



CAMPUS EURO-AFRICANO DE COOPERAÇÃO CULTURAL

22-26 de junho de 2009. Maputo, Moçambique

Closing Ceremony

Presentation of Campus Conclusions by

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Distinguished authorities, ladies and gentlemen,

With the permission of the Minister of Education and Culture, and as we announced at the opening of this Euro-African Campus for Cultural Cooperation, I will allow myself to use a few minutes of this closing session to present you a preliminary report of conclusions prepared by Interarts which, in a more elaborated and complete form, will later be put at your disposal on our web site.

I believe that all of us gathered here share the opinion that during these five days the Euro-African Campus for Cultural Cooperation has offered a space for reflection, exchange of experience and discussion about Euro-African cultural cooperation. The work performed during this week has not only permitted to deepen the debate about some key ideas such as international cultural cooperation on development and cultural rights but has also led to the confirmation of some agreements, the identification of objectives and the formulation of proposals which will be summarized hereafter.

A. Agreements

With regard to the agreements:

The discussion sessions – which were very intense – have permitted to confirm that there is one set of common values and principles, probably as a result of the similarity of experiences and of the availability of spaces for the exchange of information and views, which progressively have served to consolidate a common basis.

This space of agreement lies firstly on the firm belief that without taking culture into consideration, development is neither complete nor sustainable. This involves acknowledging that, on the one hand, culture can contribute to development objectives of a social, economic and political type, but also that cultural development should be, itself, an objective of broader development policies.

The belief that art and culture are vital to promoting social change underpins the connection between culture and development. Creative processes have a great potential to give voice to those who are not listened to and to formulate new, transforming ideas. The attention paid to diverse cultural expressions is also relate, in this respect, to the exercise of human rights and fundamental freedoms.

Likewise, the function of culture and creativity in the economic environment also receives a significant recognition, not only among operators in the cultural sector. Nevertheless, it is certain

that efforts are needed to strengthen measurement methods, especially at local and national level.

From all this comes the belief that, although it is essential to continue calling for better cultural policies, the work of the cultural sector should increasingly tackle other policy areas: development strategies, economic and industrial policies, social policy, etc.

The second area of agreement relates to the need to promote Euro-African cultural cooperation, emphasizing the benefits brought about by mutual understanding and recognition. Moreover, a belief exists that the aforementioned cooperation shall be based on fair participation in which each party has much to give as well as to receive.

The attention paid to cultural cooperation in the Euro-African environment could take advantage from the increasing recognition of the importance of intercultural dialogue and cultural diversity. When considering global challenges, these issues increasingly appeal to the operators from other sectors.

Apart from sharing values and principles, it is also agreed that successful examples and suitable instruments do exist: as much on the local (Agenda 21 on Culture) and national level (national strategies), as on the regional (European Union, African Union) and global scale (UNESCO, UNDP, UNCTAD, etc.); on one side, strategies have been defined, and on the other, programmes of support for culture in the development processes and encouragement of Euro-African cultural cooperation are implemented.

B. Challenges

These agreements and instruments provide the basis to face the challenges which have been identified.

In this report 11 challenges are presented, which do not aim to be exhaustive but constitute a starting point:

1. First challenge: To tackle structural weaknesses in cultural production and distribution, especially in the African context, including the access to international markets.
2. Second challenge: To provide creative opportunities and to encourage cultural participation of the population at local level, through a wide range of measures, from the

- participation in the design of cultural policies to audience development strategies in cultural facilities and services.
3. Third challenge: To establish mechanisms which would assure the continuity of traditional cultural forms, as long as they provide communities with security and, avoiding folklorisation, could give meaning to contemporary life.
 4. Fourth challenge: To tackle diversity in European and African cities, exploring its social, political and cultural implications, and evaluating its potential advantages, for example in the area of creativity and business development.
 5. Fifth challenge: To encourage, among other lines of action, the adoption of responsibilities at all levels: in policy design and implementation on behalf of public authorities, support for cultural development by the private sector, and engagement and innovation among civil society.
 6. Sixth challenge: To strengthen and formalize networks and platforms of cultural cooperation in the Euro-African context, addressing creativity, training, research and design and development of public policies.
 7. Seventh challenge: To encourage more transversality in the design of public policies and in the operation of civil society platforms, searching for more proximity to the agents in the field of development.
 8. Eighth challenge: To increase the information available with regard to the cultural realities in the Euro-African context, favouring particularly better understanding of African life in Europe and giving more visibility to successful initiatives, for example as regards cultural policies, development strategies for the creative industries and the encouragement of cultural diversity.
 9. Ninth challenge: To improve training supply in the cultural field, trying to adapt it to the sector's emerging needs.
 10. Tenth challenge: To promote research on the role of culture in development and in Euro-African cultural cooperation, as well as on other issues of interest for cultural cooperation between both regions.
 11. Eleventh challenge: To design financial mechanisms suited to the challenges of cultural development and to the framework of Euro-African cultural cooperation.

C. Proposals

The acknowledgement that agreements, useful tools and shared challenges exists leads to the willingness to carry out actions. The workshops conducted in the context of the Campus have enabled to design many proposals, some of which are presented hereafter [see individual workshop reports for more detailed information]:

Workshop 1 – Tangible and Intangible Heritage

- ▶ To launch a Euro-African project regarding heritage sites related to human rights in Africa.
- ▶ To promote national legislation in Africa in fields such as cultural sponsorship, drawing inspiration from, among others, European examples.
- ▶ To foster an increase in cultural venues and places in Africa and training opportunities for those in charge of them.

Workshop 2 – Culture and Media

- ▶ To provide systematic training of arts journalists – using arts festivals (as well as conferences and meetings of arts policy makers such as this) as the context and basis for ‘real time’ arts journalism training in actual newsroom conditions.
- ▶ To rapidly expand the network of African journalists - between Marimba Media, Arterial network, AfricInfo and others there is already (practically speaking) a network of arts journalists in at least 16 countries to use as a platform.
- ▶ To establish mechanisms to increase practical linkage between African and European web sites dedicated to African arts.
- ▶ To create a data bank on all African arts web-sites for practical purposes of research and information gathering; the Arterial network could take on this task.
- ▶ To encourage cross-media platforms (for example film on web; increased use of the new technology capacity in cell phones), and insert them where possible in existing programs.

Workshop 3 – Education and Culture:

- ▶ To look for a better connection of educational policies with processes in the cultural field, including education on cultural consumption, media education and audience development strategies.
- ▶ To encourage visibility and networking, particularly in Africa, for relevant, emerging initiatives by cultural centres which address non-formal education.

Workshop 4 – Research:

- ▶ To establish a cultural profiles database for all African states and create a data base of best practices; collect, process and disseminate data related to research priorities.
- ▶ To set up a Euro-African research consortium, as a coordination mechanism, which could be in charge of information exchange activities, dissemination, research and training, as well as design projects and fundraising strategies.
- ▶ To use ICT to make cultural research results more accessible and legitimate

Workshop 5 – Culture and Local Development:

- ▶ To increase existing resources for cultural programmes at the local level and to raise the role of artists and cultural agents in the design of local cultural programmes.
- ▶ To further develop research on the action of local governments for cultural development, as well as to increase networking projects to transfer know how on best practice experiences.
- ▶ To support the empowerment of local governments in the field of cultural policies within the national and regional frameworks and programmes.

Workshop 6 – Arts Networks:

- ▶ To foster the setting up of networking spaces, within and across sectors and disciplines, as a basis for Euro-African cultural cooperation.
- ▶ To address the needs and obstacles in the field of artistic and cultural mobility, including problems derived from visa legislation.
- ▶ To promote information exchange, as a basis to strengthen networking.

Workshop 7 – Creative Economy:

- ▶ To foster cooperation between Europe and Africa in the area of research in design, design policy, entrepreneurship and innovation.
- ▶ To promote capacity building on cultural and creative entrepreneurship, in order to improve managerial skills in creative industries.
- ▶ To revisit public policies to strengthen the creative industries for development, employment and poverty reduction – this requires concerted inter-ministerial policies.

- ▶ To promote regional cooperation in the area of creative industries including through co-productions and joint projects.

Workshop 8 – Training:

- ▶ To set up a monitoring mechanism, in order to coordinate the activities which should help to implement the recommendations of the Campus.
- ▶ To set up a supporting mechanism, to help students in establishing their own businesses at the end of their training.
- ▶ To establish a fund supporting training and research in the arts and culture.
- ▶ To jointly organise further training activities for trainers in the field.
- ▶ To develop a regional programme and a training manual to support the management of cultural policies in Africa, suited to the specific needs and problems in African countries.

D. Final observations

To complete this preliminary report of conclusions it needs to be emphasized that the organisers of the Campus believe that the expectations of the participants have mostly been met. Over five days, a space for dialogue and exchange between professionals of various profiles: artists, managers, policy-makers, researchers, trainers, etc. has been provided.

The event has brought together views from a large number of countries, belonging to different regions and of diverse cultural and linguistic affiliation: thereby, the Campus responds to the aim to encourage cultural cooperation of a markedly multilateral nature; nevertheless, it may have been necessary to foster more closeness to cultural life in Mozambique.

Despite the broad and general character of the topics chosen in the programme, participants were actively engaged in the topics, which has led to lively space of discussion.

During the five days, an increasingly positive approach to the identified challenges has been perceived: the exchange of ideas and experiences has led to the perception that successful experiences exist and that it is necessary to take new steps whereby everyone – in their area of competence – adopt their full responsibility for subsequent actions.

Therefore, the key now lies in the ability to channel the energy generated during this week, to consolidate it and turn it into specific action. The Campus should be assessed, in the mid- and long-term, on the basis of the opportunities for cooperation which eventually materialise.

The organisers of the Campus intend to pursue the work initiated here, counting on the support of various institutions. To start with, and as already mentioned at the beginning of the presentation, the texts and materials presented in the framework of the Campus will be made available to the public

However, it seems fundamental to underline once again that the commitment shall be shared: therefore, we invite all the people and institutions represented here to assess in what way they can contribute to this process of Euro-African cultural cooperation.

I bear now the responsibility, on behalf of the Interarts and in the presence of its President, Mr. Eduard Miralles, to express our thanks to all the organisations and individuals who have made this Campus possible.

In the first place, our thanks go to the Spanish Agency of International Cooperation for Development, to the director of Cultural and Scientific Relations and his whole team for the trust put in the organisers of the Campus. This trust has been demonstrated during the whole process of preparations of the Campus which, as we indicated on the day of inauguration, started in 2007; therefore, let me extend the gratitude to the former director, Mr. Alfons Martinell, for his support of the initial idea.

Secondly, we thank the representation of the Spanish Government in Maputo, to the Ambassador present here and his whole team, which has shown undeniable interest in the Campus but has also given wholehearted support in the final phase of preparations. Ambassador, thanks for everything.

Moreover, our gratitude extends to the authorities of Mozambique: to the Ministry of Education and Culture, whose minister is accompanying us today in this closing session, and to the City Council of Maputo, whose Mayor is also present here today and which has put at our disposal this beautiful room where we find ourselves.

For their support and active cooperation, our thanks also go to the City Council of Barcelona, the UNESCO National Commission of Mozambique, the Gulbenkian Foundation, Africalia and the team of the Agenda 21 for culture. Furthermore, we are grateful for the participation of the magazine "The Courier" which provided us with media support.

But this Campus has been the result of a specific initiative of effective cooperation between two organisations, one from Africa and one from Europe. As the word itself indicates, cooperation means "to work together towards a shared objective", and the relation between OCPA and Interarts has been a concrete example of cooperation. Therefore, big thanks to OCPA,

particularly to Mr. Lupwishi Mbuyamba and Mr. Máté Kovacs but also to their technical team and to the staff in charge of assisting participants.

Obviously, as in any international event, special thanks to the interpreters without whom participants would probably not have been able to communicate and exchange with ease and fluency.

On behalf of Interarts and our President Mr. Eduard Miralles, and also on my own behalf, I have to express our gratitude for the work done by our small team which, from Barcelona, has contributed to the realisation of the Campus. Especially I would like to explicitly thank three of my colleagues – Jordi Baltà, Ramona Laczko and Tania Adam – who have proven a high level of professionalism, great empathy and ability to act-react assuring that all of you could feel welcome here at the Campus. I ask you for a warm applause for them.

Having said that, the Campus would not have been possible without the participation and contribution of all of you: speakers and participants. For your active cooperation, your contribution in all working sessions and also for your generosity when sharing your time outside the formal sessions, we also thank you.

With the hope that this Campus has provided a real space for exchange, let me quote Eduard Delgado – the founder of Interarts, a visionary man who has left an indelible mark in international cultural cooperation – who in the report of the first Euro-American Campus said the Campus was “a semiformal and common space which favours relationships between people whose mutual commitments are based more on immediate and personal affinity than on the strategic interests of their organisations”.

Eduard, wherever you are, I am certain that if we have responded to this wish, you fully share the satisfaction that we are experiencing here today.

Thank you for your attention.

Mercedes Giovinazzo
Maputo, 26 June, 2009.