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**Elaboration of a strategy for a stronger engagement of the EU in the culture sector
in Mozambique**

Final Report

April 2022

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Diagnosis and Strategy Proposal for EU Cultural Cooperation in Mozambique

Final report

April 2022

Cristina Farinha
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Abbreviations

ACEP - Associação Cooperação Entre os Povos

ACP - Africa, Caribbean and Pacific

AECID - Spanish Agency for International Development Cooperation

ARPAC - Institute for Socio-Cultural Research

AMAEL - Mozambican Association of Book Publishers and Booksellers

AMMO - Mozambican Musicians' Association

AMOCINE - Mozambican Film-makers' Association

AMOTE - Mozambican Theatre Association

ANARTE - National Association of Artisans

BNI - Banco Nacional de Investimento

CCBM - Brazil-Mozambique Cultural Centre

CCFM - French-Mozambican Cultural Centre

CCMA - Mozambican-German Cultural Centre

CCP - Portuguese Cultural Centre

CFM - Mozambican Railways

CPLP - Community of Portuguese-Speaking Countries

CSO-LA - Civil society organisations and local authorities

EEAS - European External Action Service

EUNIC - European Union National Institutes for Culture

FEC - Faith and Cooperation Foundation

FEIMA - Crafts, Flowers and Culinary Fair

FEMICC - Mozambican Federation of Cultural and Creative Industries

FITI - International Winter Theatre Festival

FUNDAC - Fund for Cultural Artistic Development

GACIM - Mozambique Island Conservation Office

GIZ - German International Cooperation Office

INATUR - National Tourism Institute

INICC - National Institute for Cultural and Creative Industries

INSS - National Social Security Institute

IPEME - Institute for Small and Medium-sized
Enterprises

IPI - Industrial Property Institute

MDG-F - Millennium Development Goals Achievement Fund

MICULTUR - Ministry of Culture and Tourism

MIP - Multi-Annual Indicative Programme

MUSIM - Museum of the Island of Mozambique

NDICI - Neighbourhood, Development and International Cooperation Instrument



SDGs - Sustainable Development Goals

UN - United Nations Organisation

PALOP-TL - Portuguese-Speaking African Countries and East Timor

PEC - Strategic Plan for Culture

SME - Small and Medium-sized

Enterprises

PQG - Five-year Government Plan

PROCULTURA - Promotion of Employment in Income-Generating Activities in the Cultural Sector in PALOP countries and East Timor

SOMAS - Mozambican Authors Association

STAE - Technical Secretariat for Electoral Administration

ToR - Terms of reference

AU - African Union

EU - European Union

UNCTAD - United Nations Conference on Trade and Development

UNESCO - United Nations Educational, Scientific and Cultural Organization



Executive summary

The EU's Delegation in Mozambique, in view of the growing recognition within the EU of the relevance of culture in its external relations and of its role in development cooperation for territories and societies; but also taking into account the opportunities and challenges of the regional and national context, decided to prepare a **strategy for cultural cooperation, which will ensure a long-term involvement of the EU in this sector, in Mozambique, in the coming years.**

This study, prepared by experts Cristina Farinha and Matilde Muocha between September 2021 and March 2022, intended to inform the development of this strategy, especially following the negative impact of the Covid-19 pandemic on the sector. The diagnosis and proposed strategy were based on literature review, as well as on **consultation and discussion with more than 130 diversified stakeholders in the cultural sector, including the public sphere, civil society, the private sector and international organisations represented in Mozambique.** The fieldwork took place between September and December 2021 and covered the cities and provinces of Maputo, Inhambane (incl. Tofo and Vilankulo), Beira, Nampula (incl. The Island of Moçambique), Lichinga and Pemba.

The **cultural sector was considered in a broad sense**, including all activities that:

- i) are based on cultural and artistic values and other individual or collective creative expressions; and,
- ii) include the design, creation, production, dissemination and preservation of goods and services that constitute cultural, artistic or any other creative expression, and related functions such as education or management. Regardless of:
 - i) whether or not these activities are market-oriented;
 - ii) the type of structure that carries out these activities; and,
 - iii) the type of financing of that structure.

The diagnosis on the state of the art of the cultural sector identified a **set of challenges**, at the level of:

- **Qualification of human resources**

In addition to artistic skills, a large part of the professionals in the sector lack complementary technical, management, strategic, administrative, communication and entrepreneurial skills to develop their artistic and creative projects and ventures in a sustainable way. The sector still lacks trained professionals and intermediary entities, such as sound and light technicians, producers, mediators, agents, managers and specialised mentors, among others.

At the same time, the lack of digital skills and access to appropriate technological equipment and means prevents cultural professionals from harnessing the potential of digitalisation that has changed the way art and culture are designed, produced, distributed and consumed. The lack of qualified human resources is cross-cutting to public, private and civil society sectors, limiting the success and impact of their actions.

- **Public cultural management**



The cultural sector presents a maladjusted legal and regulatory framework; therefore, professionals, initiatives and undertakings operate in an unfavourable context that is not adapted to the specificity of their profile and current needs. Public funding mechanisms (FUNDAC), incentives for private funding and redistribution of royalties are insufficient and with inadequate procedures. The lack of regulations and statute has consequences at the labour and social protection level, as well as for the development of knowledge and statistics on the sector. This context impedes access to financing and other benefits, preventing the structural development of the sector's initiatives and companies and their growth and capacity to relate to other sectors. On the other hand, public budgets for culture are limited and meagre in relation to the needs, not allowing for the implementation of mandates and policies; and the development and growth of services and of the cultural fabric. Additionally, this financial limitation results in a deficient state of conservation and limited cataloguing, management and dissemination of the collections and archives, as well as of the built and immaterial cultural heritage (music, stories and legends, know-how) and with a very low digitalisation index.

- **Socio-professional status and institutional capacity**

There is a lingering major informality in the structuring and performance of activities by the sector's professionals, resulting in lack of recognition of the value of artistic work, precarious labour situations, limited benefit of labour contracts and social protection - low number of professionals registered with the INSS. On the other hand, the low formalisation and constitution into legal entities, given the bureaucracy, slowness and high costs of the legalisation process, makes it impossible to access any type of funding or benefit, and the ability to be recognised and/or to be represented. The irregularity of funding and working conditions results in a lack of stability and long-term vision for most undertakings and initiatives, even those more established, preventing continued practice and growth/diversification of activities.

- **Territorial balance**

The country's development is unbalanced and asymmetric between the capital Maputo and the other provinces, reflecting the centralisation of resources and budgets, equipment, entities, dynamics and information. The ongoing decentralisation process has not yet helped to reduce this duality. Although widespread, the insufficiency of spaces, infrastructures and adequate channels for cultural production and enjoyment, taking into account the poor conditions of the vast majority of provincial houses of culture, is even more serious outside Maputo. This centralisation makes professionals and cultural production developed in the provinces invisible and unacknowledged, further aggravating their already fragile artistic and socio-professional condition.

- **Internationalisation**

While internal mobility is already complex, at the international level, mobility and access to networks and markets are very limited. Although digital media enable contacts and the broad promotion of cultural content, the lack of digital skills prevents their proper operation. In addition, language barriers limit their presence in networks and events - such as festivals, markets and fairs, as well as access to



international funding. Lack of access to information also prevents cultural players from benefiting from existing opportunities, especially at provincial level.

On the other hand, the diagnosis also identified a **relevant set of opportunities** that could guide and enhance the sector's development, namely:

- **Emergence of the role of culture on international agendas in the context of external relations and as a driver for the sustainable development of territories and societies**

Growing logic of action in the area of cultural relations and culture for development, by diplomatic and cooperation representations present in the country. There is also a good collaboration momentum between EU Member States established in Mozambique in the cultural scope, reflected in the joint establishment of a cultural diplomacy strategy and the development of regular political dialogue with MICULTUR, as well as in the operation of a local EUNIC Cluster. This cohesion and cooperation extends to the other embassies and international cooperation agencies, resulting in joint programmes, which have been joined by entities from Mozambican civil society.

- **International and national acknowledgement of the rich cultural diversity, talent and youthfulness of human capital and its potential in Mozambique**

Inclusion in the Five-Year Government Plan 2019-2024 of culture in Priority 1 - Development of Human, Social and Justice Capital, including the promotion of culture as a productive sector, in order to create opportunities for generating jobs and income for young people, and the stimulation of creativity and innovation through the creation of conditions for the expression and emergence of new young creators and entrepreneurs, based on cultural diversity and talent. On the other hand, African Union's Vision 2063 Agenda also acknowledges the relevance of culture for the development of the continent, with the commitment of Member States, including Mozambique, to allocating 1% of their budget to culture.

- **Development of reforms and ongoing projects that will allow for better structuring and capacity-building of the sector**

MICULTUR is in the process of outlining a professional statute for artists, as well as reforming several important legal instruments for public and private funding of the sector, namely the patronage and copyright scheme, the evaluation and (re)qualification of the artistic education system and the organisation and operation of FUNDAC. The implementation of the decentralisation process opens up new opportunities for municipalities to reinforce their actions in terms of cultural promotion, in order to develop the territories and their tourist attractiveness. There is an ongoing project to support the cultural sector in Mozambique promoted by the French Embassy/French-Mozambican Cultural Centre, focusing on strengthening the skills of professionals in the public and private sector in order to increase their income-generating ability. Several projects supported by Procultura, with strong Mozambican participation, and by the ACP EU-Culture are also being implemented.

- **Emergence of intersectoral coordination and cooperation dynamics**



The recent creation of federations strengthens the sector's ability to engage in dialogue with the State. In parallel, informal platforms are being created for collaboration between peers, which allow for a strengthening of the sector's collective organisation and claims capacity.

- **The potential of digitalisation for disseminating and monetising culture**

Relevant projects are starting and ongoing, led by the Leite Couto Foundation, the Carlos Morgado Foundation and the EUNIC Cluster, which promote the creation of digital cooperation and promotion platforms

, at the level of music, visual arts and other creative industries. On the other hand, public television, driven by digital migration, is making greater use of cultural content, with particular potential for the provinces.

- **Potential growth of cultural, community and experience tourism** In order to diversify the 'Sun and Beach' product, the preservation and promotion of the rich tangible and intangible cultural heritage, associated with investment in accessibility and mobility, has enormous potential for tourist attraction, and for international cooperation, given the cultural heritage shared with neighbouring countries.

In this context, the following are proposed as defining elements for **the EU's cultural cooperation strategy in Mozambique**, namely: mission, general objectives and areas of intervention.

Mission

- **To promote the contribution of the cultural sector to human, economic and social development, especially young people and women as agents of change.**

General objectives

- 1) To strengthen the professionalisation of all those involved in the sector, by enhancing knowledge and technical and strategic skills, in order to guarantee the proper implementation, sustainability and impact of the entities and initiatives.
- 2) To promote digitalisation as a relevant cross-cutting practice within the cultural sector, as a means of preservation, distribution, dissemination and monetisation, as well as a language and means of creation and interaction with other professionals and with the public.
- 3) To strengthen the governance and institutional capacity of MICULTUR and other public entities, with a view to ensuring favourable conditions for developing the cultural ecosystem and greater accessibility to culture for all citizens.
- 4) To promote circulation and cooperation in the cultural sector, fostering intercultural dialogue and access to international markets, namely between Mozambique and the European Union, in coordination with the various Member States.
- 5) To support the development of cultural initiatives, for the purposes of human, social and economic development, at territorial and community level.

Areas of intervention

- a) Training-action for **strengthening technical, strategic and entrepreneurial knowledge and skills**
- b) **Supporting digital training and development of digitalisation processes**



- c) **Support and technical advice to MICULTUR** and other public entities for developing policies, **instruments and other reforms necessary to develop the cultural sector**
- d) Encouraging **intermediation and support functions** for artistic and organisational development processes, to strengthen initiatives and organisations and their income-generating potential
- e) **Encouraging national and international** mobility and cooperation
- f) Supporting **human and social development projects through culture**
- g) Promoting **heritage resources and** creating symbolic and economic value through tourism **at Community level**
- h) **Supporting the promotion of culture as a tourist resource par excellence**
- i) Working groups and continuation of **regular political dialogue with MICULTUR** to strengthen cooperation

Finally, as culture, due to its cross-cutting nature, is a privileged means of expression to act at the level of various other policy and intervention areas, a set of suggestions are presented on how culture can specifically contribute to different areas of EU work in Mozambique, namely: Promoting dialogue, peace and reconciliation; Increasing digitalisation processes; Promoting education through culture; and Decentralisation.

Team

Cristina Farinha (Team Leader), independent expert and collaborating researcher from the Institute of Sociology of the University of Porto. Took a PhD on the mobility of artists in Europe. Her areas of interest include strengthening the role of culture in governance and development; promoting international cooperation and mobility; and building the capacity of the cultural sector. She works from local to international level, in designing, implementing and evaluating policies, projects and organisations. Collaborated with various bodies such as UNESCO, the European Festivals Association, On The Move, the European Cultural Foundation, More Europe and Culture Relations Platform. She was rapporteur for the development of creative industries in the Eastern Partnership countries of the EU Neighbourhood Policy (2016-8); Member of the Selection and Monitoring Panel for the European Capitals of Culture (2015-20); External evaluator for the European Commission since 2011 for the Creative Europe, Erasmus+, H2020 and 'Urban Innovative Actions' programmes; She was Executive Director of ADDICT - Agência para o Desenvolvimento das Indústrias Criativas em Portugal (2012-6). Participated in the external evaluation of the 'Culture@Work Africa' project for the Interarts Foundation (2020-1). More recently: is a member of the Board of the Roberto Cimetta Fund for cultural mobility in the Mediterranean and Middle East; has supported the European Capital of Culture bids of the cities of Tampere, Braga and Seine Saint Denis; is part of the team drafting the guide for fair collaborations in the field of cultural relations for EUNIC; provides technical assistance to the Calouste Gulbenkian Foundation for the PROCULTURA programme; and collaborated with the United Cities and Local Governments (UCLG) network in locating and identifying the cultural dimension of the SDGs in Lisbon.



Matilde Muocha (Culture Specialist), PhD student in Cultural Policy Management, holds a Master's degree in History of Mozambique and Southern Africa and a Post-Graduate degree in Management of Creative Cities and Undertakings. Her academic experience includes research, lecturing and authorship in several articles and books. Has 17 years' experience in various dimensions of the cultural sector, such as heritage and development of creative industries, programme design and development, financing and fundraising, project monitoring and evaluation. She has experience in Mozambique in the management of European programmes and in research and intervention for community development. Has developed various links with public entities from central to provincial level. Has communication skills, adaptability and social awareness. Holds a diploma in Project Design and Cultural Entrepreneurship from the Spanish Embassy in Maputo; Technical training in Cultural Heritage Conservation and Management (of the National Museums and Monuments of Zimbabwe) and organisation of cultural preservation camps for young people by the Association Chantiers Histoire et Architecture Médiévales (France; 2001). Also holds a certificate in Copyright and Creative Industries Business, from CISAC - Confederation of Societies of Authors and Composers.

Acknowledgements

The team would like to thank all those who kindly contributed to diagnosing and outlining this strategy: their names and contacts can be found in the list of interviewees in Annex 2.

We thank Madam Minister and her entire team at the Ministry of Culture and Tourism for their openness in sharing their knowledge and experiences on the public management of culture in Mozambique. Their availability allowed access to a plethora of normative documents and reports, and facilitated contact with numerous interviewees and entities.

Our appreciation also to the technicians of the provincial departments of culture and tourism and municipal councils, for guiding the access to professionals, associations and groups, as well as to equipment and projects, and for creating logistical conditions so that the interviews, especially in focus groups, could take place with due tranquillity.

The team extends its warmest thanks to all the artists, creative staff, managers, businessmen and entrepreneurs, associative and federative representatives and leaders, project promoters and other cultural professionals for their availability to carry out the interviews, as well as for the ideas, proposals and follow-up lines shared.

Finally, we would like to thank Filipa Corte-Real for her enthusiasm for culture. On behalf of the Delegation of the European Union in Mozambique, she directly and personally accompanied the entire research and data collection process, facilitating access to information and contacts, especially with the other officials of the Delegation and the European Commission, and at the level of the diplomatic representations of the Member States



of the European Union, who very kindly shared valuable information. To all, our many thanks.

INTRODUCTION

a. Mandate

The EU Delegation in Mozambique, taking into account the growing recognition within the EU of the relevance of culture in its external relations and its role in development cooperation for territories and societies; but also in view of the opportunities and challenges of the regional and national context (see Introduction c. Context), decided to draw up an action project for culture to ensure greater EU involvement in this sector in Mozambique.

Thus, this study responds to the European Union's need to prepare a long-term strategy that can sustain its continued activity in this field, based on an update of the existing diagnoses on the state of the art of the cultural sector in Mozambique, especially after the potential negative impact of the Covid-19 pandemic. The Terms of Reference (ToR) - see Annex 3 - proposed in great detail the context, objectives, expected results, methodology and work plan, the structure of the reports, and indicated the existing literature.

b. Conceptual and methodological approach

The concepts and methodology adopted followed the indications already contained in the ToR. As such, it was decided to base the work on the so-called grounded theory. This type of qualitative method allows knowledge to be built by collecting and analysing data obtained from literature review, but mainly from fieldwork in interaction with the community and/or object of study.

Object of study

With regard to the object of study, the cultural sector, it was considered in a broad sense, including all artistic and creative disciplines, as well as all forms and purposes of activity, from the self-employed to public sector entities and private companies, as well as civil society organisations. This followed the concept currently used by the EU itself, which refers to the cultural and creative sectors in its official documents, namely:

'Cultural and creative sectors', all sectors whose activities, many of which have the potential to generate innovation and employment, in particular thanks to intellectual property:

i) are based on cultural and artistic values and other individual or collective creative expressions, and; ii) include the design, creation, production, dissemination and preservation of goods and services that constitute cultural, artistic or other creative expressions, and related functions such as education or management. Regardless of: i) whether those activities are or not market-oriented; ii) the type of structure that carries out those activities, and; iii) the type of financing of that structure;



These sectors include, among others, architecture, archives, libraries and museums, crafts, audiovisuals (in particular cinema, television, video games and multimedia activities), tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, entertainment arts, books and publishing, radio and plastic arts."¹.

The EU's conceptualisation of the cultural sector is not far from what is locally understood, with the broader sense of culture operationalised by the Mozambican State regarding:

'(...) a complex set of ways of being, standing, behaving and relating from birth to death including the rituals that mark the main moments of the social integration and socialisation process. Culture comprises: the creative aspects; the visual and performing arts; the materials: clothing, architecture and working tools; the institutional: the economic, social, political and military structures; the philosophical: ideas, beliefs and values. These aspects are in constant interaction with new realities and experiences. Culture must, therefore, be understood as the totality of a people or community's way of life.'²

As for the more specific notion of cultural and creative industries, cultural industries, on the one hand, are defined as: '(...) the production, whether for sale, consumption or leisure, of cultural products that seek to educate, inform or recreate with messages, symbols, information and moral and aesthetic values of a given people or society.'³ And the creative industries are considered to be '(...) a set of activities that have the individual creativity, ability and talents as a fundamental element, and have the potential to generate wealth and employment, explores intellectual property, is inserted directly into the industrial process and is subject to copyright protection.'⁴

Thus, the field research broadly covered all the disciplines that make up the cultural sector, broadly outlined and including the various creative areas. However, it is important to note that it was not an objective to carry out a thorough study of the value chains of each disciplinary area, and that the circumstances of the fieldwork did not make it possible to cover all disciplinary areas in a similar way in the different provinces. X

The methodological strategy was divided into two phases, which correspond to the moments of data collection and its subsequent analysis, in order to outline a diagnosis and strategy;

¹ Regulation (EU) 2021/818 of the European Parliament and of the Council of 20 May 2021 establishing the Creative Europe Programme (2021-2027), Chapter I, Article 2.

<https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32021R0818&from=EN>

² Resolution no. 12/97 of 10 June. Cultural Policy of Mozambique and Strategy for its Implementation, Published in the Official Gazette, 1st Series, no. 23, 3rd Suppl., of 10 June 1997

³ Resolution no. 34/2016, Cultural and Creative Industries Policy and the Strategy for its Implementation, Published in the Official Gazette, 1st Series, no. 148

⁴ Idem



and then to the designing of the action project for the cultural sector in Mozambique by the EU Delegation.

Phase I ran from September 2021 to February 2022 and covered: documentary research, mapping and sample construction; field research; and diagnosis and subsequent EU strategy for the cultural sector in Mozambique.

Documentary research, mapping and sample construction

Initially, a survey of existing literature was developed in order to map the context in which the cultural sector operates, as well as its players and institutions. This documentary analysis made it possible to gather the most recent reports, mappings and studies produced for the region and the sector, including legal instruments and presentations and evaluations of national and/or international programmes and projects. A first context of the sector in Mozambique was thus outlined, by identifying the main conditions and dynamics, as well as obstacles and needs of the different artistic and creative sub-sectors and disciplines along the value chains.

Secondly, relevant players and stakeholders in the cultural sector as well as in relevant strategic areas such as education (including universities and art schools), youth, social affairs (including human rights and gender issues), digitalisation, innovation, employment, tourism, environment and entrepreneurship were mapped. Organisations, institutions, companies, professionals and programmes related to art, culture and creative industries in Mozambique were thus identified, including public authorities, non-governmental entities, civil society organisations and the private sector. This task was based on the contacts gathered by both experts as well as the EU Delegation, also taking into account existing literature and databases.

After mapping the scenario and the main interlocutors, a diverse sample of those to be contacted and interviewed in the fieldwork, in order to discuss the opportunities and challenges of the sector as well as policy and action recommendations, was then created. Based on the mapping and databases gathered, a non-probabilistic snowball sample (in which, to the initially selected stakeholders, others are added as suggested and/or resulting from field research) was created in order to guarantee coverage of the various sub-sectors and disciplines, types of organisations (public, private and civil society), and a balanced geographical distribution. Criteria such as age and gender were also taken into consideration for the sampling, ensuring the presence of young people and women among the respondents; as well as beneficiaries of EU and international funds and support programmes. In parallel, entities that carried out cultural cooperation actions towards development were also identified and included in the sample, but also as part of the cultural diplomacy and cooperation of the EU Delegation, namely via the PROCULTURA PALOP-TL programme; the lines of support for civil society organisations and local authorities (CSO-LA), with regard to projects resulting from the two calls for proposals launched by the EU Delegation in Mozambique; the initiatives of the EUNIC cluster in Mozambique (the network of EU National Cultural Institutes) and the various



Member States present in this country with work in the cultural field; and also UNESCO.

Field research

As part of the field research, semi-structured interviews were carried out, individually and collectively, as well as focus groups, bringing together various representatives of civil society and private-sector entities. The interviews were conducted in person, often taking the opportunity to visit the entities, equipment and ongoing projects represented; but also digitally, when appropriate for reasons of agenda and/or impossibility of travelling. In total, about 130 interviews were conducted (see Annex

2 for interviewees list and contacts) in Maputo, Inhambane (Inhambane, Tofo and Vilankulo), Sofala (Beira), Nampula (Nampula and Island of Mozambique), Cabo Delgado (Pemba) and Niassa (Lichinga). The field visit to the different provinces also provided an *in situ* overview of the cities and territories, their infrastructures and dynamics, in addition to those specific to the cultural sector.

These interviews complemented and confronted the data from the documentary research with diversified experiences and critical perspectives, namely to ascertain facts and activities, discuss opinions, perceptions and expectations, as well as to learn about recommendations and explore potential partnership opportunities for the future EU action project. The data collected were interpreted using a content analysis process by creating categories, listing key points and analysing challenges and opportunities for each sub-sector under study.

Finally, based on the diagnosis resulting from the research, identifying the main challenges and opportunities of the sector, a proposed strategy for EU cultural cooperation in Mozambique was drawn up which identifies mission, objectives and main areas of intervention, as well as articulation with other strategic areas.

Phase II was tasked with designing an EU action project to support the cultural sector in Mozambique for the 2021 - 2027 period. This phase ran from January to February 2022. The action project and its form of implementation were designed based on the strategy. This phase was developed in close cooperation with the person responsible for this area in the EU Delegation, as well as with the culture unit of DG International Partnerships (INTPA) in Brussels. The preliminary results, including the diagnosis, strategy and outlines of the action project were presented and discussed with several relevant stakeholders of the Mozambican cultural sector, most of which interviewed in the field research, in a hybrid-format workshop held in February 2022 in Maputo, in order to enable broad participation of players from the other provinces. This was a moment of interaction and discussion, which allowed us to test and refine the results, in order to conclude this report as well as the action project.

c. Context: Relevance and role of culture in the EU's external relations

At a time when the EU is outlining its new programming cycle for 2021-2027, the cross-cutting and strategic role of culture is gradually being acknowledged by the various international agendas, and the Covid-19 pandemic is seriously impacting the



cultural sector all over the world, accentuating trends that were already appearing, namely at the level of growing imbalances in dynamics and mobility. In this context, this intention of the EU Delegation in Mozambique to design a strategy and action project for EU cultural cooperation in Mozambique is very pertinent and topical.

Agenda for the EU's external cultural relations

Since the first EU agenda dedicated to culture in a globalising world published in 2007, external relations have been included as one of the main objectives of the EU's cultural action. Over the past decade, a series of initiatives have demonstrated the EU's growing commitment to international cultural relations, culminating in 2016 in its first official communication and agenda on this topic. In the same year, the EU⁵ global strategy explicitly identified cultural diplomacy as one of the new fields of joint EU external action, notably in relation to promoting societal resilience by deepening work in education, culture and youth to promote pluralism, coexistence and respect. The EU agenda for international cultural relations⁶ supports culture as a vector for sustainable social and economic development, by strengthening the creative industries; as a means of promoting intercultural dialogue, diversity, and peaceful inter-community relations; and by enhancing cooperation on cultural heritage. This agenda also adopted a new approach focused on partnerships among stakeholders, including civil society organisations from the cultural and creative sector and European national cultural institutes (represented in its global network EUNIC). As of 2017, the EEAS, the European External Action Service, and EUNIC signed an administrative agreement to engage in cooperation on external cultural relations, which gave rise to a joint guidelines document⁷. This created a practical framework to strengthen and facilitate partnerships between the EU and EUNIC, allowing EUNIC clusters together with EU Delegations to design effective working relationships in order to create synergies and European added value in order to fulfil this agenda. This approach and priorities were confirmed in the New European Agenda for Culture⁸, in 2018, whose strategic objectives include social, economic and external dimensions, the latter aimed at strengthening international cultural relations. A considerable number of players have been involved in designing and implementing this action, notably the European Commission's DGs dedicated to culture, development and neighbourhood policy, as well as the EEAS and EU Delegations operating locally around the world with an increased role. At the operational level, a series of instruments and programmes, at bilateral and regional level, have allocated resources

⁵ Shared Vision, Common Action. A stronger Europe: global strategy for the European Union's foreign and security policy, European External Action Service, European Commission <https://op.europa.eu/en/publication-detail/-/publication/3eaae2cf-9ac5-11e6-868c-01aa75ed71a1/language-en>

⁶ Towards an EU strategy for international cultural relations, Joint Communication to the European Parliament and the Council, European Commission, JOIN(2016) 29 final
<https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016JC0029&from=EN>

⁷ Joint Guidelines EC/EEAS/EUNIC Partnership, January 2021, 2nd edition, <https://eunic.eu/joint-guidelines>

⁸ A New European Agenda for Culture, Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, European Commission, COM(2018) 267 final
<https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018DC0267&from=EN>



specific for funding cultural projects in line with this agenda, focusing on neighbourhood policy regions, and on African, Caribbean and Pacific ACP countries. Approved in March 2021, the new instrument governing the EU's global action (NDICI)⁹, reveals the will to coordinate and maximise this objective. Some programmes supporting culture in the 2021-2027 cycle are extending to international players and topics. The Creative Europe and Erasmus+¹⁰ programmes, among others, are opening up new opportunities for the European cultural sector to develop activities in cooperation with partners at global level.

Culture on other international agendas

In parallel, other international documents to which the EU and its Member States are parties have contributed to building a global policy framework supporting and recognising the extended role of culture for territorial and societal development, namely the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), and the United Nations (UN) 2030 Agenda (2015). The statute of culture in development cooperation is an important component of the 2005 UNESCO Convention which aims to influence the role of cultural policy, especially to achieve a more balanced flow of cultural goods and services between the Global North and the Global South, increase artistic mobility and preferential treatment for developing countries. It is also based on the 1980 UNESCO Recommendation on the Statute of the Artist. More recently, in the UN's 2030 Agenda, culture is referred to in several of the 169 targets, and cultural aspects are considered an integral part of the path to achieving the 17 Sustainable Development Goals (SDGs) and the necessary changes envisaged. The EU, together with its Member States in 2017, as part of the response to the UN's 2030 Agenda, adopted the European Consensus on Development, which develops its new shared vision and framework for action for development cooperation in view of global challenges. This document recognises culture as a means of facilitation and an important component of development that can promote social inclusion, freedom of expression, identity formation, civil empowerment and conflict prevention while strengthening economic growth. The 2019 Manifesto 'Culture for the Future'¹¹ reaffirms the need for a vision on creativity, innovation and dialogue for sustainable development, giving a voice to the cultural and creative sector around the world alongside these institutional agendas.

Culture as a means for sustainable development on the African continent

At the regional level, for the African Union's (AU) Vision Agenda 2063, the relevance of culture is presented as highly strategic for the future of the continent, being an integral part of the aspirations formulated - which link to UN's SDGs - namely those on economic growth and sustainable development; identity, common heritage, values and ethics; as well as youth and gender equality.

⁹ Global Europe: Neighbourhood, Development and International Cooperation Instrument
<https://ec.europa.eu/international-partnerships/global-europe>

¹⁰ Creative Europe: <https://culture.ec.europa.eu/creative-europe>; Erasmus : <https://erasmus-plus.ec.europa.eu>

¹¹ Manifesto Culture for the Future, initiative of the European Commission, 2019.
https://cultureexchange.eu/system/files/2020-12/Manifesto%20Culture4Future_Annexes_0.pdf



Additionally, although still awaiting approval by the AU's General Meeting, a new Action Plan for Cultural and Creative Industries 2020-2030 has been designed. This Plan envisions an innovative, integrated, peaceful and prosperous Africa, where cultural and creative industries are the cornerstone of inclusive and sustainable development, driven by its people and rich heritage. In 2020 the Joint Communication 'Towards a comprehensive strategy with Africa' recognises that 'Stepping up cooperation in the cultural sector also holds great potential for job creation and closer people-to-people contacts'. The strategic importance of the cultural sector for Africa's development was also reinforced during the Thirty-Third Ordinary Session 09 of the AU held in February 2020, where Member States, recognising the inadequacy of their budgetary allocations to the culture, arts and heritage sectors, called for at least 1% of their national budget to be allocated to these sectors by 2030¹².

In the consultations that preceded the outlining of the EU's Multi-Annual Indicative Programme (MIP) for Sub-Saharan Africa (2021-2027), civil society organisations and local authorities (CSO-LA), mentioned culture as a potential area for cooperation notably under the peace, governance and human development priority.

The designing and implementation of projects and programmes focusing on culture as a development vector for Africa gradually became more recurrent, and already have a history of diverse international interventions and experiences. Such is the case, more recently and among others, of European projects: 'Culture@Work Africa - The Public Value of Intercultural Dialogue for Social Cohesion in Urban Africa'¹³, 2018-2021, co-funded under the 'Intercultural Dialogue and Culture' programme, which took place in 15 Sub-Saharan countries; and the European ACP-EU programmes 'Towards a Viable Cultural Industry'¹⁴ and the PROCULTURA PALOP-TL project¹⁵ - Job creation in income-generating activities in the cultural and creative sector, under implementation until 2024, from which Mozambique benefits.

EU-Mozambique cultural cooperation

The final version of the MIP for Mozambique¹⁶ - the programme document for international cooperation between the European Union and Mozambique (2021-2027) - states that cultural resources, highlighting the rich cultural heritage, are opportunities for developing sustainable creative economies, most especially for young people and with regard to digital economy and innovation. This document also mentions culture as a potential area in the development of measures within the peace and reconciliation process; finally, it reiterates support for cultural diplomacy, highlighting funding opportunities for cooperation at regional level due to the proximity with France's outermost regions - and at the PALOP-TL level.

¹² African Union (2020): Conference of the African Union, Thirty-Third Ordinary Session 09 - 10 February 2020. Decisions, Declarations, Resolution and Motion, Addis Ababa, Ethiopia.

¹³ <https://www.cultureatworkafrica.net/>

¹⁴ <http://www.acp-ue-culture.org/en/>

¹⁵ <https://www.futuroscriativos.org/procultura/>

¹⁶ Multi-Annual Indicative Programme 2021-2027 - Republic of Mozambique, European Commission https://ec.europa.eu/international-partnerships/system/files/mip-2021-c2021-9271-mozambique-annex_en.pdf



As regards EU support for culture in Mozambique, the idea is to form the basis of a stronger cultural and creative ecosystem. Several development cooperation and cultural diplomacy projects, in close collaboration with Member States and the EUNIC cluster, have been developed together with a continued dialogue at the political level. The two calls for projects¹⁷ that resulted in a set of contracts with different players managed by the EU Delegation in Mozambique until 2025 cover topics such as heritage, tourism and sport and are an example of how this sector can find innovative ways to introduce new dynamics in deprived areas, build alternative income and enable citizen participation.

1. ANALYSIS OF THE CULTURAL SECTOR IN MOZAMBIQUE

1.1 Cultural ecosystem: institutional and policy context

a. Ministry of Culture and Tourism (MICULTUR): organisation and policies

MICULTUR structure

The management of culture by the State in Mozambique is undertaken by the Ministry of Culture and Tourism (MICULTUR). This governmental formulation, which reconciles culture and tourism, is unprecedented and was created in 2015. The culture sector in Mozambique has been structured from several scenarios since 1975, having already been formalised in: Secretariat of State; Ministry of Culture, Youth and Sports; Ministry of Culture; and Ministry of Education and Culture. Maintaining the same structure over three mandates has meant continuity in work plans, human resources and assets, as well as the strengthening of existing institutional capacities.

MICULTUR's structure, in accordance with Presidential Decree No. 1/2015 of 16 January 2015 and its Internal Regulations approved by Ministerial Decree (see Annex 4), consists of 14 sectors, most notably the following culture-related programme areas: Cultural Heritage, Tourism, Cultural and Creative Industries, Promotion of Tourist Destinations, Coordination of Artistic and Vocational Education and Inspection of Culture and Tourism. The museums of Chai and of the Island of Mozambique, the national schools of music, dance and visual arts, the National Library and the Conservation Office of the Island of Mozambique are constituted as institutions subordinated to MICULTUR. The MICULTUR is also responsible for the ARPAC - Institute for Socio-Cultural Research, the INICC - National Institute of Cultural and Creative Industries (previously the National Institute of Audiovisual and Cinema and the National Institute of Books and Records), the INATUR - National Institute of Tourism, the National Art Museum, the National Ethnology Museum, the Samora Moisés Machel Centre

¹⁷ EuropeAid/155290/DD/ACT/MZ of 2017; EuropeAid/166712/DD/ACT of 2019.



for Knowledge and Development, the National Song and Dance Company, and the FUNDAC - Fund for Cultural Artistic Development.

Although the existence of a ministry that reconciles the areas of culture and tourism has as its mission the articulation and joint work, its operationalisation is so far limited. A clear separation persists between the actions and investments made in tourism and culture. This is clearly visible from the Government's Five-Year Plan (FYP) 2019-2024 and related Economic and Social Plans. More specifically, there is a duplication of agendas and resources in the cultural heritage research and tourist destination promotion departments. While both sectors are dedicated to the research of cultural assets with potential for the creation of cultural tourism products and itineraries, there is a lack of communication and continuity between the programme areas of the two services. The desirable scenario would be the existence of channels that ensure that the production of information and content in the cultural heritage sector can feed areas responsible for building tourism products. Although cultural heritage assets contribute to increasing the tourist attractiveness of territories, tourism does not provide means of funding for heritage preservation and rehabilitation. In fact, the generalised degradation of the cultural heritage in almost the entire country means that its tourist potential is being wasted. This lacks the necessary coordination of resources and services and articulated investment in these two areas under the same umbrella.

Artistic and cultural training

MICULTUR also manages the vocational, professional and technical-vocational training component. The journey of cultural artistic education after national independence begins with the creation of the Centre for Cultural Studies and the houses of culture in 1977, governed by the Ministry of Culture, and with the functions of providing courses in artistic language and cultural dissemination¹⁸. The houses of culture have always offered courses of a vocational nature.

Later, art schools were created, namely the National School of Visual Arts, the National School of Dance and the National School of Music, located only in the city of Maputo. Alternatively, several private, associative and other non-profit entities operate to provide vocational and semi-professional training in artistic areas, scattered all over the country. For example, in Lichinga there is the Cóbue Music College¹⁹, as well as the Calisto Santos Association²⁰ where training programmes are developed based on free courses. Certified artistic training, at basic and medium level, is completely absent in Mozambique, and MICULTUR is carrying out a number of reforms in these areas (see Main reforms in progress). Indeed, at the level of arts education, challenges remain regarding professionalisation, given the

¹⁸ Políticas Culturais em Moçambique entre identidade nacional e instâncias locais (1975-2009), Bussoti, Gundane, 2019

¹⁹ <https://www.musicalinstruments1.com/musical-instrument-suppliers/cobue-music-college>

²⁰ <https://m.facebook.com/pages/category/Arts---Entertainment/Bela-vista-Centro-Cultural-Santos-Calisto-2089929101289932/>



absence of mechanisms for categorising and certifying the courses provided, not only by public institutions, but also by the various private entities.

Over the last 10-15 years, the artistic and cultural training framework has been reinforced with the opening of higher-level courses in artistic and cultural management at the School of Communication and Arts of Eduardo Mondlane University and the Higher Institute of Arts and Culture. Other institutions are also offering courses in dance and design, such as the Pedagogical University of Maputo and the Higher School of Journalism. According to the National Statistics Institute²¹, between 2016 and 2019 Mozambique had a total of 216,603 higher-education students in the area of culture, the highest number occurring at the level of study programmes in Journalism (22.4%), Visual Education (15.9%) and Cultural Studies (9.0%).

It is also important to mention the absence of programmes focusing on specialised and technical areas of cultural management and production, as was mentioned in several interviews conducted and which continues to be a priority in Mozambique. For example, in areas such as sound engineering, lighting, stage management, the country still lacks both short- and long-duration training solutions. These absences are reflected in the dependence of local cultural production on a limited niche of technical staff who have been trained outside the country or who have acquired experience over several years of practice.

Legal and strategic planning instruments

From the legal and normative point of view, State cultural management is guided by a multiplicity of legal instruments²². The main instrument is Law no. 10/88²³, of 22 December, which determines the legal protection of the tangible and intangible elements of Mozambican cultural heritage. From then on, a series of legal instruments were created, gradually consolidating the changes from a policy orientation focused solely on direct State action, to the creation and facilitation of a favourable ecosystem for cultural and artistic development in favour of revenue generation. With these developments, the intrinsic and artistic role attributed to culture was extended, with it also being understood as a vector for social and economic development. This process was performed with the support of the United Nations Conference on Trade and Development (UNCTAD)²⁴ as well as EU funds for ACP (African, Caribbean and Pacific) countries, which enabled various discussions among ministerial bodies, the private sector and cultural civil society organisations. Later, in 2016, the Cultural and Creative Industries Policy and its implementation strategy were approved (Resolution No. 23/2016), whose operationalisation was institutionalised from the creation of INICC (Decree No. 23/2019). However, despite the developments that have been achieved,

²¹ Culture Statistics 2020, INE, 2021

²² Legal instruments will be managed according to the topic throughout point 1.1, with the specific legislation for each artistic discipline and/or cultural and creative sub-sector being approached in point 1.2.

²³ Official Gazette, 1st Series, no. 51, 3rd Suppl. of 22 December 1988.

²⁴ United Nations. 2011. Strengthening Creative Industries for Development in Mozambique. Multi-Agency Project: ACP/ILO/UNCTAD/UNCTAD/UNESCO.



difficulties remain at organic and regulatory level, with repercussions on the ground, many due to the tight budget allocated to this policy area.

Culture management is also guided by national strategic planning documents, namely the FYP 2019-2024 and the Strategic Plan for Culture.

Government's Five-Year Plan (FYP), 2019-2024

The FYP outlines, as part of its Priority 1 - 'Developing Human Capital and Social Justice', under the topic Youth: encouraging creativity and innovation by creating conditions for the expression and emergence of new young creators and entrepreneurs; and under the topic Culture, promoting culture as a productive sector, creating opportunities to generate jobs and income for young people in Mozambique, based on its cultural diversity and strong creative ability. This Plan also identifies the relevance of encouraging historical, cultural and community tourism, highlighting the potential to be explored in the Mozambique and Ibo Islands. The actions in this macro document are converted into an annually implemented Social Economic Plan and under precise targets. However, although relevant, the FYP sets ambitious targets that have proved unrealistic in view of the current political, economic and health context and the little budgetary investment in the sector.

Strategic Plan for Culture

At the most executive level, the management of culture is based on the **Strategic Plan for Culture (SPC)** 2012-2024 (presented in Annex 4). This responds to the diagnosis of lack of means for most operators, preventing the structuring and organisation of the sector, placing them at the mercy of irregular support for developing their activities, namely international cooperation. Thus, the main objective of the SPC is to promote culture as a factor for economic, social and human development in Mozambique, through the protection, promotion and enhancement of tangible and intangible cultural heritage, the structuring and development of cultural activity, and a better participation of Mozambican society in cultural dynamics and universal access to culture.

Within SPC's scope of implementation, additional normative and regulatory instruments for the cultural and creative sector have been approved, namely the aforementioned **Cultural and Creative Industries Policy**. The aim of this Policy was to contribute to developing the cultural sector and economic growth of the country, establishing a balance between economic, social, cultural and environmental interests. This will occur through the promotion of the artistic-cultural potential for the production of market products; the improvement of the quality of artistic-cultural goods and services in order to guarantee international competitiveness; the strengthening of the artistic-cultural business community to generate employment and income, among other aspects. The existence of this Policy led to the creation of INICC, with the aim of implementing, executing and fostering cultural and creative industries.

From the description and analysis of MICULTUR's organic framework, its legal framework and national strategic planning instruments, there are several difficulties at the



level of their implementation. This also includes the poor achievement of cross-cutting targets, which would be very useful for understanding and fostering the existing dynamics, such as the evaluation of the impact of policies and programmes and the production and dissemination of cultural information and statistics, including the analysis of the sector's profile and functioning.

MICULTUR is struggling with the lack of capable and qualified staff to carry out its mandate. This scenario was exacerbated by the economic crisis Mozambique has been facing since 2015, which makes it impossible to hire new professionals. As such, in the course of 2021 exceptions have been created that allow the hiring of teachers for art schools.

A lack of clarity should also be noted regarding the limits of MICULTUR's action, as well as that of the other decentralised public entities, between its regulatory and production roles. In the case of MICULTUR, this can be seen in the nature of the activities listed for the exercise of the sector in the FYP 2019-2024 and respective Economic and Social Plans, which refer to a more executive than regulatory action. This fact emerged in several interviews with the operators in the sector, who complain that MICULTUR cannot both regulate and be an organiser of activities and celebrations; as well as invest its already limited human and financial capacity at the expense of focusing on the needs of the sector. It is considered vital to move from a logic of promoters and producers of public events to facilitation and creation of conditions for civil society and private initiative to act. Such clarity would open space for a favourable environment to occur for the existence of public-private partnerships in the implementation of core programmes for the development of the cultural sector.

Lastly, in addition to the aforementioned need for greater articulation and reciprocal investment between the culture and tourism sectors, the exploration of culture's potential as an element that adds value to the different dimensions of social and economic development through the 2019-2022 FYP and the respective annual Social Economic Plans and in articulation with other ministerial portfolios also constitute levels that need to be improved.

b. Culture financing

The state budget for culture in Mozambique occurs through the General State Account, through MICULTUR and its subordinate and controlled institutions. An analysis of the 2020 and 2021 State Budgets for the culture sector in Mozambique shows an allocation²⁵ of 0.15% and 0.16%, respectively. In 2020, of the 0.15% percentage, corresponding to about EUR 7 million, only 0.03% was allocated to the cultural and creative industries and only 0.02% to the provinces. For 2021, just over EUR 8 million, 0.03% is earmarked for the cultural and creative industries and 0.04% for the provinces. The budget has mostly been allocated to pay

²⁵ According to the Cultural Observatory of Mozambique, a non-profit association whose mission consists of research, production and dissemination of knowledge in the cultural area with a view to promoting and valuing the diversity of Mozambican culture.



operating costs (salaries and others), with little investment going to development programmes in the sector.

According to the data obtained, there is a weak allocation of financial resources to the provinces, which can be testified by the visible degradation of a large part of the cultural heritage, cultural infrastructures (namely the houses of culture), as well as the almost non-existent funding for cultural activities and development programmes by the decentralised bodies.

It is worth recalling the commitment made (see Introduction c. Context) under the African Union Conference but not yet fulfilled, of increased investment in the culture sector, given that Mozambique has agreed, along with other African Union Member States, to allocate 1% of its budget to culture.

Public funding for cultural operators occurs through the aforementioned **FUNDAC**, whose functions include distributing subsidies to the cultural sector and awarding annual artistic merit prizes. However, its budget has proved to be more limited each year and no open and competitive procedure has been developed for allocating this support. In this regard, the artistic and cultural community claims not to know the objectives, procedures and criteria for FUNDAC's allocation of funds and thus cannot count on this resource in the planning and funding of their projects.

With regard to private funding, **the Patronage Law** 4/93 of 13 September and its Regulations approved by Decree 29/98 of 9 June, is practically not applied due to lack of knowledge on the part of cultural operators and potential patrons and because the tax incentives granted are not suited to the current reality, as already mentioned in previous studies²⁶. Also hindering the feasibility of enforcing the Patronage Law is the excessive bureaucracy in terms of accounting procedures that discourages patrons of the arts. Efforts have been made to review it and are still ongoing, but so far this process has had no effect. However, it is usual for large companies to sponsor high-profile cultural events as part of their marketing programmes, including banking entities and multinationals linked to gas and natural resources, through their social responsibility actions. However, most of this support is for events held in the capital Maputo, where there's greater reach.

With regard to commercial loans, these are not accessible to the sector due to high interest costs and a lack of acknowledgement of the profile and value of cultural and artistic activity and its intangible assets. In 2013, FUNDAC developed a project for creating a Culture Bank²⁷, based on a Cape Verdean model, which was suspended in a last phase due to a change of Government.

On the whole, funding for culture in Mozambique is still very scarce, mostly concentrated at the level of the capital city and dependent on external support through the diplomatic representations and foreign cultural centres present in Maputo. The peripheral areas, provinces and other regions more distant from the

²⁶ Estudos das áreas temáticas no "Domínio Prioritário 1 - Criação de Emprego" no âmbito do Programa Indicativo Plurianual de Cooperação PALOP e Timor-Leste com a União Europeia (PALOP - TL/UE), M. Bastos, 2016

²⁷ Quoted in idem.



urban centres have had fewer resources for cultural access and development. The sector demands a structuring public financing model, with transparent criteria and selection processes and the launching of regular calls (namely through the reformulation of FUNDAC), or even the possibility of activating other mechanisms of access to funds that allow, for example, for loans at low or zero interest rates. The revision and operationalisation of the Patronage Law, as a way of multiplying the financing channels, creating clearer benefits for private investment in this sector, is also a concern.

c. Decentralisation and cultural facilities

The management of culture as a public good, besides occurring at central level, is guaranteed through provincial governments, reinforced by the Decentralisation Law, and by local authorities of municipal nature.

State local representations in the provinces, the Secretariats of State, are entities whose legal framework was established under Law no. 7/2019 of 31 May. Also at the provincial level, culture is managed by the Executive Bodies of Decentralised Provincial Governance, whose legal framework is established through Law no. 4/2019. Therefore, there are two entities at provincial space level: the executive body of decentralised provincial governance and the body representing the State in the province (Secretariats of State). In principle, the Secretariats of State take care of all aspects related to State sovereignty, while the Provincial Governments are responsible for the executive part of all matters related to the development of the province. As far as the area of culture is concerned, the competencies of each of these entities describe their fields of action. However, these competencies appear to be fundamentally the same and in practice their distinction remains blurred. It is possible that this decentralisation process is thus causing dispersion and duplication of roles between provincial bodies on cultural issues.

The creation of the Secretariats of State and the redimensioning of the role of the Provincial Governments have created the need for new local cultural management units, including their provision with human and financial resources, an aspect that is not happening quickly enough. Part of the few staff that the Secretariats of State now have belonged to the already weakened Provincial Departments of Culture and Tourism, which were responsible for the management, maintenance and potential projection of new provincial houses of culture. The provincial departments continue to be structured in two divisions: cultural heritage and cultural and creative industries, but they now answer to provincial executive bodies and state representation in the province and no longer directly to MICULTUR. For a more coordinated action, the current regulations provide for the setting up of activity-sharing councils bringing together all the stakeholders and representatives of State action at provincial level. However, this articulation has not yet been made operational, as this new provincial cultural management structure is still in the process of implementation. This process has meant the aforementioned dispersal of the scarce public sector cultural workforce, and additionally, the hiring of new staff



who, for the most part, do not have specialised training in the sector. There is still some ignorance on the part of the public administration instruments that govern these new structures, which contributes to the duplication of roles and actions, as well as of target control and verification.

At district level, culture is managed in terms of the district services of education, youth and technology. Although culture is not explicitly placed in the designation, it usually has a technician allocated who is responsible for the sector. He/she reports and works in coordination with the Provincial Department of Culture and Tourism and with the Social Services of the Secretariat of State according to the issues at stake. In the area of culture, the district is responsible for carrying out studies, promoting respect for cultural diversity, local values and national languages; promoting the creation of circles of interest in different areas such as photography, pottery, sculpture, painting, cutting, dance, theatre, music, among others; promoting the knowledge and manufacture of traditional musical instruments; promoting, through arts and other positive practices, education, prevention and the fight against discrimination of people infected and affected by HIV/AIDS and other diseases; Encouraging youth associations. However, what we see is the lack of human and financial resources capable of responding to this competency profile, and it is common for provincial-level technical staff to need to conduct research in the districts, which should be carried out at this administrative level.

As for the municipal level, Diploma no. 51/2004 of 1 December, Regulations for the Organisation and Functioning of Municipal Technical and Administrative Services, in article 7, integrates culture and tourism in its areas of action, aiming at bringing public services closer to the population, to guarantee the swiftness and adequacy of decisions to local realities. At the municipal level, the area of culture is responsible for managing the cultural heritage (tangible and non-tangible) and fostering cultural movement within its territory.

Throughout the research carried out, it should be noted that the existence of services related to culture and tourism does not occur uniformly in all territories. Some municipalities do not have councils for culture, or culture and tourism. The area of culture can also be integrated in other councils, such as education, for example. At the level of the city of Maputo, the municipal authorities chose to create a council for culture and tourism, subdivided into two municipal departments. In Lichinga and Pemba, there are also councils for culture and tourism. In Vilankulo, culture appears together with social affairs, sports, health, gender and children, to account for the plurality of configurations.

The case of Maputo is exceptional in the national panorama, due to the existence of infrastructures for engaging in and exhibiting artistic and cultural activities, and for having the concentration and action of different civil society and private sector players. However, most municipalities visited in the remaining provinces either do not have cultural equipment or such equipment is in a poor state of conservation, obsolete, insufficiently equipped and ill-adapted to current needs and/or have human and financial management difficulties, with consequences for the development of cultural and artistic groups and the population's access to culture. This is the case of Novocine, in the city of Beira, and the Vilankulo Municipal House of Culture, among other examples. The city



Maputo owns the Gil Vicente Municipal Theatre, although it is also in need of restoration and modernisation works; and it also owns other spaces for artistic creation organised at neighbourhood level, such as the Ntyindza Municipal Cultural Centre.

In structural terms, the management of culture at provincial and local level struggles with the lack of financial and human resources to implement the activities assigned to it. The provincial departments of culture and tourism do not have the resources to implement activities to preserve cultural heritage, to encourage and promote the development of cultural and creative industries, without neglecting the necessary staff training. The lack of resources for modernising and revitalising the existing houses of culture and the construction of new units in territories not covered also constitute challenges for their work. Urgent examples include the two provincial houses of culture that the FYP outlines as strategic goals to be rehabilitated and equipped:

- In Beira, the Provincial House of Culture is in need of structural repairs. The large auditorium is unusable, having lost its roof, with a devastated stage area and no audience seating, following the passage of cyclone Idai. The recording studio was also destroyed; and, like the other facilities, such as the kitchen, sewing and dance rooms, and the library, they lack the necessary equipment;
- In the case of Pemba, despite having received donations of equipment from private entities, the Provincial House of Culture is facing a serious problem with infiltrations and inadequacy of its spaces, jeopardising the conservation of materials.

This situation happens in many other provincial houses of culture, whose conditions lack dignity for the professional practice and enjoyment of culture by the public, taking into account the situation witnessed in other Houses of Culture visited, namely:

- In Inhambane there is mostly a lack of musical instruments, namely traditional ones, but also of piano, guitar, drums, and sound and lighting equipment (speakers, microphones, sound mixer, amplifiers). The few existing instruments are insufficient for enrolled and interested students. The amphitheatre space is also badly damaged, without a roof, stage and/or chairs, although the space is still used for events.
- In Vilankulo, the Municipal House of Culture lacks furnishings and equipment, having only one large but empty room available for those interested in carrying out all kinds of activities, in addition to the offices and library;
- In Nampula, there's a lack of working and training tools such as computers and printers, musical instruments and sound and image devices. The theatre, which is also used for rehearsals and classes, is small for the number and dynamics of the local associations. At the time of the visit, the toilet was unusable, causing enormous inconvenience to users and staff.

The weak and debilitated network of cultural equipment throughout the country is a core problem, from central to local level, given the lack of financial resources for any intervention. More than 5 years ago, MICULTUR started the rehabilitation and



requalification of Cine África to transform it into a National Theatre, but the project is still far from completion due to a lack of resources. The municipal Scala Theatre, also located in Maputo and under the management of the Scala Association led by film-maker Sol de Carvalho, is in better state of repair and maintains continuous activity, although it needs investment for its improvement. On the other hand, in Inhambane, the rehabilitation of the Tofo Cine-Theatre, an iconic space that is very degraded, is underway and will take place with EU funding under the Procultura project. These infrastructures in poor conditions create enormous difficulties for receiving artists and creatives in their production and exhibition processes, and make it impossible for citizens to enjoy and participate in culture. Finally, interviews with stakeholders in the sector, especially in the provinces, reveal that artistic work is still not properly valued, namely in terms of fair remuneration, and that professionals are often expected to perform their services for free. As at central level, the lack of clarity of functions and duplication of roles of decentralised administration in the cultural sector often leads to authorities taking on event programming and producing roles, reducing opportunities for strengthening local cultural associations and entrepreneurship and to the detriment of their role in facilitating and creating the conditions for the ecosystem to function. In this framework, more frequent recourse to public-private partnerships would be advantageous in clarifying roles and empowering the private sector and civil society.

d. Civil society and private sector organisation

The cultural sector at the organisational level is mostly composed, at the national level, of informal groups or entities of small size and weak financial and claiming capacity. Conversations with representatives of various civil society groups in various provinces witnessed the persistence of major administrative and bureaucratic difficulties that arise from the process of creating entities, namely associations. The legalisation and formalisation process is also very costly for most of those interested. It is a step that a very limited number of groups are able to take, and, as such, they are denied access to any type of funding or benefit, and the ability to be recognised and/or to be represented. As a result, the sector's collective organisation loses legitimacy and the potential strength it could have given the existing dynamics at the level of civil society. On the other hand, some of the existing associations do not comply with the statutory procedures and obligations, such as holding regular elections for their governing bodies, a factor that further weakens the collective organisation of civil society in the sector.

However, some changes have occurred in this field over the last 3 to 4 years. Until 2020, there were approximately 13 professional organisations representing the cultural and creative sector in Mozambique, mostly in the form of associations. These entities award legal nature to a group of individuals gathered for the defence of common interests and/or for engaging in activities; as well as to serve as a claim instrument with public authorities. Here, it is important to mention some of these professional associations, such as the



Associação de Músicos Moçambicanos (AMMO); ANARTE Associação Nacional dos Artesãos, SOMAS Sociedade Moçambicana de Autores, AMOCINE Associação Moçambicana de Cineastas, Núcleo de Arte, AMOTE Associação Moçambicana de Teatro, AMAEL Associação Moçambicana de Editores de Livros e Livrarias, etc.

However, these entities were not coordinated among themselves and had difficulty in assuming representativeness in the dialogue with the State. Thus, it boosted the creation of confederations between the different existing entities, resulting in the creation, in 2021, of two new entities: **FEMICC - Federação Moçambicana das Indústrias Culturais e Criativas (Mozambican Federation of Cultural and Creative Industries)**, and the **Federação das Associações Culturais (Federation of Cultural Associations)**. The former brings together representatives of cultural and creative undertakings with a commercial interest and profile; and the latter brings together representatives of cultural bodies with a non-profit profile, such as theatre and dance groups and music bands. By means of these two new bodies, the State, through MICULTUR, now has federal entities that can dialogue and negotiate on behalf of civil society.

It is also important to mention the existence of the Associação de Empresários, Promotores de Eventos e Espetáculos (Association of Entrepreneurs, Promoters of Events and Shows), as well as the creation, within the main Confederation of Economic Associations in Mozambique, of a Creative Industries and Culture Department, which happened for the first time and meant the integration of the culture sector in the main public-private dialogue platform (CTA). This new department gathers a significant part of the main representatives of cultural undertakings (cinema, audiovisual production, advertising, dance, theatre and music production, fashion design, and product design, among others).

Another model for restructuring the associative movement is the OTHAMA platform, a consortium that brings together the main festivals of the city of Maputo, namely Kinani, Azgo and Mafalala. OTHAMA emerges as a mechanism for professionals in cultural programming and production to access and share best practices in cultural management, despite the difficulties faced by the domestic market. It also proposes a more informal form of peer association, to circumvent existing bureaucratic obstacles, which aspires to be an officially recognised interlocutor model.

At the private level, the Small and Medium Enterprises Institute (IPEME), an entity of the Ministry of Industry and Trade, offers facilities and technical conditions for mentoring, formalising and developing micro and small businesses in Mozambique, which also includes the different areas of arts, culture and creativity. However, this institute also needs the means and skilled professionals to deal with this sector. Encouraging the sector from a business perspective also fits into the employment and vocational training strategies in Mozambique, whose implementation is a priority in national development programmes given the great pressure on employment, especially youth employment and income generation in the country. Indeed, the volume of investment allocated to business development among young people has been growing, including funding lines that comprise fields of arts and creativity.

On the other hand, the performance of operators in the cultural sector is penalised by regulations and fees concerning international trade in cultural goods. Facilitating



this trade would be vital since, given the scarceness of some raw-materials and especially of work instruments, imports are needed for many artistic and cultural disciplines. Imports are subject to high tariffs and other taxes - which can go up to approximately 37%, for example, on musical instruments as well as on technological products. Although the tax tariff approved by Law 6/2009 of 10 March introduces exemptions for certain goods, such as musical instruments originating from South Africa or the EU, this exemption is not always complied with due to the ignorance of customs agents and the cultural operators themselves. With regard to exports, Decree 10/81 of 25 July on the trade in cultural goods, which details the conditions relating to materials, quantities and protected goods, stands out. This Decree was complemented by Ministerial Diploma 220-A/2002 of 17 December, which aims to clarify the conditions for the export of cultural goods, namely artistic and craft objects. This regulation is also little known by those involved (customs and cultural agents), which causes numerous problems for tourists when they leave the country, and tourists are one of the biggest buyers of craft and visual art works, such as paintings and sculptures.

In fact, most professionals and entities in the cultural sector, especially in the private sector, are unaware of current regulations in terms of taxation and incentives and their developments, which prevents them from benefiting from existing general measures, even non-sectoral ones. On the other hand, some of the incentive mechanisms for developing the business sector are not suited to the specificities of the cultural sector, without consultation, dialogue and concertation between the cultural agents and the responsible entities. In parallel, a lack of sensitivity and preparation of tax and business officials about the cultural sector, its potential and needs are still dominant. As a result, the culture sector is still not properly framed as one of the sectors or spheres fostering economic and business development. Additionally, there is a need for the different State entities that deal with financing for companies, but also for youth, to be able to include specific assistance to sectors and young professionals linked to the area of culture.

In conclusion, civil society and the private sector are gradually becoming the parastatal arm for managing the culture and creativity sector in Mozambique, by constituting the aforementioned representative federations, assumed as negotiation platforms, as well as for demanding potential reforms. On the other hand, limitations persist given the weak institutional capacity of these entities, which are materialised in the difficulties of effective legalisation and formalisation of the organisations themselves, in the absence of an effective governance translated namely in the irregularity of holding regular elections within the organisations' management bodies, and in the reduced sustainability of the projects and actions after the financing.

e. Statute of artists and cultural professionals

The 'statute of the artist' refers to the formal acknowledgement of the artist as a professional, impacting his/her rights and working conditions, including fair remuneration, the



existence of employment contracts, and the social security provision adapted to the specificities of their work. The formalisation of this professional statute and therefore of the artistic and cultural activity, also makes it possible to identify, stratify and map the existing professionals for statistical purposes, making known their dimension, evolution and characteristics in the different sub-sectors and disciplines. This instrument would also impact the clearer distinction between artistic practice as a profession and/or as an amateur activity. Although the statute is not yet legally established in Mozambique, the interviews conducted with MICULTUR staff claim that it is in the process of being drafted.

Mozambican artists and other cultural professionals, as in many other countries, are mostly self-employed, carrying out their work irregularly, often seasonally, and often accumulating and performing parallel professions and jobs. Given the absence of a statute of their own and the general lack of acknowledgement of their value in professional terms, many carry out their work informally without employment contracts. The vast majority of the artists interviewed revealed that it is common to perform work without formal contracts, subject to low remuneration, and that the negotiation is almost always unilaterally determined by the contractor. Professionals both in Maputo and in the provinces reveal that, besides being artists, they are teachers, managers or workers in areas outside the cultural sector. According to the Director of one of Mozambique's main theatre festivals, based in Maputo, all of the actors in the company promoting this festival, who have higher education qualifications, dedicate themselves only partially to their art as they have to earn a living through other work and/or jobs.

In fact, the vast majority of professionals in this sector, apart from their artistic skills, have not developed the skills associated with the strategic, management and administration, as well as communication levels, which are absolutely necessary for the implementation and good conduction of their artistic ideas and ambitions, as well as the maintenance and sustainability of their organisations and undertakings. What's more, they lack the ability to explore and develop potential opportunities and side businesses that could enable them to make a living from their artistic work. Thus, also at the level of the private sector and promoters of creative businesses, the so-called entrepreneurial skills, which include planning, strategic management and monetisation capacity, are lacking.

The arts education system still gives little coverage to this type of skills and knowledge in the curricula. On the other hand, many artists and culture professionals are self-taught. Furthermore, management, production and agency professionals are very limited in number and most professionals and entities in the sector do not have the ability to hire their services, especially younger professionals and emerging projects. The value chains are thus incomplete and deficient at the level of these intermediaries who are essential to the good performance of the sector, namely as regards producers, managers, agents and promoters of artistic and cultural works and projects. According to the registry of the National Authority for Technical and Vocational Education, so far there is no



professional course in areas related to culture and the arts, for example in production, management, agencying and/or cultural promotion. The only existing options in terms of training and/or capacity-building are free courses, without authorised certification, administered by festival organisation agencies or even by the cultural centres existing in Maputo.

In a context where labour laws do not respond to the specific needs of cultural workers, many are not registered with the INSS - National Social Security Institute, which leaves them in a very precarious labour situation. According to the data collected from all over the country, the situation is worrying in terms of the ability to respond to the difficulties of the class of culture workers, especially those with greater social, family and economic needs, as was evident during the Covid-19 pandemic. A study carried out by MICULTUR shows that 76% of artists are not registered with the social security system. The immediate impact is that the State finds it difficult to deal with entities without legal existence and cannot act when necessary. Indeed, during these years marked by the pandemic, these professionals suffered twice as much, deprived of their work and of proper social protection. Although many artists have played a crucial role in providing artistic creations for consumption by thousands of people, mostly disseminated through digital platforms. In fact, the generalised diminished capacity of monetisation and collection of their copyrights did not allow for a large majority to obtain the due benefits. On MICULTUR's side, in response to the impact of Covid-19, a fund was set up with the support of private partners. This fund supported artists from different disciplines, mostly from the performing arts, to continue distributing their products through digital platforms. Another mechanism triggered by the State was the opening of a business recovery fund under significantly low rates of return, managed from the BNI - Banco Nacional de Investimentos, aimed at all private-sector entities. Still, and although the cultural and creative sector is also made up of companies, most of them were procedurally excluded given the requirements and guarantees necessary to access this funding. In fact, a good number of companies in the cultural and creative sector are micro and small, and many operate irregularly, with levels of informality and/or unorganised accounting, which makes it difficult for them to access business-type financing.

Artists and culture professionals see their situation further aggravated by the inoperability of the processes for obtaining funding. On the one hand, the aforementioned difficulties in terms of implementing the Patronage Law and its regulations for the benefit of authors and creatives in the sector persist [see b) financing culture]. On the other hand, copyright collection capacity remains hostage to the operationalisation of the Bern Convention, ratified in 2013, as well as the approval and regulation of the revised Copyright Law 4/2001 of 27 February. Additionally, the Industrial Property Code, which protects the result of creative and inventive activities, was approved by Decree 18/99 and rewritten by Decree 4/2006 of 12 April, which is under the responsibility of the IPI Industrial Property Institute. However, creative industries have not yet made use of this tool, which may reveal a lack of information and/or



lack of knowledge on the part of creative professionals, but also lack of vision and business strategy.

On the other hand, the performance of SOMAS in the process of collecting and channelling the financial rights from the use of works is limited, weakened by its lack of representative collection capacity throughout the country, as well as a great lack of knowledge on the part of authors about these rights, namely with regard to the registration of works, as well as models for exploring these rights. Several professionals interviewed revealed that they were not members of SOMAS because they did not understand the mechanisms for collecting, channelling and distributing the dividends obtained. For many creation holders, the credibility of SOMAS as a representative of the interests of the artistic class is not yet consensual.

It should be noted, however, that at the level of the private corporate sector, some entertainment and event organisation companies in Maputo, which have created commercial value and a more or less regular portfolio of clients, are able to offer work contracts with the resulting social statutes to their workers and employees. The creative core centre is made up of professionals who generate content and add value to other goods and services within and outside the creative field, mostly constituted in the form of companies and/or individual entrepreneurs. Because they have more stable and, therefore, more formalised and structured sales schemes for services and products, when compared to the more traditional artistic core centre, most of these professionals work under set labour contracts, benefiting from greater social protection and, in some cases, accumulating management positions when they own the businesses.

However, it is important not to ignore the presence of several self-employed service providers in the creative core centre, namely in the area of design (graphic and communication), among others, subject to great precariousness because they do not benefit from labour contracts, their remuneration is insufficient and the regularity of their activity is uncertain. Additionally, it should be noted that there is also some informality in this sector, and companies have growth problems, remaining stationary and/or likely to have a very short life expectancy (up to 3 years), many being forced to close and rebuild themselves in a vicious cycle that's difficult to break.

f. Main reforms in progress

The structure of MICULTUR, as well as of its subordinate and controlled institutions and their legal instruments, is undergoing several reforms.

We highlight the Patronage Law and its respective regulation, seeking to ensure that it may be updated and in conformity with the Tax Law in force. What is currently happening is that, while the Regulation of the Patronage Law sets specific fixed percentages for the tax benefit, the tax law changes constantly, making it difficult for private sector entities financing cultural projects to execute.

According to data gathered from MICULTUR, the Entertainment Regulations that establish the procedures regarding licensing



and the staging of shows are still under revision; public entertainment and the operation of venues. Applies to all public shows and entertainment held in public and private places and venues, namely theatres, cine-theatres, concert halls, public squares and streets, stadiums, pavilions, open spaces, discos, nightclubs, cabarets, dance clubs, restaurants, houses of culture, clubs, cultural centres and halls and others. The revision is intended to accommodate the latest developments in the sector.

The idea is also to update Law 10/88 on cultural heritage, which sets forth the legal protection of tangible and intangible Mozambican cultural heritage assets and applies to cultural heritage assets held by the State, public-law bodies or natural or legal persons, without prejudice to the property rights of the respective owners. This Law also extends to all cultural assets that may be discovered on Mozambican soil. However, experts in this sub-sector think that the existing law is quite progressive in relation to other countries in the region, and that it is necessary to regulate and essentially invest in preserving the estate. This concern is also shared by the managers of the archival and film heritage (present at the INICC), whose marked degradation is quite visible. The Statute of the Artist, as discussed above, is still in the process of being created, with a focus on the framework regulating artistic remuneration according to the professional framework. This process should also take into account the need to include other cultural professionals, in addition to artists, whose work nature is very similar and who are subject to the same labour constraints. Another focus of reform is the need to regulate the mechanisms of access to private copying, which will apply to the use of physical media where information can be stored (mobile phones, disks, CDs, DVDs, etc.) and will regulate the way in which a legally acquired work can be copied; as well as the protection of folklore works, whose value has not yet been acknowledged or contemplated in the current legislation for protecting cultural heritage.

Also with regard to legal instruments, the African Renaissance Charter has already been submitted to the Parliament of the Assembly of the Republic for approval. In November 2021, the actions of MICULTUR led to ratification of the Marrakesh Treaty, an international legal agreement that allows ratifying countries to reproduce and distribute printed texts and literary works in accessible format for people with visual impairment, or any other disability, to access printed texts. This treaty has an impact on the removal of legal barriers (fees) to the reproduction and distribution of printed texts and literary works in the national and international legal system, as well as on the promotion of the personal and intellectual development and social inclusion of people in this situation. Thus, through copyright exceptions, it aims to facilitate the preparation of versions of works accessible to people with visual impairment, blindness or other difficulties, access to printed books originally protected by intellectual property laws.

The evaluation and (re)qualification of the arts education system is also underway, particularly at the vocational level, so that the training institutions under the control and regulation of MICULTUR can conform to national legislation for the certification of vocational and technical-vocational training under the National Authority for Technical-Vocational Education.



These changes should also affect the private players of artistic training, which should now obey the criteria of technical-vocational training subject to certification.

MICULTUR is in the process of reformulating the attributions and competences of some subordinate and controlled institutions, such as the revision of the organic statutes of FUNDAC and ARPAC, with a view to adapting their operation in accordance with Decree 41/2018 of 23 July (see Annex 4), which establishes the rules governing the attributions, autonomy, budgetary scheme, organisation and operation of institutes, foundations and public funds. Also with regard to MICULTUR, the reform of its organic statute is taking place as a result of INICC's creation.

The ongoing reforms in MICULTUR aim to create greater internal capacity for developing activities and implementing regulatory instruments, which more adequately protect and encourage professionals in the cultural sector and their initiatives. However, if the low budget allocation is maintained, MICULTUR's ability to act, especially at provincial level, will remain limited and unable to fulfil its mandate and ensure compliance with the legal instruments being created. It is still necessary to promote greater articulation and dialogue with other policy areas, namely through the creation of inter-ministerial working groups and/or joint development programmes, such as education, technologies, local development, employment and economy, so that culture may serve as a factor to add value to other fields of social and economic development, thus expanding opportunities to generate jobs and income for professionals in the sector, but also channelling more budget funds to culture from other policy areas.

1.2 Sub-sectoral contexts

a. Heritage and cultural tourism

In addition to the Law on Cultural Protection, no. 10/88, the cultural heritage area has more specific legislation²⁸ through the recent approval of the Regulations for Visiting Museums, Interpretation Centres and Public Historical Sites (Decree no. 44/2018), as well as the Monuments Policy (Resolution no. 12/2010) and the Museums Policy (Resolution no. 11/2010). These instruments have enabled the creation of a favourable framework for the protection of existing and emerging cultural heritage. The sector also benefited from the approval of Decree no. 55/6, which approves the Regulations on the Management of Immovable Cultural Assets, as well as Decree no. 54/2016, on the Classification and Management of the Built and Landscape Heritage of the Island of Mozambique, the Glossary, the Coastal Protection Area Map, the Open Beaches and Visual Lines Map, the Road Infrastructure Map, the catalogue of the Classified Buildings of the Island of Mozambique of the Cidade de Pedra e Cal.

This area is managed mainly through the National Cultural Heritage Department within MICULTUR, which is subdivided into the Museums and Monuments Departments.

²⁸ Available at Imprensa Nacional de Moçambique: <https://www.inm.gov.mz>



The National Cultural Heritage Department is responsible for promoting the study, preservation, enhancement and management of tangible and intangible cultural heritage, in accordance with national and international standards, issuing opinions to the management account of MICULTUR, its organic units; carrying out other superiorly determined activities under the terms of the Organic Statute and other applicable legislation; proposing, updating and ensuring compliance with the legislative and normative framework, for the protection of cultural heritage and the functioning of the institutions involved.

This Department is mainly concerned with tangible cultural heritage, while the intangible components are managed at the ARPAC level, which has delegations throughout the country. At province level, cultural heritage divisions are found within the provincial departments of culture and tourism, which are responsible for some local museums.

A challenge conditioning the development of cultural heritage tourism is linked to the lack of articulation between the cultural heritage and tourism services, already mentioned at central level (see 1.1 a), despite the joint control. The coordination of the actions developed would contribute to a better use of the already scarce human and financial means, namely at the level of equipment and transport for the fieldwork of identifying and mapping local resources; besides allowing the consolidation of an articulated idea of cultural tourism and its subsequent promotion.

According to INE Instituto Nacional de Estatística (2021), the country has 16 museums, the majority of which located in the city of Maputo (9 museums)²⁹, Nampula³⁰ and Niassa with two in Gaza, Inhambane³¹ and Cabo Delgado³² with one museum. The existing museums in Mozambique are mostly created and managed by the State and are national. Content production at museum level is stationary, and there is a lack of investment in the management of the collections. There are rare private initiatives, such as the cases in Maputo of the Alberto Chissano³³ House-Museum and the Mafalala Museum³⁴, which do not have legal recognition as such, given the absence of specific legislation or other legal devices recognising private museums. The latter, promoted by the Association IVERCA-Tourism, Culture and Environment, is a project funded by the EU and

²⁹ Natural History Museum: <https://www.uem.mz/index.php/sobre-a-uem/unidades-organicas/especiais/museu-de-historia-natural>;

National Art Museum; Museum of the Revolution;

Museu dos CFM Caminhos de Ferro Moçambicanos: <https://www.cfm.co.mz/index.php/pt/sobre-o-cfm/museu-dos-cfm>

National Mint Museum: <https://www.uem.mz/index.php/museu-nacional-da-moeda>;

Fisheries Museum: <http://www.mimaip.gov.mz/o-ministerio/instituicoes-tuteladas-e-subordinadas/museu-das-pescas/>

National Museum of Geology:

https://www.mireme.gov.mz/index.php?option=com_contact&view=contact&id=8:museu-nacional-degeologia&catid=14&Itemid=119

³⁰ National Museum of Ethnology: <https://muset.org.mz/o-museu/>

Museums of the Island of Mozambique: <https://www.ilhademocambique.co.mz/entidade/museu-da-ilha-de-mocambique>

³¹ Museu Regional de Inhambane: <https://www.tsevele.co.mz/index.php/artigos/item/174-museu-regional-de-inhambane-uma-exaltacao-a-heroicidade-de-um-povo>

³² Chai Museum.

³³ <https://www.vivermaputo.com/index.php/museus-e-galerias/museu-alberto-chissano.html>

³⁴ <https://museumafalala.org.mz>



is a tourist-cultural reference in Maputo, given its originality as a community museum and for having assumed a role at the level of social cohesion and urban revitalisation. The formal recognition of private initiative at the museological level, but also at the level of complete or combined management of museums, monuments or historic buildings at the private level, could favour their preservation - in view of the current high state of disrepair of many of the buildings, with potential effects on the enhancement of the tourist movement. The Chibuene Archaeological Station, an old port on the southern coast of Vilankulo, a State property under the management of a non-profit association, Vila Tours, represents a good and very rare example of public-private partnership for the preservation and revitalisation of cultural heritage assets with potential for replication in Mozambique, the result of an EU-funded project (see more information in 1.3). This same entity has already developed a revitalisation project (for which it is seeking funding) of another archaeological site in the hinterland - Manikeni, a trading post on the same trade route as Chibuene, which is very degraded and whose walls show an architectural style in the tradition of Great Zimbabwe. Both archaeological sites were inscribed on UNESCO's provisional world heritage list as early as 1997.

It is also a challenge to be taken into consideration that a large part of the staff involved in the management of museums and historical monuments does not have adequate qualifications, especially with regard to their sustainability, digital inclusion and cultural tourism. Cultural mediation, audience participation and development are other challenges, together with the absence of cultural marketing tools, exhibition installation, curatorship and preservation of collections, creation of campaigns aimed at the public, liaison with schools, etc. Weak signposting - with the exception of investments made in downtown Maputo and the Island of Mozambique - and complex accessibility to heritage sites, as well as the absence of professional tour guides, challenge a structured and sustainable management of cultural heritage in Mozambique. There was also an experience, on the Island of Moçambique, in the training of tour guides, which led to the establishment of an association of its own, but which was not replicated in the rest of the country. In this context, turning to public-private partnerships for managing and promoting heritage spaces could be a way to fill the gaps identified in terms of human resources, as well as a way of strengthening the capacities of private and associative players.

Within the specific scope of intangible heritage, ARPAC³⁵ is responsible for inventorying and researching these cultural assets with the potential to be considered local, national and world cultural heritage assets. The major focus of action has been dedicated to researching the history of the national liberation struggle, focusing on historical figures. Since Chopi Timbila and Gule Wamkulu (common to Malawi, Mozambique and Zambia)³⁶ were declared world heritage sites by UNESCO in 2008, they are also the subject of its research. At the level of intangible cultural heritage, it is important to note that local cultural resources, traditions, knowledge, beliefs, dances and songs, stories, practices, and arts and crafts that persist in the communities are unexplored and can serve as factors of economic promotion and elements of attraction and diversification

³⁵ <http://www.arpac.gov.mz>

³⁶ <https://ich.unesco.org/en/state/mozambique-MZ?info=elements-on-the-lists>



of the tourism offer, with potential for local development and social cohesion. The existence of these resources is abundant throughout the territory. In Niassa province, for example, the environment of the mythical Mecula lagoon stands out for its combination of ancestral traditions and the preservation of natural ecosystems. It is also worth mentioning the numerous historical sites already registered by the Northern Regional Directorate of the INATUR National Tourism Institute, which are unexplored for tourism due to the lack of financial resources and personnel trained in the management of cultural and community tourism.

In order to strengthen Mozambique's position on the world cultural map as provided for in the FYP, MICULTUR is preparing the application to UNESCO of the Island of Ibo as cultural heritage of Humanity, whose process is at a fairly advanced stage, despite its high state of degradation. The FYP also provides for the applications of Chigubo and Mapiko (traditional dances from the south and north of the country, respectively) at the intangible level. However, the current cultural assets already included on this UNESCO list - the Island of Mozambique and the timbila - are facing serious preservation and promotion problems, which stem from a lack of financial and human resources to manage them with quality.

With regard to the Island of Mozambique, a world heritage site since 1991, and despite the slow and very demanding rehabilitation of its built heritage under UNESCO supervision and the fragile maintenance and promotion of the intangible heritage, in terms of the customs, arts and crafts of the inhabitants, especially the Tufo dance, for example, the relevant role of a series of players and their emerging and gradual articulation should be noted. The GACIM - Conservation Office for the Island of Mozambique, created by Decree no. 28/2006 of 13th June, is subordinated to MICULTUR, and its mission is architectural, historical and archaeological protection, as well as environmental and cultural tourism promotion; Its mission is also to provide technical support and institutional capacity-building. Although, as a public entity, it has a very limited financial endowment, limiting itself to a more monitoring and supervision action, it is developing know-how in terms of attracting funding, through the training received and the experience that the current team is gradually accumulating in developing applications, in order to act in the future as a project promoter and/or mediator with local and potentially international entities to obtain funds and establish partnerships and contacts; as well as to foster greater community participation in the management of heritage, making it a means of generating income and the well-being of the populations. The need to involve local communities in preserving and promoting the heritage of the Island of Mozambique, as in other territories, is essential to this task. We should also mention the important role played by the Portuguese Cooperation Cluster project, led by the Camões Institute, in terms of institutional promotion, the establishment of partnerships, and the promotion of cooperation and capacity-building. This Cluster brings together a diversified number of Portuguese and Mozambican entities operating on the Island, together with the Aga Khan Foundation. The Cluster pursues results around several components: improving the municipality's institutional and development capacity; educational and training upgrade of the Island's Vocational School; promotion and development of pre-school education; institutional capacity-building of GACIM, including socio-demographic mapping of the city of Macuti; support for civil society, namely by supporting the creation of committees to develop



neighbourhoods, and support for entrepreneurship, especially for artisans. With regard specifically to cultural heritage, we highlight the Centre for Archaeology and Research and the MUSIM Museums of the Island³⁷. The creation of the Centre was funded by U.S. cooperation with the involvement of Mozambican and American universities. It provides space and tools for the study and dissemination of the rich heritage, with particular emphasis on the underwater heritage linked to the global slave trade. Despite promoting the training of technicians and raising awareness to the importance of heritage preservation, the lack of information and ignorance of the community, trained staff and means complicates its task. Challenges remain in terms of training, cataloguing, storage and exhibition and musealisation of the collection. MUSIM, which is national and subordinated to MICULTUR, is made up of three units: Sacred Art, Decorative Arts and Marine and is spread over several buildings with a long history and a large and very diverse collection (furniture, jewellery, paintings, textiles) whose maintenance is fragile, despite the efforts and progress of this institution. The cataloguing and digitalisation processes are still deficient, and the lack of budget for activities prevents proper promotion and mediation with the community.

Finally, the enormous untapped potential for international cooperation was identified, given the rich cultural heritage shared by neighbouring countries, some with UNESCO's seal of approval. Besides the already mentioned Great Dance/Gule Wamkulu, also present in Malawi and Zambia and the connection to Zimbabwe through the trade route that flows through Manikene and Chibuene in Inhambane province, as well as the historical urban landscapes of the Swahili coast, which include the world heritage sites of Zanzibar Stone Town (Tanzania), the island of Lamu (Kenya), besides the Island of Mozambique. The identification of key partners in these countries and the preparation of joint research and dissemination projects, namely the mapping of material and immaterial cultural heritage resources, the creation of tourist routes and joint promotion through digital platforms, would have enormous potential for raising international funding (an example is the European Go Blue programme, which funds the blue economy in Kenya's coastal cities), with countless added value in terms of Mozambique's international visibility and increase in cultural tourism. It is also worth mentioning, by way of conclusion, that cultural tourism in Mozambique, as indeed the tourism sector in general, suffers from a set of structural obstacles that prevent the development of the potential described herein. These include, among others, the tourism visa-granting policy, as those are slow to obtain and excessively bureaucratic; the complex and costly mobility and accessibility to heritage sites, when outside the provincial capitals; the lack of knowledge, undervaluation and subsequent weak promotion of the heritage and cultural and artistic resources by travel agencies; the non-existence of tourism promotion campaigns based on the country's cultural and artistic potential, especially for the domestic market.

b. Music

³⁷ <https://www.ilhademocambique.co.mz/entidade/museu-da-ilha-de-mocambique>



The music sector is present throughout the country, although the centre of opportunities and career development is more centralised in Maputo. However, its organisation and structuring as well as many of the challenges are similar. According to the data collected in the interviews, music professionals face difficulties practically throughout their value chain.

In legal terms, the music sector is specifically regulated by the Regulations on Public Shows and Entertainment (Decree no. 23/2012), which is currently in a revision conclusion phase. It is important to mention again the deficiencies at the level of the Copyright and Related Rights Law, particularly damaging for the music sector, given the difficult collection of royalties that does not favour, namely, the capitalisation of television and radio shoots, in shopping centres and other public spaces.

At the level of artistic creation and production, the common denominator is the lack of means, especially instruments and recording studios, access to which is a serious constraint. The houses of culture, whose mission precisely includes making these spaces and means available in the various provinces, are unable to fulfil their role properly, given the weaknesses at the level of equipment and facilities (see 1.1 c. where the situation of the houses of culture is described). Mozambique does not produce musical instruments internally, thus depending exclusively on their import. However, as already mentioned (1.1 d), those are classified in the customs tariff as luxury goods (despite the aforementioned exemption from duties for musical instruments from South Africa or the EU), which makes the tax obligations to which they are subject extremely expensive, and consequently limits access to practice, including the teaching of music itself. To make matters worse, the supply market for systems and equipment is limited to a small number of companies, making access more expensive. Recording studios are scarce and poorly equipped, particularly those integrated in the houses of culture, and are mostly concentrated in Maputo.

Several interviewees underscored the importance of making available adequate spaces and means for musical creation and production, given the existing enormous talent and interest, namely on the part of young people. The proper equipping of the houses of culture, as well as the development of spaces in an 'incubator' model would be pertinent, providing not only the basic equipment for creation but also the assistance of teachers, other professionals and mentors who could support the development of the project and its entry into the market.

In fact, throughout the country there is in general a great deal of interest in this artistic field, especially among young people, from creating to learning music, as well as in a very marked way at the level of consumption. However, given the lack of financial resources and conditions for professional and vocational practice and education, music production is a mostly informal activity, based on self-taught learning, and practised without statutory recognition. This situation results in a deficit in the development of the discipline and the unavailability of specialised professionals such as sound and light technicians, to meet the demand for holding festivals and other events.

However, contributing to the improvement of the artistic training offer, mainly at the level of children and young people, it is important to mention best practices such as the activity developed



by the **Kulungwana Association³⁸ with the Xiquitsi Orchestra** and, very recently, the **Cantate project**, financed by the EU Delegation, which has developed training actions in music for children and young people. This project started in Maputo, and was extended to the Cabo Delgado, Nampula and Niassa provinces, focusing on socially disadvantaged groups.

At the level of distribution and promotion of music content consumption, identifying the appropriate means for the monetisation and capitalisation of songs that are broadcast live is still an obstacle, and the production costs are not compensated due to the low purchasing power of the audience. This situation is exacerbated by the need for technological investment, from music creation to music distribution. Professionals point out the urgency of making investments to increase the digital dimension to record and disseminate musical content.

All in all, the poor functioning of the music sector value chain is still associated with the lack of professionals dedicated to the management of the different components, namely intermediation services, such as event producers, managers, promoters or booking agencies. This deficit hinders the development of the sector, making the promotion and circulation of musicians and their works complex, especially at international level. The lack of ability to participate in the sector's specific networks and events at regional and international level, either due to lack of knowledge and contacts or due to travel costs, makes the internationalisation of Mozambican music difficult.

There are, however, some growing dynamics to note in this area: This is the case with the **MODIGI³⁹** platform, a music and video distribution company specialising in licensing, content distribution, marketing and sales, which serves independent artists, producers and record labels; The **project called 'Cooperativa Musical e Plataforma Digital' (Musical Cooperative and Digital Platform)**, which promotes exhibition, distribution and sale, which now begins. Project by the **Leite Couto Foundation⁴⁰** in partnership with music creators and producers and the company UX Information Technologies, funded by the Procultura project. This project will focus on building this platform that also has a promotional potential along the entire value chain of this sub-sector. However, it should be noted that the benefit and adherence of a large number of professionals and users to these platforms still depends on the extension of Internet access in a more balanced way in the territory.

There are also several successful cases on an individual level but also in event production. In Maputo, several festivals that include music have been held successfully and continuously. The **Azgo Festival⁴¹** is one of the most remarkable examples, due to its longevity but also to the diversification and development of several parallel activities and its internationalisation. Thus, the Festival promotes various initiatives, namely: a programme of forums, debates and workshops with artists and other national and international professionals around topics relevant to the sector and to life in general, called

³⁸ <http://www.kulungwana.org.mz/>

³⁹ <https://modigi.co.mz>

⁴⁰ <https://www.fflc.org.mz>

⁴¹ <https://www.azgofestival.com>



Azgodialogar; a platform for selling products associated with the festival (merchandising) - Azgobazar; and the Azgozito, an educational and fun space through music for children, involving schools and artists present at the festival. Its internationalisation results from several years of contacts and development of partnerships at the international level, translated into a programme that presents names from all over the African continent, but also into the international tour of Mozambican musicians presented at the Festival. Azgo is, for example, a founding member of Igoda⁴² (Music Festival Circuit), a platform that aggregates various Southern African music festivals to create a touring circuit in the African continent. Also worthy of note is the **international Jazz festival**⁴³, promoted by musician Moreira Chonguiça, which derives from the previous More Jazz Series event. In terms of traditional performing arts, where music is prominent, it is worth mentioning the **Raiz Festival**⁴⁴, which promotes Mozambican cultural diversity with an emphasis on traditional musical instruments but with a contemporary twist, as well as the performances of **Timbila Muzimba**, the latter which, despite not having an annual festival, stands out for the continuous production of shows over its 15 years of existence. Apart from Maputo, in Inhambane, namely due to the development of tourism in the Tofo and Vilankulo areas, we highlight a certain momentum in the music sector, promoted by the concentration of bars and hotels with live music and events such as the **Tofo-Barra**⁴⁵ and **M'Saho Timbila**⁴⁶ **festivals in Zavala** (which, despite the need for greater professionalisation, is a relevant visibility space for this musical tradition, with internationalisation potential) and the existence of a recording studio with international connections (**Studio Bom Dia**⁴⁷). We should also add the current project for the **rehabilitation Cine-Teatro Tofo**⁴⁸, funded by the Procultura project and promoted by Associação Scala⁴⁹, which may provide a privileged and much needed stage for this dynamic.

c. Cinema and audiovisual

Cinema and audiovisual teaching is done at the Higher Institute of Arts and Culture, at the Pedagogical University of Maputo, as well as at the Eduardo Mondlane University. In public institutional terms, the development of cinema and audiovisual in Mozambique falls under the INICC, which brings together the former National Cinema and Audiovisual Institute. This entity guarantees the creation and management of licensing, and the regulation of national film production, which is ensured by the Law on Cinema and Audiovisual (Law no. 1/2017) and an implementation regulation (Decree no. 41/2017). This instrument allowed for outlining incentive, promotion, protection and regulation mechanisms for audiovisual and cinematographic activities in the country, which allow funding for the development of the sector through

⁴² <http://igoda.org>

⁴³ <https://www.facebook.com/morejazzseries/>

⁴⁴ <https://www.facebook.com/tradicionalmocambique/>

⁴⁵ <https://www.facebook.com/Festival-do-Tofo-Barra-1529270627316651/>

⁴⁶ <https://www.facebook.com/timbilamozambique>

⁴⁷ <https://www.studiobomdia.com>

⁴⁸ <https://www.facebook.com/Cine-Teatro-Tofo-281197632090786/>

⁴⁹ <https://www.facebook.com/cinemascala/>



public procurement. This Law also covers other artistic disciplines, such as music, whose producers of audiovisual content, such as videoclips, are obliged to comply with, such as the payment of fees, for example for filming and distribution/exhibition. Some music industry players consider it to be an excessive payment for a sector that does not yet have structured income and does not allow for continuous income generation. They argue that the filming of music videoclips, because it feeds local television content, should be seen from a more social and symbolic and less commercial point of view, and should therefore be exempt from the payment of fees.

It should be noted that, despite the existing legal instruments, the cinema and audiovisual value chains have several weaknesses. The entity that oversees cinema and audiovisual, INICC, struggles with the lack of specialised human resources and the lack of a budget to promote activities.

New Public Fund to support cinema and audiovisual production

Nevertheless, a new public fund was set up in 2020 to support film and audiovisual production. However, according to operators in the sector, it suffers from the same problems as the FUNDAC, namely lack of transparency in the allocation processes - despite the evaluation panel notice publicly released by the INICC; in addition to constituting a very negligible amount for the dynamics and aspirations of the sector (a total of 5 million Meticaís⁵⁰ distributed among various selected projects). Thus, dependence on foreign funds persists, namely via the European ACP EU Culture programme (despite the language barrier) and Portuguese cooperation, among others. Foreign NGOs based in Mozambique feed a market for the production of documentaries and other institutional audiovisual products and services.

Another issue raised is the lack of interest and incentive on the part of public television in broadcasting audiovisual works and even in publicising cultural activities. It does not assume its public service role, only giving visibility to events with a big sponsor, and the agreements with producers are too cumbersome. In general, the sector argues the lack of policy and vision for the sector and subsequent limited investment.

Additionally, the existing education in cinema and audiovisual is considered of poor quality, with a lack of practical dimension, and there is limited research and production of statistical data and indicators that can measure the existing dynamics and needs. The existing project to create a cinema museum⁵¹, with a digital component, with the potential to help disseminate knowledge about Mozambican cinema, has stalled.

Still, and despite the constraints, the sector's interlocutors acknowledge some current dynamics, which translate into the emergence of a new generation of filmmakers, some

⁵⁰ <https://www.opais.co.mz/governo-disponibiliza-5-milhoes-mt-para-apoiar-sector-do-audiovisual-e-cinema/>

⁵¹ <https://www.facebook.com/MuseuCinemaMocambique/>



international recognition, and into the existence of some festivals. Nevertheless, this dynamic is mainly centred in Maputo, since funding does not reach the rest of the country and therefore concentrates film and audiovisual production. A sales market is also gradually beginning to emerge, fuelling the production of a reality show and a soap opera; Netflix already has 1 Mozambican film. Nevertheless, serious difficulties remain in regular and stable access to the internet, especially outside Maputo. At the level of the provinces, some entrepreneurs emerge seeking space for the creation of local audiovisual content to feed digital television channels broadcasting through social media. However, such initiatives are still precarious, with high levels of informality and a deficit in production equipment and technology, despite their enormous potential in terms of audiences. At an international level, the PALOP-TL⁵² Cinema and Audiovisual network was created with support from the Procultura project, which is establishing a database of authors and festivals to promote the dissemination of information on the sector and existing dynamics. This network is also starting to nurture a relationship between professionals and to lay the foundations for the establishment of a market, by reinforcing the potential for the exhibition and distribution of the works and contents produced by professionals from these countries.

d. Performing arts (theatre and dance)

Performing arts, mainly theatre and dance, are mostly run by informal groups and/or constituted as associations. In Maputo, which concentrates most of the dynamics and has the greatest projection, there is **AMOTE - Mozambican Theatre Association**⁵³, which brings together theatre groups with ongoing activities and festivals. The **Associação Cultural Girassol**⁵⁴ is responsible for organising the main theatre festival in Mozambique, the FITI - International Winter Theatre Festival⁵⁵. In terms of contemporary dance, there is the exemplary case of the **Kinani Dance Festival**⁵⁶, an event that brings together several national and international dance artists, which established a name and a solid contact network. Kinani projects Maputo internationally as a contemporary dance space and opens opportunities for the internationalisation of professionals. It has also been responsible for drawing attention to the potential use of unconventional spaces as stages, enabling wider access in terms of audiences and expanding the spaces for artistic exhibitions. However, despite its success and longevity, like other festivals already mentioned here, its maintenance is fragile and decided at each edition, since its funding is not assured in the long term and, as such, it cannot maintain a permanent team.

At the level of provincial cities, there are performing arts movements in theatre and dance that are mostly organised by the local municipal authorities, with the participation of different public and private entities. The city of Beira stands out through the

⁵² <http://www.redecinemapaloptl.org>

⁵³ <https://www.facebook.com/Associação-Moçambicana-de-Teatro-AMOTE-370000830516784/>

⁵⁴ <http://girassolmz.blogspot.com>

⁵⁵ <https://www.facebook.com/FITI-Festival-Internacional-Theatro-de-Inverno-104578871359173/>

⁵⁶ <https://www.facebook.com/kinani.moz>



dynamics of some theatre groups, such as **Haya Haya**⁵⁷ which tours all over the country, and has spearheaded a resurgence of production as well as of theatre audiences. This movement is limited by the lack of spaces with decent conditions for creation, rehearsal and exhibition.

It is also important to mention the **National Culture Festival**, in which artists from all over the country participate, held biannually, produced by the provincial departments of culture and tourism with the participation of the districts and at central level by MICULTUR. This is a competitive event at provincial level involving and giving visibility to most community-based groups and promoting national cohesion. However, it is still produced by public entities, going beyond their role as regulators and facilitators of the sector, with limited use of the experience of the private sector and even of civil society in organising high-quality events. The interviewees thus consider the outsourcing of parts of this production and the development of public-private partnerships to be vital.

Although there is some momentum in the performing arts, there are several difficulties that condition their structuring and development capacity. For example, several interviewees, mainly festival organisers from civil society and private initiative, suffer from the lack of conditions to work on a more permanent basis and maintain a creation routine throughout the year. In fact, the lack of headquarters and working spaces is widespread throughout the country, including in Maputo. The solution has been the use of infrastructures lent by municipal authorities, whose use has not been continuous. Another difficulty faced by event organisers is the lack of regular funding. Theatre and dance events do not have the capacity for financial sustainability, depending mostly on donations and sponsorships, a scenario that always occurs in a complex and unstable way due in part to the inexistence of an incentive law for the arts and culture that is capable and efficient. Another issue is the poor training of its main agents, mainly regarding the technical components of show production. The shortage of technical support staff for the production of shows is serious - interviewees report that there is only one specialist in sound engineering, which makes this service more expensive on the market and hinders the development of the sector.

Regarding training, as occurs in other artistic disciplines, it is developed informally, resulting from enterprising individuals who take on initiatives of creation and transmission of knowledge and techniques. The formal level is offered by the National Dance School (medium), the Pedagogical University of Maputo and the Higher Institute of Arts and Culture. Meanwhile, in almost all provincial cities, there are associations, dance and theatre groups offering (non-formal) training in these areas of dance and theatre. These initiatives often take place on the premises of the houses of culture, when these have appropriate spaces available. The houses of culture also offer vocational education classes in these arts, functioning for many children and young people as the first contact with these disciplines. However, as already mentioned

⁵⁷ <https://www.facebook.com/profile.php?id=100063178693871>



for music, the lack of technical and human resources does not allow the most adequate response to demand and interest in each province.

At the legislative level, the performing arts of theatre and dance are subject to the general legislation of the cultural and creative sector, with a focus on the Performing Arts Regulation (under revision), and there are no specific legal instruments for this sub-sector. The political and legislative recognition of the performing arts will be a first relevant step towards the development of their institutional capacities, access to spaces of artistic creation, promotion and funding of their development, as well as the training of the main players of the creation and production processes. The intention contemplated in the FYP to create a national theatre, with potential for change, is still dependent on the renovation of Cine-Teatro África, although there is no project or discussion of how this new institutional figure could be structured and what role it will take on.

e. Literature

From a public standpoint, the management of literature occurs through the INICC, which was part of the former National Book and Record Institute. Through the INICC, the State is responsible for registering literary works that are published in Mozambique. There is no known programme or specific measure to encourage literary creation on a national level, except for the funding of publications through FUNDAC. On the other hand, the Procultura project (see 1.4) has precisely outlined literature, with a focus on children's and youth literature, as one of its priority areas. It has thus promoted *grants and technical support for regional projects for creating, publishing, disseminating or marketing children's and youth literature in the PALOP-TL*. The project also supports the training of educators and teachers with the ability to replicate, among their peers, the use of children's and youth literature as an effective didactic-pedagogical resource in education systems and to stimulate new readers.

From Inhambane to Nampula, some associations and initiatives were identified that promote the creation and especially the dissemination of books and reading, through creative awards, book fairs and literary soirees, travelling libraries and activities in schools, namely through the association of the text with other arts such as theatre and drawing/painting. There are also some rare experiences of creating publishing houses and bookshops, such as the **Fundza**⁵⁸ at Beira, despite the difficulties in terms of sustainability. In this sector, the relevant role of the **Leite Couto Foundation** also stands out, with a literary programme of promotion and support for literary creation and dissemination, as well as at the level of editing.

However, literary creation has an informal character, sustained in most cases by the investment of the authors themselves, who only in exceptional cases of establishing a recognised career can make a living from their art.

The players of the book sector are demanding a greater intervention from the State for the artistic and technical training component at the level of writing for potential writers as well

⁵⁸ <http://www.fundza.co.mz>



as the promotion of reading. Although book creation and production is timidly growing in Mozambique, the number of readers has not increased. There is no reading promotion policy at national level, and a national reading plan has not yet been developed. It was also suggested that there is a need for investment in scientific research, studying and enabling elements of traditional local culture to communicate with contemporary culture, and that financial resources should be made available for this.

The digitalisation of this sub-sector, presented as one of the possibilities for monetising literary creations, needs attention bearing in mind that there are few Mozambican writers who invest in e-book publications, given the general lack of skills and means. However, publishers led by young Mozambicans are entering the market with the differential of exploring the virtual platforms of the book market, as is the case of **Editora Trinta Zero Nove**⁵⁹ which focuses on e-books and audiobooks. Another interesting example is the issue of 'the informal ones'⁶⁰ by the creative studio **Anima**⁶¹, a futuristic comic strip started in 2019 online that has now been published; which in parallel develops comic strip creation workshops for children and young people.

f. Visual arts and crafts

The visual arts sector is very broad, involving several subcategories such as plastic arts, sculpture, photography, ceramics, architecture, among others. Crafts are treated here jointly, despite appearing as a sector under an autonomous development structure and in need of a specific treatment and approach.

The creation of works of art, predominantly in plastic arts and sculpture, takes place in an almost informal way and is essentially driven by individual artists almost everywhere in the country. While, on the one hand, this process is guaranteed through informal core centres for conveying knowledge and practices, creation also occurs as a result of semi-professional art training institutions present in the provincial houses of culture, or even through institutions dedicated to vocational training, namely the National School of Visual Arts for the medium level, and the Pedagogical University and the Higher Institute of Arts and Culture for higher-education levels.

The production process, especially in the case of the city centres, is structured at the level of entities that allow artists to meet, as is the case of the **Núcleo de Arte de Maputo**⁶² (Maputo Art Core Centre), which, besides functioning as a space for creation, also has a dissemination and distribution function.

The distribution and sale have as main client the tourists and the corporate bodies (public and private institutions) that have purchasing power for art works. Nevertheless, at the level of tourists, there are customs difficulties in transporting the works abroad, which somewhat discourages the growth of this business. It is important

⁵⁹ <https://www.editoratrintazonove.org>

⁶⁰ <http://informais.anima.co.mz>

⁶¹ <https://anima.co.mz>

⁶² <https://www.facebook.com/nucleodarte/>



to mention that the distribution and exhibition, besides the galleries of the Núcleo de Arte, in Maputo, has as its hubs the aforementioned provincial houses of culture, and the souvenir shops at airports. There is a timid investment, mainly concentrated in Maputo, in private art-trading galleries, as is the case with the **Galeria Arte Gema**⁶³ and the **DEAL Espaço Criativo**⁶⁴, which work as spaces dedicated not only to creation, but also to the structured sale of works. Both represent very interesting structures capable of creating sustainability. For example, DEAL functions not only as an art gallery, but also as a space for organising events (it once included a restaurant). Galeria Arte Gema has a well-developed international network, taking Mozambican works to participate in major international art events, such as ARCO, the International Contemporary Art Fair in Madrid, Spain. In terms of exhibition and commercialisation points, we should mention the **galleries of the Kulungwana Association**, as well as the **European cultural centres** and the **CCBM Brazil-Mozambique Cultural Centre**. The biggest sale opportunities occur when artists exhibit outside of Mozambique, which happens exceptionally. A digital platform was created in order to create a virtual and wider meeting and visibility space, to document and promote, nationally and internationally, the visual arts produced in Mozambique, called TELA⁶⁵. The contents cover subjects such as: painting, sculpture, photography, drawing, digital arts, collage, installation and multidisciplinary intersections. This platform has enormous potential for national and international networking and marketing of the works. This initiative brings together and is managed by the cultural centres of Germany, France and Portugal and the Spanish Cooperation, the members of the EUNIC⁶⁶ cluster in Maputo as well as the cultural and co-working space 16Neto, Kulungwana and Leite Couto Foundation, and is supported by the EUNIC Global Cluster Fund.

From a legal point of view, the visual arts sector has a framework that regulates the circulation of works of art in different dimensions and also allows for the classification and identification of collections as part of the local cultural heritage. The full development of the visual arts sector depends on the decentralisation of creation and production facilities beyond the urban centres and on the debureaucratisation of the circulation and transportation of works outside Mozambique, as well as the promotion of events and mechanisms for international visibility and promotion.

Craftwork is an artistic expression present in all provinces of Mozambique, occurring mostly at the level of family and informal economies. It has development difficulties practically throughout its entire value chain. At the level of creation, works development processes occur through the conveyance of generational knowledge, which somehow poses challenges for the introduction of new knowledge such as the improvement of the design of craft works, or even the change of production models that allow the expansion to national and international markets. Although investment actions have been developed in the sector

⁶³ <http://www.artedegema.com>

⁶⁴ <https://www.facebook.com/DEAL-espaco-criativo-325232737897890/>

⁶⁵ <https://www.tela.org.mz>

⁶⁶ <https://www.eunicglobal.eu/map>



funded by the MDG-F - Millennium Development Goals Achievement Fund⁶⁷, problems were also identified in terms of access to raw materials due to high acquisition costs, access to production tools, instability in access to local and international markets for the sale of craft works, which are mainly concentrated in Maputo, and in terms of the transportation and sale of craft works abroad.

Production and sale often takes place in precarious and informal situations. In some cities, they take place in spaces next to museums (National Art Museum in Maputo, National Ethnography Museum in Nampula), next to tourist information counters and offices (as in Lichinga), and/or in shops lent by local authorities in provincial houses of culture, as, for example, in Beira and Inhambane. Another constraint greatly mentioned by the authorities is related to the inexistence of sufficient resources for creating local cultural markets, spaces that would allow the concentration of craft works production and the driving of tourist movement and potential buyers, although it is one of the priorities of the FYP. In addition, there are still many difficulties in travelling and transporting products to craft fairs, particularly in Maputo, which is too expensive for most artisans, although very occasionally some associations or public entities manage to support this mobility. FEIMA, the Crafts, Flowers and Culinary Fair in Maputo, a project funded by AECID, the Spanish Agency for International Development Cooperation, is a reference case for the creation of cultural markets. FEIMA has contributed to formalising artisans' activities, facilitating the creation of forms of registration, invoicing of commercial transactions, as well as controlling the circulation of restricted or prohibited raw materials. The example of FEIMA demonstrates the relevance and benefit of creating spaces for the national and international marketing of diversified works of art and crafts. In this regard, and especially at the level of the provinces, it would be important to qualify the existing permanent sales spaces, namely in the houses of culture, and to foster promotion and visibility events, making use of digital platforms and means.

The Centro de Artesanato Mozarte⁶⁸ in Maputo is a public institution, subordinated to the National Youth Institute, which received institutional capacity-building support from the 'Raízes e Cultura' (Roots and Culture) project funded by the EU and implemented by the FEC Faith and Cooperation Foundation (see 1.3). Mozarte is a space for young and disadvantaged people, providing training in technical and vocational skills in various crafts and also offering a marketing space. It aims to empower young people, create job opportunities and thus combat poverty.

During the production processes, seasonal labour is used but it is quite irregular and without any contractual link, and therefore does not comply with the

⁶⁷ Fund established in 2007 by the United Nations to accelerate progress on the Millennium Development Goals:
<http://www.mdgfund.org>

⁶⁸ <https://mozarte.wordpress.com>



main labour standards and obligations (INSS registration and payment of tax obligations). Another constraint is related to the access to raw material for the production of pieces that depend on precious woods, such as black wood. According to the data collected, artisans depend on donations made by local public authorities in handling raw material from state seizures. Also at the production level, artisans face technological challenges, reporting the inexistence of equipment for refining and finishing their production. This final stage of production is highly necessary for the sub-sector to be competitive on the international market.

In terms of distribution, and according to data provided by the National Association of Artisans, there are difficulties in handling and moving craft works at the points of exit abroad (borders and airports). Tourists buying craft works made from classified raw materials face difficulties in clearing them through customs. Although there is legislation that refers to the mechanisms under which the export of craft works can take place (the aforementioned Ministerial Diploma 220-A/2002), there are procedural misunderstandings on the part of customs agents, inhibiting the purchase of the pieces by tourists. In this regard, the Regulation on the affixing of stamps on works of art and craft works and its implementation mechanisms are under discussion, namely regarding the potential aesthetic interference on objects by the affixing of stamps and the responsibility for the payment of the subsequent fees. The improvement of legislation and/or the reinforcement of its implementation concerning the movement of craft works abroad is, therefore, an intervention priority.

Additionally, it would be vital to promote research, training and experimentation processes that allow generating new forms of creation and craft production from traditional techniques and knowledge, namely by introducing contemporary design and environmental concerns, as well as generating new business models, making use of digital tools. This step could contribute to the revaluation of crafts among new generations, and consequently the preservation of traditional production techniques and knowledge, many in danger of disappearing.

g. Other emerging artistic forms and cultural and creative industries

In the cultural field, new artistic and creative movements and disciplines are emerging and gaining importance, such as arts in an urban context, fashion and communication design, radio and television, software and digital content development, and gaming (although the latter is still at an incipient stage in Mozambique).

A trend of artistic creation and production called urban art is emerging in urban contexts, with greater incidence in Maputo, although it is also expressed in other provincial capitals, from Inhambane to Cabo Delgado. The focus has been on transforming marginalised areas in cities, giving them new life and visibility. In the specific case of Maputo, it has meant the integration of several young people and the creation of new niches



of attractiveness with tourism potential. With strong private sector support, it is positioned with the potential for revitalising historic areas and enhancing cultural tourism. Examples of this are the murals painted by artist Chana de Sá⁶⁹ that embellish and create new attractiveness in various spaces in Inhambane and the Maputo Street Art⁷⁰ initiative, created by visual artists and followers of art in public space.

The area of fashion design had already been mentioned within other situational and contextual studies of the Mozambican cultural and creative sector, namely by Mónica González (2016)⁷¹. At the time, reference was made to its weak structure, with the absence of a training system in fashion design at the national level, in cutting and sewing, the absence of a textile industry capable of feeding the sector, the predominance of production from small informal individual units, as well as the absence of strong brands from local designers and solutions for selling their products on digital platforms.

The sector has made a strong name for itself in the last five years. In Maputo, there has been a growing number of designers who tend to explore the virtual space as a marketplace, creating already extensive consumer communities. Fashion designer Nivaldo Thierry⁷² highlights this trend, with a consolidated brand offering mainly fashion accessories (caps, belts, silk scarves, wallets). This new concept or business model is also present in other fashion designers, such as Taussy Daniel⁷³ and Taibo Bacar⁷⁴. The manufacturing component is mainly carried out outside Mozambique and marketed beyond local markets, as the virtual space is the main place for sales. Due to the high media exposure made possible by social media, the consumption of articles signed by national designers has been quite strong mainly at middle- and upper-middle-class level. There is also the exemplary case of the brand Karingana wa karingana⁷⁵, by fashion designers Wacy Zacarias and Djamila Sousa, which combines contemporary design with traditional African fabrics, whose designs are inspired by traditional tales. They also innovate in the use of different raw materials and techniques, using, for example, banana tree leaves, recycled plastic or the remains of capulanas.

Regarding television, it presents itself as an opportunity to boost the development of the cultural and creative sector in terms of generating income through content creation. The migration process from analogue to digital signal has brought several advantages, namely: guaranteeing greater quality in the reception of video and audio content; enabling universal transmission and reception of services in portable and mobile mode; guaranteeing greater robustness against interference in signal transmission resulting from the application of new technologies; promoting the development of other value-added services for the television and radio sector (interactive services) aimed at

⁶⁹ <https://www.opais.co.mz/inhambane-cidade-azul-de-chana-de-sa/>

⁷⁰ <https://www.facebook.com/maputostreetarts/>

⁷¹ Studies of the theme-based areas in 'Priority Area 1 - Job Creation' within the framework of the Multi-Annual Indicative Cooperation Programme PALOP and East Timor with the European Union (PALOP - TL/UE), M. Bastos, 2016

⁷² <https://nivaldothierry.com/desginer/>

⁷³ <https://taussydaniel.com>

⁷⁴ <https://www.taibobacar.com>

⁷⁵ <https://www.facebook.com/karinganatextiles>



people and companies; and also promoting social inclusion through free access to information and content relevant to citizens.

This migration offers a set of opportunities for cultural and creative professionals, namely in terms of the creation of new jobs, with consequences all along the value chain: writers, scriptwriters, actors, producers and production agencies, technical professionals such as light technicians, camera operators, among others.

Digital migration, as mentioned above, mandates the existence of locally produced content: sitcoms, soap operas, reality shows, and other artistic entertainment content. This scenario can already be seen in all national channels, where the number of professionals from the cultural sector providing services is growing. This is also an opportunity at the provinces level, which now have quotas for the inclusion of content on national channels. At Inhambane, for example, the provincial delegation of Televisão de Moçambique now has more airtime for national programming, which requires the creation of content to feed the time available, opening doors for the creation of markets selling local cultural and creative products. The development of the television sector allowed not only for the opening of the content production market, but also, by injecting momentum at production and audience level, opened doors for the emergence of new television channels, mostly broadcast via social media (YouTube, Facebook, Instagram). These new digital media appear to be opportunities to be exploited for jobs and income generation, especially for young people.

Radio, whose migration process from analogue to digital is less accelerated, also appears as a sector on the rise and with possibilities for development in the cultural and creative sector. This fills an important component of content dissemination, namely in local languages, music and radio theatre. Another key issue was the investment made to provide radio signal access to remote areas, offering access devices that rely only on solar energy. Radio Fot, in the Niassa province, is an example of the role of radios in the dissemination of cultural and creative content. This radio broadcasts about 90% of its programming in local languages, and produces short stories and soap operas. The level of community integration of this radio makes room for a greater dissemination of development contents, exercise of active citizenship and cultural content.

The software development market has been under exploration in the cultural and creative context. It has served as a solution for the creation of art markets, such as the aforementioned MODIGi application, which allows the trading of music. Software development has also been used as a tool for adding value to the work of the municipal administration. As part of the Createc⁷⁶ Academy, the Municipality of Maputo proposed to a group of creatives the development of a website and mobile application

⁷⁶Project promoted by the CCMA Mozambican-German Cultural Centre to foster entrepreneurship and the creation of innovative and sustainable start-ups in the creative industry, including initiatives such as Academia Createc, a creation and mentoring space for perfecting digital business ideas, in order to provide solutions in creative products and services to companies to alleviate the crisis caused by the Covid-19 pandemic and adapt to the new reality.



intended to become the Municipal Cultural Agenda. This application would provide information and connection to the main events, artistic and cultural production, and professionals existing in the city, in parallel with other potential valences. The development of software/applications as part of municipal management has other benchmark initiatives, such as their use in urban transport and parking management. At Lichinga, Yao Informática, a young IT solutions company employing creative professionals and which has developed a municipal fee collection management software, has enabled greater effectiveness and better revenue collection and control by about 400%. Other examples of this include the already mentioned visual arts platform Tela; Catalogus⁷⁷, which maps and promotes Mozambican authors and their works nationally and internationally; and UBI⁷⁸, a platform that allows connecting with what Maputo offers in different domains, including events of music, dance, cinema, literature, theatre, exhibitions, conferences, among others.

With the emergence of new creative areas, these new development trends pressure their understanding as part of the cultural sector, and the resulting need for investing so that they can be leveraged. The sound development of these new sectors also depends on maximising access to information on intellectual property protection, from its recognition to its registration and protection, as well as the generation of copyrights. Additionally, given the fact that new creative trends are very much based on exploring and generating income from digital platforms, there is a need to strengthen key players' skills in technological tools. This would benefit from access to digital creation and dissemination media, namely via creative and technological hubs and/or incubators, as well as from specific financing for experimentation and the creation of digital start-ups.

1.3 Contributions of culture to other areas

Culture, in its multiple dimensions, has been used by some international and civil society organisations and cooperation agencies in Mozambique as tools for the promotion of and respect for fundamental issues such as human rights, education, peace and good governance.

Recently, a number of projects funded by the EU Delegation in Mozambique taking place across the country have demonstrated the cross-cutting role of culture for development, while serving as a catalyst for job creation and income generation for culture-related professionals. The projects funded cover topics such as cultural heritage, tourism and sports, urban planning and revitalisation of marginalised urban areas. Hereinafter is a diversified set of experiences in different provinces.

⁷⁷ <https://www.catalogusautores.com>

⁷⁸ <https://ubi.co.mz/>



In Maputo, the Khandlelo Associations for youth development and the aforementioned Iverca have been developing work that uses culture for urban and social development purposes. The project 'Nlhamankulu Re-Generation: the citizen as a protagonist of community development', promoted by Khandlelo, aimed to favour inclusion and youth empowerment by engaging students and teachers in citizenship exercises in this peripheral district of Maputo. A set of actions, which used artistic expressions, mainly performing arts and music, allowed the contents to easily reach the communities in the target neighbourhoods and contributed to the development of active citizenship awareness. The actions culminated in the 'Festival Regeneração', which enabled generating jobs and sources of income for professionals in the cultural sector. This project also contributed to rescuing the cultural heritage of the peripheral neighbourhoods of this same municipal district and included training activities for young people as tour guides and the creation of small businesses. Another project carried out by the Faith and Cooperation Foundation in partnership also with Khandlelo implemented the 'Raízes e Cultura' project, with the support of the EU and the Camões Institute, which contributed to developing small artistic businesses and cultural entrepreneurship namely at the level of crafts. Also in Maputo, the IVERCA Association has been developing relevant skills through a portfolio of cultural tourism projects for local development, of which the aforementioned Mafalala Museum is the most recognised result. This model has the potential to be replicated in other provinces, as was the case in Vilankulo, led by Vila Tours, whose work in the Chibueni Archaeological Station (also mentioned in 1.2 a), promotes the historical, artistic and cultural heritage as a vector for community development and job creation for young people. Both entities were partners of CIES Onlus Centro Informazione ed Educazione allo Sviluppo Onlus, an Italian NGO that developed another project that started in 2021 entitled 'in favour of innovative youth labour empowerment in the field of culture and tourism'. This includes everything from promoting training and career guidance for children and young people, hotel internships and the development of a cultural business incubator. Raising awareness to the value and potential of cultural heritage as an employment and business creation sector will be one of the outcomes, namely through the creation of companies that will serve to support the aforementioned heritage spaces. This is the case of the catering services that will be provided, namely in the homes of inhabitants of Bairro da Mafalala, for example.

In another territory, in Niassa province, Estamos, a civil society organisation founded by members of the musical band Massukos, implemented a project under the name 'Cultural and Creative Industries for the exercise of citizenship' in the period 2019-2021 also with the support of the EU. This project aimed to involve arts makers as civic agents in electoral processes, and included the participation of community leaders, politicians and candidates for political parties. All in all, the artists involved in the project played the role of socio-cultural activists for behavioural change. With around 1,800 participants, it held several roadshows throughout Niassa province, accompanied by debates and training sessions in coordination with local authorities, such as the Technical Secretariat for Electoral Administration (STAE) and the Provincial Department of Culture and Tourism. The social intervention package included the



dissemination of the Electoral Law through radio debates. According to the opinion of the members of the organisation, this type of project has value because it allows using forms of communication from the arts that the communities know, as well as creating opportunities for generating jobs and income for the artists.

On the Nampula coast, through the project 'Enhancing individual and collective, public and private responsibility for responsible and sustainable access, management and valorisation of natural agricultural and fishing resources on the Nampula coast', Oikos, from its delegation on the Island of Mozambique, invested in artistic expressions to highlight individual and collective responsibility for sustainable access, management and valorisation of natural agricultural and fishing resources. With this scope, groups were created in schools, with a high impact on the communities, and discussion fora were organised following the exhibition of the plays. Community radio stations were used as a broadcasting vehicle and radio soap operas were also produced. Comic strips and film production were also promoted. The experience showed that art served as a powerful link to communities, especially the most remote ones, and through drama, comedy, emotion and celebration components, messages were transmitted that questioned habits and practices and proposed more sustainable alternatives.

Finally, Gorongosa National Park, assuming a broad development mission with its communities, developed a project entitled 'Culture and peace hand in hand towards the development of Gorongosa', which used culture to promote peace, coexistence and democratic participation. Again, the production of films, actions to develop crafts, the creation of spaces for cultural participation, supported by initiatives to train stakeholders, including teachers and schools, and awareness campaigns for a culture of peace, serve as means of education and valorisation of local culture and communities, and act as part of reconciliation and conflict prevention.

In addition to the larger-scale EU-funded projects, this practice of making use of culture and cultural operators for projects with broader development objectives has also been followed by several other cultural and educational associations as well as international organisations throughout the country. Examples include Tambo Tambulani Tambo⁷⁹ (Pemba), Casa Velha de Nampula⁸⁰ and the Haya theatre group (Beira) which have developed initiatives for social development using artistic expressions such as theatre, dance and music. Mention should also be made to the relevant work carried out with children and young people for their psychological and social development through, among other activities, the promotion of artistic workshops in Nampula province by Heart Seeds⁸¹ and Animarte⁸² (on the Island of Mozambique) and by the Academy Girl Move⁸³ (focusing on women's empowerment).

⁷⁹ <https://www.facebook.com/centroculturalttt/>

⁸⁰ <https://www.facebook.com/casa.nampula>

⁸¹ <https://www.heartseedmoz.com>

⁸² <https://www.animarte.eu>

⁸³ <https://www.girlmove.org>



These examples, mostly promoted by operators outside the cultural sector in partnership with cultural players, but also some carried out by the cultural sector directly, have shown, according to the testimony of those involved, the enormous potential of cultural activities in terms of social development. Nevertheless, there are few cultural organisations that assume a role and intervention at this level, which are aware of these opportunities and have the ability to obtain funding and implement projects with some impact. **In order to maximise the opportunities existing in the various calls for proposals for financing social and territorial development projects, it would be important to raise awareness to and develop the technical capacity of civil society organisations in the cultural sector to know how to develop projects within the required standards. Access to information and specific training are therefore essential.**

On the other hand, one of the critical aspects of the interventions described is to **ensure sustainability after funding ends**. The dynamics created with a positive impact on social cohesion create expectations and frustrations both among the beneficiary groups and for the proposing organisations. **Donors should invest in continuous, long-term support** that progressively creates autonomy, but also generates habits and needs and returns responsibility to the promoters, as well as to civil society and public and private entities.

1.4 International intervention and support for the cultural sector in Mozambique

The various national representations cooperating in the cultural field

The various countries with diplomatic representation and cooperation bodies in Mozambique pursue different policies with regard to the cultural sector. Some have an action as part of cultural diplomacy and bilateral cultural promotion, while others develop a broader cultural action, in the sense of international cultural relations, some understanding culture from a perspective of promoting socio-economic development of the populations and the territory. These international bodies receive numerous requests for support from the Mozambican cultural sector, namely to fund the mobility, in both directions, of artists and cultural content.

Some countries have established cultural centres in Maputo, namely Germany, Brazil, France and Portugal, which develop regular cultural programming and provide infrastructures for local cultural operators, such as libraries, auditoriums and exhibition halls, as well as, in some cases, financial support for their activity.

The CCMA - Mozambican-German Cultural Centre, together with the German International Cooperation Office (GIZ), develops a capacity-building programme for creative entrepreneurs, the aforementioned Createc, which already had different editions. This included competitions, through pitches and awards and the Createc Academy, which promoted coaching focusing on areas such as digital marketing, financial management, preparation of business plans; the launch of a digital platform for the exhibition of



products and services (<https://ccma-createc.live>); and the approach/matching with potential client companies.

CCBM - Brazil-Mozambique Cultural Centre works to disseminate Brazilian art and culture and the Portuguese language in cooperation with other Portuguese-speaking African countries, promoting a programme that includes experiences and encounters with other cultures through the development of local partnerships.

France is one of the EU Member States with greater action in the cultural field in Mozambique, the CCFM - French-Mozambican Cultural Centre being its most visible aspect. In addition to programming and infrastructure, it launches an annual call for proposals for financial support for local cultural operators. Worthy of notice is the very recent announcement of the support programme 'Development of the cultural sector in Mozambique for the reinforcement of skills and its players' to be implemented by the French Government, through the CCFM, of around EUR 600,000. This project for the capacity-building of the Mozambican cultural sector aims to promote training in order to professionalise the practices of the sector's agents so as to develop the ability to generate revenue, namely through tourism. The project has three components: 1) the capacity-building of museum agents, so as to enhance the value of heritage and collections and their preventive conservation, as well as to improve the conditions for cultural mediation and public reception; 2) the professionalisation of the practices of public- and private-sector agents, including technicians, operators, producers, artists and art students, directors of cultural centres and associations, as well as officials from MICULTUR, provincial departments and houses of culture, and municipal cultural agents; 3) and technical assistance to MICULTUR in reforming the Copyright Law and establishing an institution capable of its effective management. The idea is also to contribute towards equipping the houses of culture throughout the country which are extremely lacking in terms of working tools and equipment.

Portugal is also a major player in this sector, offering a diverse programme of activities focused on artistic and cultural exchange. The Camões Institute runs the Portuguese Cultural Centre (CCP) in Maputo with a hub in Beira; as well as several Portuguese language centres (Beira, Lichinga, Maputo, Nampula, Quelimane, Xai-Xai), which may have the potential for broader cultural development activities. In addition to the various scholarships it provides for students and researchers, the Camões Institute is also one of the main partners in the Portuguese Cooperation Cluster project on the Island of Mozambique, which supports the integrated and sustained development of this territory, including the preservation and rehabilitation of its historical and cultural heritage (mentioned in 1.2 a); and it is also the implementer and co-financer of the PROCULTURA PALOP-TL project (see below), also funded by the EU.

Countries like Austria, Spain and Italy also have a regular action at the level of cultural diplomacy. Austrian cooperation in Mozambique does not have specific programmes for culture, but culture is considered a vital element for development, particularly in peace and reconciliation initiatives, and transmitting messages using radio and videoclips, and music. They have provided funds



of reduced amounts within the bi-lateral cooperation with Mozambique, mostly in response to requests from the ground, namely to other cultural centres, such as the German one, and initiatives by cultural operators directly and in liaison with interlocutors in Austria and the region.

Spain has been supporting MICULTUR's Strategic Plan 2012-2022, including: the Culture Festival; several seminars on cultural heritage preservation regulations and models; the preparatory work for the application of the Island of Ibo to World Heritage status and the rehabilitation of the Fortress of the Island of Ibo. It also supports Mozambican artists in order to promote their work, from dance and literature to visual arts: for example, the activity of the poetry festival, Poetas d'Alma, in Mafalala; the organisation of artistic residencies on the topic of feminism that resulted in the creation of a mural at AECID's headquarters in Maputo; or the development of a training initiative by Spanish dancers as part of the KINANI Festival. Italian cooperation promotes its culture and heritage in Mozambique through the development of local partnerships, with action in different artistic disciplines, including the exchange of experiences and capacity-building for heritage restoration and conservation and museology, in the form of technical assistance to MICULTUR; and organising a film festival, for example. It also fosters the promotion of mobility between the two countries at the level of higher education in cultural areas. On the other hand, several Italian civil society organisations develop projects, some funded by the Italian State but also by the EU (see 1.3), which promote the cross-cutting potential of culture for the development of communities and territories.

Norway and Switzerland are also active in this sector, investing in specific projects, often small-scale but with structuring support. These include continued support for festivals and cultural venues. Norway supported the Kulungwana Association and also, in Beira, the Casa do Artista⁸⁴; and Switzerland supports the cultural and co-working space 16neto⁸⁵ and the Maputo Fast Forward⁸⁶ festival. The new Mozambique-China Cultural Centre, in Mozambique, is a large building still under construction and fitting, but whose programme is still unknown, a project carried out in coordination with MICULTUR.

Most of the representatives of the countries contacted recognise the structural constraints that the cultural sector and its professionals encounter in carrying out their aspirations and projects. But they also recognise gaps in the skills of these same professionals, namely the need to present projects, structured and budgeted ideas and not just decontextualised and not duly justified monetary requests, which are more difficult to respond to. On the other hand, these representatives also bemoan the scarce resources invested in culture within their own foreign and diplomatic relations, since they consider it to be an area with very relevant social and economic development potential. They also consider it a challenge to recognise and include culture in the existing programmes of their

⁸⁴ <https://www.facebook.com/casadoartistabeira/>

⁸⁵ <https://www.futuroscreativos.org/iniciativas/galeria-16-neto/>

⁸⁶ <https://maputofastforward.com>



cooperation agencies, in order to explore their cross-cutting role for the development of territories and their communities.

Multilateral cooperation in the cultural sector in Mozambique

In 2020 a regular sectoral policy dialogue initiative was established for the first time between the EU Delegation together with its Member States and MICULTUR, which discusses, inter alia, the programme and priorities of the Mozambican government in this area, the action of Member States and the EU in the cultural area, among other issues. This dialogue offers the possibility for both parties to listen to each other directly and to develop joint initiatives and projects.

Furthermore, the Member States and the EU Delegation present in Mozambique have jointly established a cultural diplomacy strategy. The overall objective of this strategy is to unlock the potential of culture and creativity for sustainable economic and social development. In this regard, several cultural activities with a European dimension are promoted, connected with the communication strategy of the EU Delegation, especially in the framework of the European Week, which takes place every year. Another joint initiative, which has already been joined by the Norwegian and Swiss Embassies, is the European Film Cycle, which has been organised for nearly two decades and takes place in Maputo, Beira and Quelimane. The idea is also to develop capacities in the Mozambican cultural sector, including several types of project support (described in 1.3), as well as to promote an ongoing policy dialogue with MICULTUR in alignment with the group of donors, which includes UNESCO. Some EU Member States also collaborate as part of the EUNIC local cluster, which is currently led by the Spanish Presidency (AECID), to be followed by the French Presidency. The cluster includes the participation of Germany (CCMA/Goethe Institute), France (CCFM), Portugal (Camões Institute) and the United Kingdom (British Council) as associate members. Italy is considering its official entry into the cluster in 2022. The cluster developed a national strategy where one of the areas of action has been 'the challenges and new perspectives brought about by digital culture', having already held a workshop on this topic and created the aforementioned digital platform for the international promotion of Mozambique's visual arts, TELA (see 1.2 f). This group developed also a proposal for the organisation of a 1st international biennial of visual arts, since this discipline still has little international visibility, but is still looking for funding to make it happen.

The EUNIC cluster in Mozambique is also one of the partners in the implementation of the European project PROCULTURE PALOP-TL (see more information below), where it is responsible for and manages, in a coordinated manner among its members, the implementation of a specific activity of the project - the DIVERSITY Fund. This fund's mission is to finance small cultural projects in the various provinces of the country.

The representatives of the Member States interviewed consider that culture still has a limited policy space within the EU but that it has increasingly come to the centre of attention. The good relationship and cooperation between the various Member States has created synergies that allow for expanded action in this area in Mozambique, a fact that all



rate as very positive. Additionally, the good dynamics and history of local partnerships resulting from the action of many of these cultural centres and cooperation agencies have given rise to joint initiatives, such as the Gala Gala Festival⁸⁷. This is a multidisciplinary arts festival in Maputo, resulting from a set of cultural institutions bringing together the international cultural centres (CCBM, CCFM, CCMA, CCP and the Spanish Embassy) and other Mozambican cultural centres, such as the Fernando Leite Couto Foundation, the 16 Neto space, the Kulungwana Association and the Mafalala Museum. The 2nd edition in 2021 was coordinated by the Leite Couto Foundation and the CCFM.

The EU Delegation in Mozambique has developed activities that benefit the cultural sector, namely through theme-based programmes to support civil society organisations and local authorities (CSO-LA). Under these programmes, calls for proposals were launched and a set of 7 projects that aimed to support the cultural sector and its ability to produce alternative income were funded; increase citizens' participation in monitoring political decision-making, including elections, etc. These projects are taking place between 2016 and 2025, for a total of around EUR 12 million and are being implemented by international and local civil society organisations. Some of these projects ended in 2021 and are implemented in several provinces of Mozambique. These are good examples of how culture can contribute to a wide range of territorial and community development areas and objectives (see 1.3 for information on the content of the projects).

The PALOP-TL PROCULTURA⁸⁸ programme, with EU funding, is running from 2019 to 2024, with a budget of approximately EUR 19 million, and its co-financers include the Camões Institute (also an implementing entity) and the Calouste Gulbenkian Foundation. Its objective is to contribute to increasing employment and the income-generating potential of the cultural sector in the territory of the PALOP countries and Timor-Leste, by enhancing the skills of professionals in the sector, cultural products and services and opportunities for dissemination and marketing. It focuses on the performing arts, music and children's literature. Mozambique has benefited from all the activities and has been one of the most active countries in terms of participation: by the beginning of 2022, it had received support for 12 projects and 26 organisations, for a total of 24 projects and 78 organisations supported in the PALOP-TL overall territory.

The ACP-EU Culture⁸⁹ programme, implemented by the Organisation of African, Caribbean and Pacific countries, is running from 2019 to 2026 and aims to increase the competitiveness of cultural and creative industries in these territories. It has a budget of EUR 40 million and focuses on encouraging entrepreneurship and cultural and technological innovation, creating new jobs and increasing the income of artists and culture professionals, improving the quality of ACP countries' cultural productions and their distribution in national and international markets. Mozambique has secured approval for two projects in 2021 that will be

⁸⁷ <https://www.facebook.com/FestivalGalaGala/>

⁸⁸ <https://www.instituto-camoes.pt/activity/o-que-fazemos/cooperacao/atuacao/financiamos/subvencoes-procultura>; <https://www.instituto-camoes.pt/activity/o-que-fazemos/bolsas-estudo/bolsas-procultura-palop-tl-ue>; <https://www.futuroscriativos.org/procultura/>

⁸⁹ <https://www.acp-ue-culture.eu/>



implemented in the coming months, led by the following entities: Khuzula Investments and Sipatsi Consultoria e Gestão de Projetos. Khuzula is a cultural organisation dedicated to promoting cultural activities, distributing creative content and developing creative industries. Sipatsi Consulting has been in the market for eight years and its main area of work is the provision of administrative and financial services to cultural companies. Mozambique will also benefit from another regional project that also includes Malawi and Zimbabwe, called Music Crossroads Academy. This project aims to develop curricula for creating music businesses. The number of projects supported in Mozambique may still increase as the programme will launch annual calls for proposals. As part of the support for cinema, a Mozambican director (Sol de Carvalho) received a grant to produce a documentary. However, in general the number of projects submitted and approved from Mozambique has been low, given the difficulties in designing projects, but especially the language barriers in English and French, access to information and the ability to compete in applications, given also the sector's inability to turn to specialised consultants.

There are also other relevant international players in Mozambique. The UNESCO Office is an established partner in culture for development, the promotion of cultural diversity and a culture of peace and non-violence, despite its limited ability to intervene. Its programmes are particularly aimed at preserving and promoting the site classified as world heritage, the Island of Moçambique - rehabilitating the São Sebastião fortress and developing a museological project for the underwater collection; training local communities; as well as of Timbila, also inscribed on the world list of intangible cultural heritage. UNESCO also implements training programmes for the public sector and cultural organisations, while providing technical assistance to the Ministry of Culture and Tourism. The areas that it considers relevant to develop within its scope of action include training on methodologies for the inventorying of (intangible) heritage and for the construction of UNESCO indicators for culture for development. The Fund for Cultural Diversity, promoted worldwide by UNESCO, had a Mozambican beneficiary in its last call for proposals for the first time. Fundação Carlos Morgado⁹⁰ was the main tenderer of the approved project entitled 'Strengthening the network, knowledge and exchange of experiences between creative agents in Mozambique', in partnership with other entities, namely: ANIMA Estúdio Criativo, IDEIALAB and CRIAMOZ. This project aims to: 1) establish a digital network with information about the creative industries in Mozambique; 2) promote entrepreneurship capacity-building at all stages of the value chain; 3) foster exchange through mobility programmes in the country. In fact, UNESCO, having noticed the low participation of the cultural operators in the country, promoted the translation of the materials into Portuguese and carried out specific digital training. As a result of this action, the number of proposals submitted increased.

Among international donors, one should also mention the Aga Khan Network for Development, with a more indirect focus on culture via actions for development,

⁹⁰ <https://www.carlosmorgado.org>



economic and business, and employability skills. A project is currently being funded that supports artisans in improving their design and the quality of their work in the Cabo Delgado province.

Lessons learned from European funding dedicated to culture covering Mozambique

In the context of the learnings and critical perspectives of the interviewees regarding the nature and implementation of international support programmes and through the analysis of mid-term and final evaluation reports of various projects supporting the sector, there was consensus on several issues and recommendations, namely:

- a) The need to invest in complementarity between the local and national levels with the international level. This complementarity was considered essential in order to fill the existing gaps at internal level, so that the investment made, notably in favour of regional and international cooperation, could be leveraged. Indeed, the various needs and structural challenges identified in the sector in Mozambique, with weak value chains, limited management and entrepreneurial skills, as well as strong regional imbalances, make it complex for professionals and entities to access and benefit from the support and actions planned. Recurrently, the objectives and concepts used by international programmes to boost cultural and creative industries and job creation are not adequate to the territory's development stages and fragile value chains, imposing inappropriate targets.
- b) The design of regional and/or international programmes, in terms of formulating objectives and impacts, should take greater account of national contexts and languages; the practices, relations and exchanges that already exist at the level of international cooperation, as well as the enormous difficulties at the level of mobility on the African continent.
- c) The lack of access to information about the dynamics and opportunities of the sector, especially at international level, is cross-cutting to many operators, from the public and private sectors and civil society, and is even more pressing outside the capital Maputo. The use of social platforms and media as well as the use of intermediaries and/or mediators to disseminate and facilitate access and interpretation of information are vital.
- d) Operators' inability to provide a quality response to calls makes it crucial to develop strategies and approaches targeted and adapted to the different potential beneficiaries. It is necessary to establish criteria for the attribution of financial support guaranteeing access of the various public, private and associative interlocutors, avoiding unplanned competition.
- e) It is considered that the models of calls and application for financial support, as well as the management of their implementation, should have less complex formats, procedures, regulations and forms. On the one hand, most teams and entities in the sector are very small and/or do not have the necessary skills, experience and/or contacts; On the other hand, often their financial and



management capability falls short of the financial amounts involved in international programmes, making it impossible for them to benefit.

f) It is important to associate the launching of calls for proposals with assistance and monitoring of project development, in both the fundraising and implementation phases, especially outside Maputo.

g) It is necessary to identify and address specific actions to target groups most in need and/or with the greatest potential for change. Women and young people more capable of changing perceptions and practices, and representing a large percentage of the cultural sector, are an example of this;

h) The enormous difficulty in maintaining and sustaining the projects started requires for the support to the creation of new projects and undertakings not to be unique and/or of short duration. It should rather ensure the maintenance of funding and advice for the development and/or capacity-building of the supported projects, in order to leverage the investment made. Cultural players and organisations need support to think about the sustainability of their actions in order to overcome dependence on external funding.

i) The complex development and application of the knowledge and skills acquired in the training provided. Over the last few years, namely through international intervention, the sector has been the target of various capacity-building actions. However, the conditions of the cultural system and market, including the fragility of the various value chains, has prevented much of the acquired knowledge from being tested and put into practice, and the lack of resources prevents the development of activities and the creation of new projects and job opportunities, not causing the expected changes and qualitative leaps. As such, the training promoted should be followed by opportunities to put into practice the learning and inspiration developed via internship opportunities, observations and visits in work contexts; or/and then subsequent support should be provided to develop projects and activity programmes.

1.5 Diagnostic summary

The strong potential of the cultural and creative sector, in terms of existing talent and creativity, as well as at a more cross-cutting level with regard to youth empowerment, namely of women, job creation, innovation, growth and economic diversification, is clearly under-used and needs to be promoted in order to overcome the constraints identified herein. In fact, many operators face several challenges that create a fragmented and unfavourable context for developing and implementing activities at the public, private and civil society levels. The concluding summary of the main challenges and opportunities that the cultural sector is facing in Mozambique can be found hereinafter.

Main challenges



Public level (national, provincial and local)

- Scarce and non-specialised human resources in public cultural services and facilities, unaware of the potential of the cultural and creative field, in parallel with the difficulty of public procurement and retraining public servants.
- Public budgets for culture are limited and meagre in relation to the needs, not allowing for the implementation of mandates and policies nor the development and growth of existing public services and institutions.
- Inadequacy of organic frameworks, legal and regulatory instruments to the reality and dynamics of the sector and its various players, namely at the level of the artist's professional status, copyright and patronage scheme.
- The sector's financing model is inefficient and lacks transparency and regularity in the allocation - FUNDAC's action and the specific fund to support cinema and audiovisual are very limited and irregular.
- The ongoing decentralisation process is resulting in the dispersion and duplication of roles and actions between the new Secretariats of State and the Provincial Governments and Delegations.
- Limitations in the artistic and cultural education and training system, at the professionalisation level, given the absence of mechanisms for categorising and certifying courses given, as well as the absence of supply in specialised and technical cultural management and production fields.
- Absence of a curriculum that favours cultural development, namely through the valorisation and learning of artistic disciplines such as drawing, dance, music and theatre, among others, at primary school level.
- Absence of monitoring and evaluation systems, including collection and analysis of statistical data in the culture and creative economy sector - at the national and provincial level, resulting in a lack of knowledge of its dynamics and evolution, which would serve as a basis for policy decisions and programme outlining, as well as a lack of arguments and facts to demonstrate its impacts and claim greater State budget investment in culture.
- Unbalanced and asymmetric development between the capital Maputo and the other provinces, reflecting the centralisation of resources and budgets, equipment, entities and dynamics, while the ongoing decentralisation process has not yet contributed to decreasing this duality.



- Persistence of an activity-programming and -producing role by public entities, to the detriment of their regulatory role and of facilitating and creating favourable conditions for civil society and the private sector to act.
- Rare adoption of public-private solutions and partnerships in the steering and management of public cultural facilities.
- Decadence of cultural equipment, such as the houses of culture and the built cultural heritage in need of rehabilitation and equipment throughout the country, as well as with complex accessibility and signage outside the capital Maputo.
- Absence of strategic plans for public infrastructures supporting culture, including, inter alia, regular activity programmes, business models and sustainability strategies.
- Poor state of conservation and limited cataloguing, management and dissemination of collections and other archival and museum collections, as well as of intangible cultural heritage (music, stories and legends, know-how), and with a very low digitalisation rate.
- Lack of acknowledgement and regulation of private initiative at museological level, as well as of the potential complete or combined management of museums, monuments or historic buildings at private level (in the form of public-private partnerships), in order to favour their preservation and promotion.
- Absence of a policy to promote reading at national level, as a national reading plan for the education system has not yet been prepared.
- Insecurity regarding customs clearance of works of art and crafts abroad, discouraging their acquisition by tourists. The system of affixing seals on works and its implementation mechanisms are still under discussion.
- Lack of interest and incentive on the part of public television in broadcasting audiovisual works and other cultural content, and in publicising cultural activities, failing to assume its public service role.
- Weak initiative and experience of public cultural institutions and services at the cultural mediation, participation and audience development level.
- Limited operationalisation of the joint responsibility between culture and tourism at the central and provincial level, without repercussions at the level of the organisation and functioning of the services and entities responsible and of the development of strategies and/or articulated promotional and incentive initiatives.



- Weak articulation between tourism and cultural players, namely in designing and promoting cultural routes, and needs at the specialised guide training level, which result in the limited tourist use of the cultural heritage.
- Limited acknowledgement of culture's potential for the economic and social development of territories and communities by policy-makers, resulting in a lack of articulation with other policy areas such as education, employment, environment, and urban and social issues.
- Inadequacy of government policies and incentives to support professional training and employment and in favour of small and medium enterprises for the specificities of the professionals and cultural and creative enterprises' performance and profile, preventing their effective access to existing benefits.

Sectoral level (civil society and private sector)

- Artistic and technical skills lack diversification, given the high level of self-teaching, the absence of certified training offer at a technical/vocational level and an overly academic educational offer with little connection to the labour market.
- Limited strategic, management, administrative, communication, and entrepreneurial skills capable of ensuring the proper implementation of artistic ideas and projects.
- Limited skills to ensure the sustainability of entities and initiatives and/or the development of business opportunities, from the cultural and creative contents, which guarantee the marketing and profitability of the projects.
- Difficulties in access to information, planning, structuring and designing of projects and business plans capable of competing and convincing potential donors and patrons.
- Low literacy and skills for the use of digital media in terms of creative, strategic, dissemination and interaction with audiences and for monetising platforms and creative content.
- Irregular offer in capacity-building and specialised training, in the technical and artistic field, but also at the strategic, planning and management, entrepreneurship, communication and use of digital media level.
- Reduced number of intermediaries operating in the value chains of the cultural sector, given the difficulty in hiring and the very limited number of technical professionals



(sound and light), management, programming/curatorship, production, agencying, mediation and promotion.

- Complex access to means of financing:
 - Lack of regular and transparent public support;
 - Difficult access to bank credit given the lack of understanding of the nature of artistic and creative work and the lack of acknowledgement of the value of intangible assets;
 - Absence of patronage culture and practice, whose existing law does not work properly and/or is unknown to companies and/or to tax services themselves.
 - Limited implementation and remuneration of artists and other authors under the Copyright Law, given the need to reform the law as well as the lack of knowledge of the law by operators, and the poor functioning of the collection system by SOMAS;
 - Dependence on funds and support programmes from external entities, often irregular and with specific agendas;
 - Difficulties in accessing international financing opportunities, given the constraints and lack of skills in planning and designing projects and resulting weakness in preparing applications, as well as language barriers;
 - Limited experience in fundraising from institutions and programmes outside the strictly cultural domain, namely in the field of human, social and economic development.
- The irregularity of funding and working conditions results in a lack of stability and long-term vision for most undertakings and initiatives, even those more established, preventing continued practice and growth/diversification of activities.
- Absence of a socio-professional statute of artists and other professionals in the cultural sector recognising and legitimising the specificities of this activity, especially its intermittent nature, and adjusting its relationship with other systems, namely the tax and social security systems.
- Persistence of great informality in the structuring and performance of the activities of the sector's professionals, resulting in lack of acknowledgement of the value of artistic work, precarious work situations, limited benefit from labour contracts and social protection - low number of professionals registered with the INSS, as well as of potential benefits and existing support.
- Difficult formalisation and establishment of legal entities, given the bureaucracy, slowness and high costs of the legalisation process, making it impossible to access any



type of funding or benefit, and the ability to be recognised and/or represented.

- Weak institutional capacity of the sector's entities, given the inexistence of current management colleges, the irregularity in holding elections and the reduced sustainability of projects and initiatives at the end of funding.
- Fragile capacity for organisation and collective demand and means of networking and inter-sectoral cooperation.
- Poor state of conservation and equipment of spaces and infrastructures and insufficient adequate channels for learning, meeting, rehearsing and preparing, presenting, disseminating and exhibiting the artistic and cultural work by culture professionals, as well as amateurs, stakeholders and audiences.
- Limited supply of development, experimentation and mentoring spaces for developing project and business ideas, such as creative and technological centres and incubators.
- Difficult access to materials, equipment and work instruments, either due to lack of availability in public institutions and services, due to lack of supply and excessive cost in the domestic market, or due to bureaucratic and financial difficulties in importing them.
- High customs tariffs and complex bureaucracy in importing materials, equipment and work instruments, mostly considered luxury objects, as well as in the export of artistic and cultural goods.
- Lack of knowledge and inadequacy of SME support measures and benefits for the cultural sector, and limited use of available funding and opportunities in the business and economic fields.
- Extreme centralisation of means, resources, information and opportunities in the capital Maputo, making professionals and artistic and cultural production developed in the provinces invisible and unrecognised, further aggravating their already fragile artistic and socio-professional condition.
- Very small internal market, given the low cultural participation and purchasing power.
- Difficult internationalisation of careers and products/services, with few connections to neighbouring markets, namely due to language barriers, low mobility and regular participation in platforms, networks and events on the international stage (festivals, markets,...).



International level

- Concentration of cultural funding opportunities from international diplomatic and cooperation representations in Maputo, with rare representations in the rest of the country.
- The recognition and inclusion of culture in the cooperation agencies' programmes in order to explore its cross-cutting role for the development of territories and their communities is still limited.
- The objectives and concepts used by international programmes to boost cultural and creative industries and job creation are not always adjusted to the territory's development stages and to the fragility of the value chains, imposing inadequate targets and requirements, namely at the sustainability level.
- Operators' lack of information and inability to provide quality response to calls, and language barriers, place Mozambican operators at a competitive disadvantage in international tendering calls.
- Difficult application and implementation of the learning developed in the capacity-building actions promoted by international players, preventing the expected changes and qualitative leaps given the structural difficulties and lack of means and working conditions at the national level.

Opportunities

- At the level of discourses, nationally and internationally, culture is considered a distinctive and symbolic area for the country, recognising the richness of cultural diversity, the talent and youth of human capital and its potential, and should be translated into strategic policies and intervention.
- Recognised creativity and momentum of the cultural and creative sector, reflected in its youth and in the large number of groups dedicated to disciplines such as music and dance, in particular, and the great adherence and interest in learning them.
- Recognition of the relevance of culture for developing the continent in the AU's Vision 2063 Agenda, with the commitment of Member States, including Mozambique, to allocating 1% of their budget to culture.
- The 2019-2024 FYP integrates culture in its Priority 1 - Development of Human, Social and Justice Capital, including the promotion of culture as a productive sector, in order to create opportunities for generating jobs and income for young people, and stimulating creativity and innovation by creating conditions for the



expression and emergence of new young creators and entrepreneurs, based on cultural diversity and talent.

- Development at MICULTUR level of a professional status for artists that is appropriate to their specificities . This process should also include other culture professionals, subject to the same nature and working conditions.
- Ongoing reform process of several important legal instruments for public and private funding of the sector, namely the patronage and copyright scheme (the latter with the support of French cooperation), the evaluation and (re)qualification of the artistic education system and the organisation and operation of FUNDAC.
- The implementation of the decentralisation process, opening new opportunities for municipalities as relevant players for cultural promotion, towards developing the territories and their tourist attractiveness.
- Emerging dynamics within a set of new disciplines such as arts in the urban context, fashion and communication design, radio and television (as a result of the digital migration process), software development and digital content.
- Gradual interest of cultural players in developing projects with broader social and economic development objectives, benefiting from greater funding opportunities and recognition.
- Emergence of inter-sectoral coordination and cooperation dynamics, through the creation of federations capable of dialoguing with the State, as well as informal platforms for collaboration among peers.
- The development of digitalisation processes may contribute to preserving and operating the vast cultural heritage and content, towards their dissemination and monetisation, while enhancing the sense of belonging to national and international networks. It is worth mentioning the projects to be initiated and ongoing, with external funding, led by the Leite Couto Foundation, the Carlos Morgado Foundation and the EUNIC Cluster, which promote the creation of platforms for digital cooperation and promotion, at the level of music, visual arts and other creative industries.
- Increased use of cultural content for public television driven by digital migration, with particular potential for the provinces.
- Recognition of the need to diversify the 'Sun and Beach' product, in view of the development potential of the vast and diverse artistic and cultural offer.



- International trend of demand and potential for developing cultural, community and experience tourism, including the so-called creative tourism, with the benefit of enhancing and preserving local tangible and intangible cultural heritage.
- Potential of international recognition for tangible and intangible cultural heritage: in addition to the Island of Mozambique, Chopi Timbila and Gule Wamkulu, applications are being developed for UNESCO inscription of the Island of Ibo and of Chibugo and Mapiko, which could trigger preservation and promotion processes.
- Enormous potential for international cooperation as part of the rich cultural heritage shared by neighbouring countries, in archaeology, traditional dances and music, and buildings, namely in relation to the coastal cities of the Swahili coast.
- Emergence of a logic of action as part of cultural relations and development culture by diplomatic and cooperation representations present in the country.
- Implementation of projects supported by PROCULTURA, with strong participation by Mozambique and the ACP-EU Culture.
- Good dynamics and cohesion between cultural centres, embassies and international cooperation agencies working in the cultural sector resulting in joint programming and cooperation, which have been joined by cultural entities and Mozambican civil society in certain initiatives.
- Good collaboration dynamics between EU Member States established in Mozambique in the cultural field, reflected in the joint establishment of a cultural diplomacy strategy and development of activities, of regular political dialogue with MICULTUR, as well as in the operation of a local EUNIC Cluster.
- The role of culture is gradually recognised by international agendas within the framework of external relations and as a driver for sustainable economic and social development of societies and territories, including UNESCO, the EU (in its agenda for international cultural relations) and the AU.



PROPOSED STRATEGY FOR EU INVOLVEMENT IN THE CULTURAL SECTOR IN MOZAMBIQUE

2.1 Mission

According to the EU agenda for international cultural relations as well as the challenges and opportunities of the regional and national context, it is proposed that the EU strategy of involvement in the cultural sector in Mozambique in the period 2021-2027 may take on, as its mission:

- Promoting the contribution of the cultural sector to human, economic and social development, especially of young people and women as agents of change, and with respect for diversity of expression and inclusive accessibility.

2.2 General objectives

Within the framework of the suggested mission, the following general objectives are proposed:

- 1) To strengthen the professionalisation of all those involved in the sector, by enhancing knowledge and technical and strategic skills, in order to guarantee the proper implementation, sustainability and impact of the entities and initiatives.
- 2) To promote digitalisation as a relevant cross-cutting practice within the cultural sector, as a means of preservation, distribution, dissemination and monetisation, as well as a language and means of creation and interaction with other professionals and with the public.
- 3) To strengthen the governance and institutional capacity of MICULTUR and other public entities, with a view to ensuring favourable conditions for developing the cultural ecosystem and greater accessibility to culture for all citizens.
- 4) To promote circulation and cooperation in the cultural sector, fostering intercultural dialogue and access to international markets, namely between Mozambique and the European Union, in coordination with the various Member States.
- 5) To support the development of cultural initiatives, for the purposes of human, social and economic development, at territorial and community level.

2.3 Areas of intervention

The above-mentioned general objectives may be translated into a diversified set of intervention areas. These can suggest and inspire numerous possibilities for developing potential areas of action to be supported:



a) Training-action to enhance technical, strategic and entrepreneurial knowledge and skills

In order to strengthen the knowledge and skills of professionals in the cultural sector, it would be important to promote capacity-building initiatives enabling the acquisition of knowledge and skills, as well as offering conditions for their implementation and development. This action would be aimed at all professionals, covering the public sector - MICULTUR and public institutes, provincial, district and municipal departments, the private sector - companies and foundations, civil society organisations as well as individual professionals, and would be carried out in several provinces. In selecting potential participants, particular attention and priority should be given to younger people and women. Younger people, as beginners and emerging professionals, need opportunities and targeted support in order to gain the visibility, skills and experience needed to make it in the market. Women, due to family, social, economic and/or cultural constraints, are often denied access to cultural professions and initiatives, and as such they need specific opportunities and support to ensure their effective participation. Both, because of their youth and their different ways of acting, have the potential to be agents of change.

The diversified actions to be developed may:

- Promote the necessary knowledge, experience and skills at technical, strategic and entrepreneurial level, including, among others, the conservation and restoration of cultural heritage, sound and light design, curatorship and programming, event production, strategic, administrative and financial management, fundraising, fund management and administration, project and business development, business creation, labour and copyright, communication and marketing, commercialisation and sales, cultural mediation and audience development, evaluation and monitoring, partnerships and internationalisation,
- Create opportunities to test and develop trainees' ideas and projects, as well as to promote learning, exchange, collaboration and networking among participants. It may include internship programmes, study visits and job shadowing, national and international mobility; workshops and interactive laboratories for peer learning and designing collaborations; as well as calls for developing creation, intermediation and cultural dissemination projects that may make use of the inspiration and knowledge resulting from the training.

b) Supporting for digital training and development of digitalisation processes

As part of the capacity-building to be carried out, aimed at the public and private sectors and at civil society, the promotion of digital literacy and skills as relevant means for creating, disseminating and monetising artistic and cultural works, projects, institutions and artistic and cultural initiatives may be included across the board. This could also include the use of digital media for preserving, safeguarding and promoting tangible and intangible cultural heritage. Some of the areas to be included could be, among others: the creation and operation of digital platforms, social media and other digital resources to communicate, promote, disseminate and monetise cultural content, including cultural heritage;



development and promotion of digital portfolios; digitalisation of works of art, heritage and other museum and archive collections.

c) Support and technical advice to MICULTUR and other public entities for the development of policies, instruments and other reforms necessary to develop the cultural sector

As part of strengthening the competencies and expertise of institutions and policy-makers, it is suggested that advice be made available in different areas, according to concrete and specific needs, and at the request of the competent entities. The work of the central level authorities, but also of their subordinate entities and other authorities at provincial and local level, could be supported.

Some of the potential areas for support, according to the diagnosis made, could include: revision and drafting of legislation and other normative frameworks; preparation of diagnostic and/or feasibility studies; methodologies for developing cultural policies at provincial, district and local level; creation of a competitive regular funding model; development of strategies for digitalising tangible and intangible cultural heritage; fundraising, management and administration of funds to support culture; development of an evaluation service and development of statistics (namely based on the UNESCO Culture Indicators for Development).

Technical and/or financial support may also be made available for rehabilitating, fitting out and equipping cultural infrastructures and services, especially in the provinces, in order to guarantee the necessary and adequate conditions for cultural production and fruition.

Finally, it may also be provided to the authorities and professional education and training entities, such as technical-vocational institutes and universities, to outline the curricula of the cultural area offer, as well as include a cultural and artistic curriculum in primary school.

d) Encouraging intermediation and support functions for artistic and organisational development processes, to strengthen initiatives and organisations and their income-generating potential

In order to fill the gaps in the value chains of the various sub-sectors, it would be important to encourage the emergence and development of projects and structures with intermediation functions that can support and enhance the development of work processes, especially in the different provinces far from the capital Maputo. To this end, targeted support may be promoted so that these intervening parties and their initiatives can grow, thus benefiting the other professionals in the sector. As part of this, initiatives from creative and technological centres, coworking and counselling, incubation and coaching spaces and other initiatives may be supported so that they have the technical and human resources, as well as the necessary equipment to provide support, among others, to: the development of ideas and projects; fundraising and preparation of applications and presentation files; the development of business plans; and of communication and marketing strategies; the introduction and development of technological dimensions as part of creative processes and products. This also includes developing and maintaining initiatives for information dissemination and



promotion at national and international level, including digital platforms; as well as creating and promoting networks and collective platforms for the representation, meeting and interaction among professionals around common interests, practices and/or profiles.

e) Encouraging national and international mobility and cooperation

In order to expand markets as well as learning and networking, opportunities may be facilitated for meetings, training, collaboration, dissemination and placement of projects, works, goods and services of Mozambican cultural-sector professionals on the national and international stage via support for mobility, exchange and development of digital platforms. In parallel, promoting contacts and collaborations as well as wider circulation of content could nurture access to and awareness of cultural diversity, contributing to intercultural dialogue and understanding. Support for national and international mobility would also be essential for developing the sector. Travel support as a means for exchanges, internships, training and collaboration projects, participation in festivals, fairs and other international events, starting and participating in networks, as well as bringing international professionals and events to Mozambique, are some examples of mobility. As part of this, it could also be relevant to support international cooperation projects, with the purpose of promoting intercultural dialogue, exploring interactions and connections among, for example: different artistic and cultural languages and disciplines; traditional and contemporary approaches; and partners from different territories. This area of intervention may be developed in articulation with the various Member States in order to create synergies in supporting mobility and cooperation with the EU territory.

f) Supporting human and social development projects through culture

Artistic and cultural expressions are a privileged means of communication and connection with individuals and communities, with the potential to contribute to learning, conveying messages, questioning habits and practices, promoting behavioural changes and reconciliation and coexistence processes. Culture could be a medium used as part of projects with broader objectives at human, social and community level, particularly in matters such as education, natural resources and the environment, urban renewal, social cohesion, human rights, democracy and civic participation, gender equality, peace and reconciliation. Initiatives such as bringing artists to schools; the use of games and artistic expressions for learning curricular subjects; the creation of stories, films, documentaries and/or radio and television programmes to promote messages and behavioural changes, among others, may be supported.

g) Promoting heritage resources and creating symbolic and economic value through tourism at Community level

The rehabilitation, protection and promotion of cultural heritage as a resource for communities, including minorities, may play an important role in social and economic development, particularly in connection with tourism. The cultural resource-mapping exercises, participated in interaction with the communities, are processes not only of



identification and collection of references, stories and knowledge, but also of valorisation and affirmation of the cultural heritage that belongs to everyone. In association with other cultural and creative industries and with public entities, especially the houses of culture, community development projects may be carried out including the creation of museum projects, guided tours and itineraries, accommodation and catering, the digitalisation and creation of digital platforms for disseminating cultural heritage; and other community and creative tourism experiences. Support for community development projects based on local resources, with particular emphasis on the provinces, may contribute to developing this issue.

h) Supporting the promotion of culture as a tourist resource par excellence

The strengthening of the link between the areas of culture and tourism, taking advantage of their joint responsibility, would be vital in order to develop economies of scale as well as new skills and products capable of integrating and promoting culture as a tourist resource. As part of this, support and/or technical advice could be provided towards: developing organic and/or institutional reforms to strengthen the link between culture and tourism services at central and/or provincial level; developing programmes, tourism products and promotional campaigns that make use of culture as a distinctive and attractive factor for the country and its different provinces, aimed at the domestic and international public. Beneficiaries may include public entities, notably MICULTUR and its decentralised bodies, but also private-sector operators. On the other hand, training and awareness-raising in the cultural area for employees, but also for tour operators, would be another potential area for intervention, including, namely, the training of tour guides and specialised agents; investment in campaigns of the 'go out inside' type; and partnerships between hotels and cultural and heritage sites.

i) Work groups and continued regular policy dialogue with the Ministry to strengthen cooperation

In order to remain a privileged interlocutor with MICULTUR, it would be relevant for the EU together with the Member States to continue their regular policy dialogue, enhancing cooperation. Moving towards the creation of parallel work groups that allow for closer relations and discussions on specific topics that the implementation of the different agendas requires, namely the issues of internal and international mobility, including transport and accessibility to the provinces and the issue of visas to enter the country for artists, cultural professionals and tourists; the import and export of cultural goods; decentralisation and inclusive access to culture; and the role of culture in social and economic development and articulation with other policy areas, where it would be relevant to bring together representatives from other portfolios, such as education and human development, economy, industry, rural development, labour, employment, environment and gender, could be something to consider.

2.4 Contributions and mainstreaming of culture in other areas and projects of EU action



The area of culture, due to its cross-cutting nature, is a privileged means of expression to act at the level of several other policy and intervention areas. Exchanges, events and cultural initiatives can promote social interactions within and among different communities in response to common problems and issues. Cultural heritage strengthens the connection to a territory and is relevant in shaping identities, as well as offering opportunities for job creation. Culture is a vehicle for reflection, discussion and conveyance of messages that can change perceptions and behaviour. Presented hereinafter is a set of proposals and suggestions on how culture could contribute more specifically to different areas of the EU's work in Mozambique.

a) Promoting dialogue, peace and reconciliation

The culture sector could contribute to the project 'Support to peace consolidation in Mozambique; disarmament, reintegration and national reconciliation' to be carried out by the EU Delegation. This project includes a component that will use culture to promote dialogue and peace in communities traumatised by internal divisions resulting from the civil war, in two broad dimensions:

- 1) Culture understood as an ecosystem, serving as a framework for human relations, where understanding, belonging and/or cultural (including ethnic and religious) difference are produced and assimilated; and where consensus, cohesion and reconciliation can be established. This dimension may include, for example, mapping local cultural resources and promoting events to discuss and/or (re)visit the identified heritage; activities for the preserving, promoting and interpreting the material and especially immaterial cultural heritage (including legends and narratives and all oral tradition); co-creation, dialogue and musical and theatrical participation initiatives (use of methodologies of the Theatre of the Oppressed type).
- 2) Culture understood as a vehicle of expression and communication through the component of artistic creation and fruition. This dimension may include forms of expression such as music, dance, theatre, writing (literature), visual arts (murals), photography, video (documentaries), cuisine, crafts. The use and operation of the channels and potential of digital resources to reach a broad and most especially young population is key.

Within these dimensions, proposals may be supported for, among others:

- Promoting debates at community level to facilitate intercultural dialogue and mutual understanding between different co-existing cultures, as well as identity reconstruction;
- Creating memory and history centres, for example, or other forms of cultural recovery and interpretation, creating spaces for strengthening identity that are essential for local communities, but also for refugee communities.
- Creating, producing and disseminating artistic content containing messages that help create a self-aware, tolerant and peace-loving society and that promote awareness, activism and citizenship, namely shows, festivals, competitions, ateliers and workshops.



b) Increasing digitalisation processes

The EU-Mozambique 2021-2027 digital roadmap recently prepared by the EU Delegation makes several references to culture and its relevant potential role in contributing to the country's digital agenda, while aiming to contribute to the digitalisation process of the cultural sector itself.

Thus, the investment in digitalisation represents an opportunity to strengthen the development of the cultural sector in Mozambique, as digital media and languages are increasingly essential in the context of creative processes, as well as for disseminating and marketing goods and services through digital platforms and their monetisation. A fundamental area of support could be the creation and development of intermediation structures such as technological hubs and/or the availability of mentors, to accompany the development of cultural and creative components by turning to digital languages in entrepreneurial projects in the most diverse areas; and on the other hand, that may serve as digital component learning and development links for the benefit of operators and cultural content projects. These services may be created, for example, in the provincial houses of culture, which would allow their modernisation with technologies and spaces already designed for artistic creation and production.

c) Promoting education through culture

Although the area of culture (arts and crafts) is formally recognised as central to the development of pedagogical skills at primary school level, there is a complete absence of cultural components in the Education Strategic Plan approved in 2020. However, and despite the investments that have been made, recent statistics reveal low success rates at basic education level. Taking into account the role of arts and culture in improving human skills, the EU action in the field of education presents itself as a potential door of opportunity for the development of actions allowing a greater inclusion of arts and culture in the education system. This investment could be translated into support for pilot programmes to create workshops for developing artistic and creative skills in children, improving their learning abilities, namely reading and writing through music, for example. In this regard, besides schools, it could be relevant to support the reinforcement of human and material resources of the houses of culture, whose role already includes the vocational teaching of artistic disciplines - dance, music, theatre, painting, drawing, so that they may improve and broaden their offer, ensuring access to children's audiences. Another relevant area for support would be the funding of equipment and qualified technicians to ensure the integration of cultural dimensions in the teaching of local development contents already provided for in the curricula but which are not being implemented due to the lack of resources in many schools, allowing children to develop technical skills and artistic sensitivity, a taste for arts and culture, namely the local immaterial cultural heritage (including traditional stories and games). It would also be pertinent to raise awareness and train teachers and other professionals responsible in education and training entities to make use of culture in educational and training processes, namely by cooperating with artists and cultural entities; as well as



technical assistance for the inclusion of artistic and cultural disciplines in the school curriculum, especially at primary school level.

d) Decentralisation

As part of the adaptation and implementation processes towards decentralisation in Mozambique, the cultural sector underwent a migration and dispersion of staff among the new units created. As part of the programme to support the proper functioning of local authorities, investment should enable the inclusion of sectors linked to the area of culture as well as the call for proposals from civil society organisations and the cultural private sector, in several ways:

- Supporting the creation of policies and strategies for local cultural development and management;
- Developing the capacity-building of professionals working in decentralised cultural services and institutions;
- Creating open spaces for dialogue to discuss issues regarding decentralisation, inclusive governance, with the participation of all citizens, civil society, provincial and district governments, municipalities and the private sector.