



EUROPEAN UNION
DELEGATION TO THE REPUBLIC OF MOZAMBIQUE

Maputo
Ares(2016)

NOTE TO THE ATTENTION OF
Mr. Christian LEFFLER, Deputy Secretary-General EEAS;
Mr. Stefano MANSERVISI, Director-General DG International Cooperation and
Development;
Mr. Martine REICHERTS, Director-General DG Education and Culture

Subject: Suggestions relative to the Joint Communication on International Cultural relations, reply to your ARES note 3916525

We received with great interest the new Communication “Towards a EU Strategy in International Cultural Relations”, which strongly reaffirms the potential of culture as a driver of development. In fact, we recently undertook some initiatives which follow the Guiding principles for EU action in the field of international cultural relations:

- a) In November 2015, under the Development Cooperation Instrument (DCI) framework, we opened the call for proposals “*Participation and opportunities for local development: cultural activities, creative industries and environmental rights*” for CSOs and LAs. With the general objective of strengthening citizen participation to local development and good governance, the call aimed to fund actions linked to the promotion of cultural values and environmental rights. Under this initiative, the Delegation is currently signing five new contracts where, for example, media are used as tools to create alternative jobs and advocate reducing poor working condition in mines, or where community tourism reinforces citizenship and local public institutions.
- b) Under the framework of the 11th EDF, we are working on the identification of a regional programme – PALOP-TL – which will focus, among others, on Employment generation through mobility, inclusion and income generating activities in the sector of culture. Studies were carried out in each of the PALOP-TL countries, to assess the sector capacities to create economic returns. Their recommendations suggest that the high potential of ICCs could be better availed by creating economies of scale, professionalizing cultural actors and diversifying financing opportunities of cultural actors and products. This would support the contribution of cultural industries to the socio-economic development of these countries. An action in this sense is now being presented to QSG1, proposing to support data collection in the sector and launching 4 calls to support training, financing facilities, digital platforms and mobility in the culture sector.
- c) Due to these identification processes, we revamped our dialogue on cultural heritage with cultural associations, national institutes and UNESCO. The EU Delegation in Mozambique is now member of the cultural coordination group chaired by UNESCO and has a large network of cultural associations (a specific part of the CSO mapping study has been dedicated to culture) and public cultural national institutions. This may lead to the identification of a 11th EDF national project on cultural heritage and memory, as a basis of national identity.

In relation to our relation with UNESCO, we note that UNESCO's capacity to coordinate and concretely promote protection in a sustainable way (ex. by involving private sector) could be strengthened. Further talks between the EU and UNESCO at central level could favour this.

In line with the new Guiding Principles, we have thus already started to approach culture as a cross cutting issue and means for promoting national reconciliation, human and civil rights, jobs creation, EU culture values through various existing frameworks for cooperation. The mentioned initiatives are very recent and the impact is still not evident, nevertheless the dialogue we have been maintaining and the several studies we have been collecting and producing, already point to some facts and suggestions:

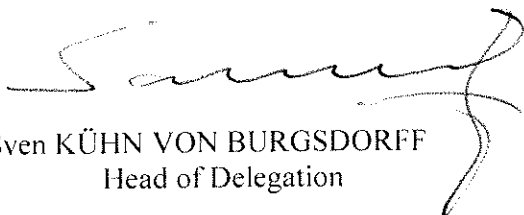
- 1) There is a **close link between preservation of culture, tradition and protection of the environment** – the three often going together, and having all to seek a way to benefit from changing, modern economic and social models that are sometimes seen as disruptive of the former three. EU could support actions that favour a non-conflictual, positive integration of profit/surplus-making economics and evolving social values (esp. for women and children), without harming the environment nor totally compromising cultural structures and traditions, essential to preserve an identity. The multiplicity of instruments and initiatives presented in the Joint Communication (hubs and clusters, the innovative partnership proposed with LAs, the support to cultural operators...,) reflect the intention to advance cultural cooperation with partner countries, but does not really offers earmarked funds for cultural programs in Sub-Saharan Africa. Those opportunities need modern and proactive cultural actors not always easy to find in the region, and a vibrant and open society which, at the opposite, still needs to be fully promoted in Mozambique. The ACP culture initiatives itself, is often under exploited too. As a possible solution, a **specific culture thematic budget lines under DCI**, with adapted guidelines and eligibility criteria (ex. opened to the **private sector** too, as important cultural actors), could be created and made available at country level. This will clearly earmarks culture funds for EU delegations and inspire a more comprehensive dialogue.
- 2) Nationally, the notion of « tourism » or, even less, “cultural tourism” is not really familiar nor understood, neither by public authorities nor by population at large, so any investment in this sector would be directed, in the short to medium term, essentially for a limited, foreign audience – probably generating limited (if any) revenues in communities in the short term. For the moment, the few national “tourists” do not necessarily link tourism with culture. The EU could support actions to **encourage local population to value, preserve, and enjoy its own culture and cultural sites** (the same is true for the environment). The communication also highlights the sector contribution to the GDP and the large potential that culture has on fighting against poverty. Nevertheless in Mozambique, and in a lot of countries with a similar path of development, the reality is pretty different. State budget for culture is very poor, private investments are limited to big events, most of the national institutions are inefficient and scarcely operatives, infrastructure are poor, cultural associations improvised and few historical artists are privileged against youngster and new movements. It is also sometimes difficult to find common and shared values for the variety of ethnicities and history of the different part of the country, and the still very controversial relation with colonialism era and its cultural heritage. A **truly tailor made strategy** has to be designed to really make culture *an enabler of development with an adapted people-to-people dimension*, a strategy that could also release the potential of cultural and tourism-related actions at regional level and among neighbouring countries.
- 3) **Cultural references in urban settings are rapidly changing and distancing themselves from those of rural communities.** There is now an important part of urban

population (often policy makers, economy-drivers etc.) who do not speak local languages, nor is very much acquainted with traditions in details, and are open to the world's influence (European values, but also American, Indian, Arab...). As culture is intimately linked with identity, the EU could reflect how this growing hiatus at cultural level, on top of the already existing economic and social level, between urban setting and rural communities will affect the development and stability of the country. The EU could also support actions to address and reach out to those left out of the globalisation trend, through traditional, well-understood activities such as dance, theatre, music...

According the new strategy, EU Delegations *will act as local platform in facilitating coordination and ensuring that action fit with local cultural context*. In this sense, the idea of the EU focal points is very welcomed, if given proper knowledge and expertise – something that in-country national EU MS cultural institutes could provide. **EU cultural institutes could have a prime role in establishing the proposed EU Culture Houses** (which could entail significant economy of scale and a more strategic approach, allowing non-resident MS to be represented too, or to send artists for residences, workshops etc.) as well as in devising an above mentioned single **EU-MS Country Cultural Strategy**.

The EU Delegation is already promoting certain visibility events where to project EU values, such as the **EU Week**, the 9th May celebrations, the EU itinerant Film Festival, where open-public leisure events are mixed with round-table on national sector dialogue EU supports. Collaboration with MS could be further enhanced, as well as association of other MS to national events (for example, the Nordic States already celebrate jointly their national days, to be able to invite more guest and propose a more interesting programme). **An increased EU EEAS visibility budget line** could raise the ambition and reach out of these events (ex. out of the capital).

Also, considering support to creative industries, further efforts could systematically be made to integrate the request for **quality products in terms of graphics and esthetics presentation when conducting sensitization campaigns, studies, conferences (incl. artistic performances), videos/photos etc.** Examples of ToR could be continued to be circulated and shared in Capacity4Dev or other sharing platforms.


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