of Cultural Policies in Africa (OCPA), in the framework of a cultural cooperation programme initiated in 2003 that involves research, awareness-raising, training and networking activities. Both organisations share an aim to further integrate cultural elements in development strategies and promote the transfer of knowledge and practices in the field of cultural policy.

The Euro-African Campus for Cultural Cooperation aims to build on other relevant initiatives and involve other partners and organisations with shared aims, in order to guarantee the relevance and effectiveness of the event. In this respect, the project has already been presented at international events and has received expressions of interest from several organisations. A Scientific Committee meeting, involving 20 experts and organisations from Africa and Europe, was convened in Maputo in April 2008. The meeting helped to further develop the Campus work plan and identify potential synergies.

Since 1996, the Interarts Foundation has implemented the Campus methodology with the aim of furthering cultural cooperation between Europe and other regions. 6 editions of the Euro-Mediterranean Campus have been held, as well as 5 focusing on the Euro-American space. Based on this experience, whilst taking account of the specificities of the Euro-African context, a new process to enhance cultural cooperation between Africa and Europe is proposed hereafter.

Project background: premises, principles and trends

The proposal is the result of a series of premises and principles, as well as the identification of certain trends, that can be summarised as follows:

1. The importance of cultural aspects in development processes

Several international, national and local initiatives in Africa, Europe and at global level have increasingly recognised the importance of taking into account cultural aspects when designing development initiatives, with particular reference to the societal, educational and economic impact of cultural knowledge and cultural expressions and the relevance of cultural aspects in sustainable development.

These discourses are no longer endorsed solely by organisations in the cultural sector but are progressively adopted by other institutions as well. Relevant recent contributions include the UNDP's choice of cultural freedom in its Human Development Report 2004, UNCTAD's increasing focus on the 'creative economy' as a source of economic growth and employment (as shown in the UNCTAD XII side event on Creative Africa and the *Creative Economy Report 2008*), the African Union's approval of the Charter for the Cultural Renaissance of Africa and the Nairobi Plan of Action for Cultural Industries in Africa in 2005, the European Commission's 2007

Background document

Communication for a European Agenda on Culture in a Globalizing World and United Cities and Local Governments' work concerning the Agenda 21 for Culture, as well as the introduction of culture in the strategies of national development agencies and local authorities.

In spite of this formal recognition, it could be argued that building the bridge between theory and practice remains a challenge. Whereas relevant practical initiatives do exist, they often lack visibility or are seldom exchanged, resulting in uncoordinated action and loss of knowledge. An effort to turn such isolated practices into long-term cultural policies and strategies is often also required. On the other hand, the concern with the cultural dimension of development may still need to reach beyond the core groups which have promoted its inclusion – in particular, much remains to be done to involve the development community at large.

The connection between culture and development being an issue shared in African and European agendas, it appears to provide a common ground for developing discussions and exchanges.

2. The relevance of cultural cooperation in fostering mutual knowledge

Cultural cooperation has long been a key term in international cultural relations. International standards, most notably UNESCO's 1966 Declaration of the Principles of International Cultural Cooperation, have contributed to ensuring the recurrence of the term in international debates. However, 'cultural cooperation' often appears to have multiple meanings in practice – the balanced, reciprocal, mutually-enriching approach which formal documents endorse often being superseded by promotional initiatives aimed at economic or political influence.

In the case of cultural cooperation between Europe and Africa, it can be argued that it is largely moulded 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 in this regard. Today's powerful European financial presence in Africa, as well as the inflow of tourism or the presence of development NGOs, has not always been accompanied by any greater knowledge of the African social and cultural reality. However, there appears to be an increasing interest in contemporary creativity originating from Africa in certain artistic fields, including music and the visual arts.

On the other hand, it is also worth noting that cultural cooperation *within* Africa faces serious difficulties. Although a series of initiatives fostering multi-directional exchanges and South-South cooperation have been launched in recent years, North-South initiatives still offer an additional opportunity for African organisations to meet and reassess the benefits of South-South cooperation exchanges.

Even though people-to-people exchanges require a broad strategy far outstretching the cultural sector itself, it seems necessary to foster new initiatives in this field and take account of what already exists. The role of artists and cultural professionals in contributing to mutual knowledge, generating balanced spaces for exchange, identifying areas of common interest and raising interest in diverse cultural expressions should not be overlooked.

Contemporary reflections on cultural cooperation need to take account of a series of new challenges, including the new forms of exchange generated by the new technologies (which in turn raise access issues) and the need to build broad cooperation platforms beyond the cultural sector. Again, discussions in this field are underpinned by broader issues in the international agenda which impact on the themes and forms of cultural cooperation.

3. The design of a global cultural agenda

The increase in international initiatives in the field of culture and its connection with developmental and security issues happens in parallel to the identification of a series of global values on which to base a global agenda in the field of culture. The recognition of cultural rights as guiding principles in cultural policies and the coming into force of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2007 are among the clearest examples of this process.

Yet it remains to be seen to what extent such theoretical principles are being translated into practice. In addition, the truly global recognition of these values depends on their ability to inspire shared strategies that bring together agents across continents. Therefore, cultural rights and cultural diversity should be among the underlying principles for new initiatives aimed at fostering more balanced cultural cooperation between Africa and Europe. Both public authorities and private agents, including civil society organisations, have a role to play in the development of such initiatives.

The need to identify values or principles which provide a common orientation to cultural policies can also be experienced within continents. For instance, 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 as well as European identity and intercultural dialogue.

4. The proliferation and segmentation of initiatives in this field

The developments outlined above have each been accompanied by some new initiatives which aim to design agendas and foster new cooperation paths at local, regional or international level.

Recent initiatives in the global stage include the World Culture Forum (Sao Paulo, Brazil, 2004; Amman, 2005; Rio de Janeiro and Salvador de Bahia, Brazil, 2006), the Universal Forum of Cultures (Barcelona, 2004; Monterrey, Mexico, 2007) and the World Summit on Arts and Culture (IFACCA)¹. In the African context, relevant initiatives have been adopted by the African Union (such as the Conferences of Intellectuals of Africa and the Diaspora, as well as the aforementioned Nairobi Plan of Action for Cultural Industries, among others) and several development agencies (such as the Arterial meeting convened by HIVOS, DCCD and INCD in Senegal in March 2007), among others. The Second Session of the African Union Conference of Ministers of Culture took place in October 2008, the Second Pan African Cultural Festival is now foreseen in Algiers in July 2009 and the 3rd World Festival of Negro Arts is scheduled in Dakar in December 2009. These events are focusing on the theme of the African Cultural Renaissance. The broader ACP context (which brings together states in Africa, the Caribbean and the Pacific) has witnessed the 1st ACP Cultural Festival, in addition to the 2nd Meeting of ACP Cultural Ministers. Several other initiatives at regional or subregional level exist which focus on specific fields of culture and the arts.

As convenors of the Euro-African Campus for Cultural Cooperation, OCPA and Interarts are concerned with contributing to the exchange of knowledge in the fields of cultural policy and cultural cooperation, with a particular aim to connect these fields with development agendas. The Campus also wishes to identify the common ground among relevant initiatives, involving a wide range of stakeholders and building on existing contributions.

On the other hand, a distinctive element is provided by the focus on cultural cooperation among Africa and Europe, whilst taking account of the broader global context, and the adoption of a broad perspective on cultural development, which still provides room for sectorial working spaces. A broad, diverse range of agents, from professional and amateur artists to policy-

¹ NB. The next World Summit is to take place in September 2009 in South Africa.

Background document

makers in culture and development, through students, researchers, trainers and cultural managers are invited to take part, so as to develop a shared effort.

The aim to incorporate relevant stakeholders is expressed in the broad consultation and design process leading to the Campus and the aim to include several organisations as chairs or coordinators of individual sessions within the event.

General aim

- ▶ To provide a meeting, training and exchange point for cultural agents in Africa and Europe to reflect, transfer knowledge, exchange experiences and discuss possible joint initiatives in the field of cultural cooperation, in the broader context of the contribution of culture and cultural dialogue to sustainable development, human rights, democracy and poverty reduction.

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 raise awareness 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.

Format

The Campus is proposed as a five-day event which will combine plenary sessions devoted to the transversal issues at stake and workshops enabling a sectorial approach. The latter shall provide the atmosphere for networking and the design of new projects. In the course of the Campus, separate sessions will allow for the presentation of relevant projects. In addition, parallel, ad hoc meetings by existing or emerging networks and other relevant organisations may also be held.

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.

In comparison with other conferences or events, the Campus stresses the ability of participants to *live together* and *share* experiences throughout, as a basis for mutual knowledge and for enriching new cooperation initiatives. It also aims to balance theoretical and practical elements and involve agents from several sectors and levels, thus providing a broad platform for exchange whilst securing a space for more theme- and sector-specific discussions.

In the following, the session structure of the Campus is presented. As outlined above, the structure involves plenary sessions, workshops, project presentations and additional activities.

A. Plenary sessions

Each plenary session will involve a panel of 2-4 speakers, including artists, researchers, decision-makers, etc. and a moderator, followed by an open discussion. Sessions should lead to a series of conclusions and recommendations which will feed into the final report of the Campus and its follow-up agenda.

An effort has been made to ensure that, rather than being isolated contributions, plenary sessions follow a logical thread and can feed into subsequent discussions.

The topics which are suggested for plenary sessions are the following:

1. Cultural Cooperation between Africa and Europe in a Globalised World – trends and challenges. This session will address the present state of Euro-African cultural cooperation, with particular attention to its agents, dominating approaches and challenges. In this context, cultural cooperation includes a wide range of activities, from artistic networking, through cooperation in the fields of training, mobility and information, to formal cooperation among public authorities. Contributions will be made by relevant thinkers and decision-makers in these areas. The panel will analyse current trends and relevant practices and will consider the feasibility of designing new, more balanced and ethical approaches to cultural cooperation. The potential contribution of the Campus, as a multilateral forum, in superseding traditional bilateral relations, could also be discussed. As one of the opening sessions in the Campus, it is expected to set several questions which later discussions will aim to address.

2. The Place of Cultural Diversity in Euro-African Cultural Cooperation. This session will analyse the manifold implications of cultural diversity in the European and African context nowadays – from the diversity of cultural identities to the diversity of cultural expressions, including traditional and contemporary forms. The positive connotation of cultural diversity, alongside the misuse which has at times been made of the term (e.g. cultural diversity as a source of conflict), will be explored. In the light of the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, relevant strategies and programmes which have or could be developed as a result, as well as the difficulties found in the process, will be presented.

3. Looking at the Strategies for Culture and Development in Africa. This session will involve international organisations, development agencies and public authorities which operate in the field of cultural policy and development strategies in Africa. It will aim to identify existing good practices, areas of shared interest and potential synergies between the culture and development fields. The bridges built between cultural development and objectives in the fields of poverty reduction, social inclusion, environmental and sustainable development, in terms of advocacy, policy design and evaluation, will be explored. At the same time, the recognition of a cultural dimension in broader development strategies in Africa will be a concern. The present state of funding for arts and culture in Africa, and good practices in this area, could also be one of the issues under discussion.

4. Creativity and Innovation – culture reaching out. This session will address the potential for creative skills to become a source of innovation in a broad range of areas in social and economic life. Relevant good practices and the strategies developed in Africa and in Europe to raise awareness about the potential of creativity and its relevance beyond the cultural sector will be explored. Particular emphasis will also be placed on the place of cultural cooperation in this respect – since creativity thrives when cultures meet. The session could partly refer to activities in the framework of the European Year of Creativity and Innovation 2009.

5. Cultural Rights and Responsibilities. This session will include a presentation of the international context of cultural rights, at both legal and policy level. It will also discuss specific challenges to cultural rights in Africa and Europe and the difficulties found by specific groups. Although the main emphasis will be placed on cultural rights proper, the cultural dimension of

Background document

other human rights such as freedom of expression will also be addressed. The notion of 'cultural responsibility' will also be considered.

6. Migration and Culture in the Euro-African context. This session will address the historical impact on culture of migratory flows in and out of Africa and Europe. In particular, the effect of migration and cultural exchange on the shaping of cultural expressions, the contemporary configuration of African and European cultures (intercultural dialogue throughout History, diasporas, etc.) and the present challenges brought about by contemporary migration will be explored. In this context, both migratory flows within continents and among them will be the subject of analysis. Among the relevant questions is also the potential contribution of artists and cultural organisations to mutual understanding in a context of migration.

7. The Governance of Culture. This session will present new forms of cultural policymaking in the European and African contexts which respond to perceived needs and which can provide inspiration to other countries. Cooperation and responsibility-sharing between the public, private and non-profit sectors will be analysed. The session will take account of the discussions in previous sessions, in order to inform the final conclusions of the Campus and inspire future strategies. Relevant issues may also include the development of skills and the design of training strategies which contribute to good governance in the field of culture.

B. Workshops

Over two sessions held on consecutive days, each workshop will aim to foster networking and the design of new projects focusing on specific themes. Workshops are organised on a sectorial basis, which should enable participants to meet their peers in other countries and provide for more detailed discussions. Some partner organisations will be involved in the organisation and coordination of these sessions.

Each workshop will be introduced by a moderator, who may identify a reduced number of relevant experiences to be presented and will later guide the discussions, aiming to allow participants to engage in the debate and identify shared needs with others. Common guidelines will be presented to all workshop moderators, so as to ensure that the same logic informs the development and conclusion of all workshops – including the design of new cooperation strategies between European and African agents, the integration of culture and development strategies, the identification of existing good practices and the production of recommendations at policy level.

Rapporteurs will ensure that the conclusions of each workshop are known to other participants and should allow synergies among all themes covered. These results will feed into the final report of the Campus.

The following focus themes are suggested:

- ▶ **Culture and local development.** The workshop will address the connection between cultural participation and citizenship, culture-led regeneration processes, the contribution of culture to social inclusion, cultural diversity in African and European cities and local cultural policy-making. Relevant organisations and initiatives could include United Cities and Local Governments' work with the Agenda 21 for Culture and OCPA's research on local cultural policies in Africa.
- ▶ **Culture and media.** The state of cultural journalism in Africa, training needs in this field and the place of culture in the general press will be discussed, as will issues of censorship which affect the sector. The workshop may also address the potential for self-expression, empowerment and cross-border cooperation brought about by the new media (Internet, digital cinema, etc.).
- ▶ **Culture and education.** This workshop will address a number of fields, including the place of artistic development in school education, teacher training strategies, the educational

Background document

programmes set up by cultural organisations in both Africa and Europe and the potential for networking in this area.

- ▶ **Research.** In addition to the identification of areas of shared concern which could generate a research agenda for Euro-African cultural cooperation, this workshop will devote particular attention to the role of universities, the state of cultural information systems and cultural indicators.
- ▶ **Tangible and intangible heritage.** This session will analyse existing threats to the preservation of cultural heritage, outstanding problems (including return and restitution), opportunities for Euro-African cultural cooperation in this field and the relationship between tangible and intangible heritage and other issues of interest in the Campus agenda, including local development.
- ▶ **Arts networks.** In addition to the analysis of existing networks and the identification of fields where new initiatives of this kind could emerge, the ability of networks to develop active cooperation projects, foster mobility and generate new distribution channels and circuits will also be discussed.
- ▶ **Creative economy.** This workshop will seek links with relevant initiatives including UNCTAD's work in the field of the Creative Economy. A range of issues from creativity to consumption, through production, marketing, distribution and policy-making will be analysed. Good practices in some European and African countries, at small or large scale, will be presented.
- ▶ **Training.** Since training is a transversal area of concern in the Campus, this session will take advantage of contributions made in other sessions throughout the event. In particular, an effort will be made to identify training needs and good practices which could be replicated elsewhere. The conclusions of this workshop could feed into the design of training opportunities in subsequent Campus editions.

C. Project presentations

During the registration process, applicants will be invited to submit their own proposals as to new cultural projects which could be carried out through Euro-African cooperation.

In the course of the Campus, some sessions will be devoted to the presentation of projects proposed by individual participants. Other, existing good practices will also be introduced in these sessions, presentations being grouped according to their sector and theme. Campus organisers will also aim to foster contacts between participants with related projects.

D. Additional activities

In addition to the sessions outlined above, the Campus will involve a series of artistic performances, held at the end of each day, which should enable participants to become familiar with the cultural scene in the city of Maputo and existing Euro-African exchanges.

On the other hand, separate meetings by some networks and organisations and activities presenting the development and results of parallel processes could be organised.

The structure of the Campus programme is presented hereafter.

Programme structure

	22 June	23 June	24 June	25 June	26 June
Morning	Opening Ceremony Keynote Speeches	Plenary Session 1 Cultural Cooperation between Africa and Europe in a Globalised World – trends and challenges	Plenary Session 3 Looking at the Strategies for Culture and Development in Africa	Plenary Session 5 Cultural Rights and Responsibilities	Plenary Session 7 The Governance of Culture
	Presentation of Campus: aims and methodology Presentation of background papers	Plenary Session 2 The Place of Cultural Diversity in Euro-African Cultural Cooperation	Plenary Session 4 Creativity and Innovation – culture reaching out	Plenary Session 6 Migration and Culture in the Euro-African Context	Conclusions Closing Ceremony
Afternoon	Conclusions of the National Conference on Culture in Mozambique	Project presentations	Project presentations	Project presentations	
	Workshop 1: Tangible and intangible heritage Workshop 2: Culture and media Workshop 3: Culture and education Workshop 4: Research	Workshop 1: Tangible and intangible heritage Workshop 2: Culture and media Workshop 3: Culture and education Workshop 4: Research	Workshop 5: Culture and local development Workshop 6: Arts networks Workshop 7: Creative economy Workshop 8: Training	Workshop 5: Culture and local development Workshop 6: Arts networks Workshop 7: Creative economy Workshop 8: Training	
Evening	Artistic performances	Artistic performances	Artistic performances	Artistic performances	

Other areas of interest

The following issues have informed the preparation and design of the Campus, its programme and implementation:

- ▶ New forms of cultural cooperation between Africa and Europe, as a way to foster mutual knowledge.
- ▶ Transversality of culture and the integration of cultural issues in development strategies – including the Millennium Development Goals; poverty reduction; economic development; the fight against HIV-AIDS, tuberculosis and malaria; equal opportunities; the preservation of the environment; etc.
- ▶ Lobbying and advocacy strategies for culture.
- ▶ Identification of gaps in cultural training and design of new initiatives in this field.
- ▶ Need for public cultural policies at local, national and international level; need to build the capacity in this respect.
- ▶ Involvement of civil society in the development of culture.
- ▶ Key role of cities in the contemporary development of culture.
- ▶ Mainstreaming of gender issues in culture and development strategies.
- ▶ Specific attention to culture and the arts as experienced by young people.

Some plenary sessions and workshops in the Campus will specifically address these issues. Whilst other issues may not become the subjects of individual sessions, they will all be dealt with by some presentations in the course of the event. If successive editions of the Campus are held, these subjects are likely to be further explored on those occasions.

These issues will also inspire the communication strategy of the Campus, including the list of themes which applications to participate may raise.

Target publics

The 1st Euro-African Campus for Cultural Cooperation aims to bring together between 130 and 150 participants, including 35-40 speakers in plenary sessions and workshops. The main sectors targeted are as follows:

- ▶ Artists, cultural managers, cultural organisations and networks in Africa and Europe
- ▶ Policymakers
- ▶ Development organisations and agencies
- ▶ Universities and research organisations

A geographical and sectorial balance will be sought in both the design of the programme and the selection of participants. Travel and accommodation grants should enable the participation of a broad range of individuals. Applicants will be asked to submit project proposals that could form the basis of subsequent cooperation initiatives in the Euro-African context.

Expected results

The 1st Euro-African Campus for Cultural Cooperation will be held in Maputo, Mozambique, on 22-26 June 2009. Should it prove successful, subsequent editions could be held alternatively in Africa and Europe on a 1- to 2-year basis. Therefore, the Campus should ultimately be understood as a process, which is punctuated by regular events but is also fed with an ongoing flow of related networking and project work. Whereas the first edition adopts a rather broad agenda, successive events should focus on more specific issues.

Although the results of the Campus should become visible particularly in the mid- to long term, some tangible results could already become visible after the first edition. Interarts' previous experience of the Campus methodology in the Euro-Mediterranean and Euro-American spaces indicates that results can be expected in the following areas:

- ▶ Definition of guidelines in the field of culture and development (e.g. international policy documents, orientation for cultural projects aimed at development, etc.).
- ▶ New stable networks in specific areas of the arts and culture involving European and African partners.
- ▶ Conformation of a broad, diverse platform of agents in culture and development in different subregions, the basis for informal networking and new projects.
- ▶ New initiatives in the fields of information and research.
- ▶ New artistic and cultural projects at regional and international level.
- ▶ Exchange of experiences in a range of fields, including local, regional and national cultural policies.

The concluding session of the event will involve the adoption of a final document, including proposals and recommendations. This will later be published alongside the proceedings of the Campus.

Preparation period

In order to fulfil the objectives outlined above, the Campus has been preceded by an intensive preparation phase, so as to ensure that new partners are involved and the event builds on the results of related initiatives. In 2007 and 2008, preparatory activities included the OCPA-Interarts Seminar on Culture, Local Development and Euro-African Cooperation (Maputo, April 2007) and the Meeting of the Scientific Committee in Preparation of the Euro-African Campus for Cultural Co-operation (Maputo, April 2008), the identification of potential partners, funding sources and good practices and the presentation of the project at selected events.

Further information

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The Euro-African Campus for Cultural Cooperation is jointly organised by OCPA and Interarts.

The main sponsor of the event is the Spanish Agency of International Cooperation for Development (AECID).

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Sponsors of the Euro-African Campus for Cultural Cooperation include the Calouste Gulbenkian Foundation and Africalia.



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