



arts & culture

Department:  
Arts and Culture  
REPUBLIC OF SOUTH AFRICA

**DRAFT REPORT OF THE 4<sup>th</sup> PAN-AFRICAN CULTURAL CONGRESS  
(PACC4)**

***THEME: "UNITY IN CULTURAL DIVERSITY FOR AFRICA'S  
DEVELOPMENT"***

**SANDTON CONVENTION CENTRE**

**SANDTON, SOUTH AFRICA**

**25 – 27 MAY 2015**

## **I. ORGANISATION OF THE REPORT**

1. This report highlights the discussions during the 4<sup>th</sup> Pan-African Cultural Congress (PACC4) and is organised as follows:

- Introduction
- Attendance
- Opening Session
- Constitution of the Bureau
- Panel Discussions
- Discussion on the Sub-themes and Recommendations
- Cultural event
- Adoption of the Congress Proceedings
- Closing Session

### Annexes

- Congress Work programme
- Concept note
- List of participants

## **II. INTRODUCTION**

2. The Pan-African Cultural Congresses, organized by the African Union Commission, are fora where cultural experts and practitioners, civil society organizations are provided with an opportunity to make their inputs and contribution to the cultural development policies of the African Continent. The 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Pan-African Cultural Congresses were held under the following themes: ***“Culture, Integration and African Renaissance”***; ***“Inventory, Protection and Promotion of African Cultural Goods”*** and ***“Culture, Societies and Sustainable Development”***, respectively.
3. The 4<sup>th</sup> Pan-African Cultural Congress (PACC4) was held in Sandton, South Africa from 25 to 27 May 2015 under the theme: ***“Unity in Cultural Diversity for Africa’s Development”***. The Congress was organized in collaboration with the Department of Arts and Culture of the Republic of South Africa as part of their Africa Month Celebrations.

## **III. ATTENDANCE**

4. The Congress was attended by participants from African Union Member States, AU Diplomatic Missions in South Africa, Pan-African Cultural Institutions, Civil Society Organizations, UN and International Organizations and the Diaspora. The participants consisted of cultural policy makers, practitioners, administrators, educators/academicians, designers, creators, producers, critics, entrepreneurs, researchers, and Development Partners of the African Union.

#### IV. OPENING SESSION

5. The Opening Session was addressed by:

- i. Ms Rosemary Mangope – Board Member of the International Federation of Arts Councils and Culture Agencies (IFACCA) stated that culture is key and should be placed at the heart of sustainable development. She further pointed out that IFCCA has mounted a campaign for inclusion of cultural policy issues in the Sustainable Development Goals (SDGs) in order to integrate the vision of Africa captioned in the slogan “The future that we want”. She further emphasised that at the heart of the slogan lies the issue of inclusive involvement of the youth who are the vanguard of the future.
- ii. Ms Belisa Rodrigues - Member of the African Union Economic, Social and Cultural Council (ECOSOCC) noted that her organisation is pleased to observe strong presence of civil society organisation (CSOs) at the PACC4. She encouraged the civil society community to join ECOSOCC in order to assist amplify the voice of the CSOs in fora such as PACC. She further informed that culture has been adopted as the special focal area for the work of ECOSOCC.
- iii. His Excellency Dr. Mustapha Sidiki Kaloko, African Union Commissioner for Social Affairs stated that the cohesiveness of a nation, its identity, its greatness and its rise and fall, strongly depends on its cultural identity. He continued by saying that when individuals or a people veer away from their culture and excessively rely on other cultures, they run the risk of living in falsehood, which is equivalent to chasing a mirage. He expressed gratitude to the government of the Republic of South Africa for hosting the Africa Month and the 4<sup>th</sup> Pan-African Cultural Congress (PACC4).
- iv. Hon. Minister Nathi Mthethwa, Minister of Arts and Culture, Republic of South Africa, delivering the key note address, underscored that considering where South Africa is and where she comes from, he cannot help but be reminded of the urgent need to spread the spirit of African consciousness.

The Minister highlighted that the PACC4 is a stepping stone and a platform for embracing larger identity of being African in the continent and the world. He also acknowledged that the world is in the era of an African Century embodied in transient spirit of a dynamic, forward-moving and progressive Africa destined to emerge as the leader of the world in which African men and women are the leaders of this African Cultural Renaissance.

The Minister pointed out that throughout the ages, culture has been a powerful force to bring people together and ironically, to tear people apart. He further stated that Africa has learned to acknowledge and recognize culture's pivotal role in nation building, social cohesion and promoting better relations among people of the continent. He also encouraged the meeting to acknowledge and recognize that culture always has been and always will be an important instrument to build a united African continent that stretches from Cape to Cairo.

## **V. CONSTITUTION OF THE BUREAU**

6. The congress elected the Bureau of the 4th Pan-African Cultural Congress whose main responsibilities was to ensure smooth and constructive deliberations and report the follow-up of the implementation of the recommendations of the PACC4 to the 2<sup>nd</sup> Specialized and Technical Committee Meeting on Youth, Culture and Sport (STC– YCS2) to be held in 2016. The Bureau of PACC4 was agreed as follows:
  - i. Chairperson: Mr. Ferdinand Anikwe (CEO of CBAAC, Nigeria)
  - ii. 1<sup>st</sup> Vice Chairperson: Mr. Charles Bikoi Binam ( CEO of CERDOTOLA, Cameroon )
  - iii. 2<sup>nd</sup> Vice Chairperson: Ms. Jane Murago- Munene (Executive Director FEPACI, Kenya)
  - iv. 3<sup>rd</sup> Vice Chairperson: Ms. Valerie Oka (Adviser, Ministry of Diaspora, Cote D'Ivoire)
  - v. Rapporteur: Mr. Ruphus Matibe (Director, International Relations, DAC, South Africa)

## **VI. PANEL SESSIONS**

### **Panel Discussion 1: On the theme of PACC4 and Overview of the African Union Agenda 2063**

7. The panel was moderated by H.E. Dr. Mustapha Sidiki Kaloko, Commissioner for Social Affairs. The speakers of the panel were as follows:
  - i. Presentation by Mr Retselisitsoe Mabote, Senior Planning Officer, Department of Strategic Planning, AU Commission. The presentation provided the background to development of Agenda 2063. It builds on, and seeks to accelerate the implementation of past and existing continental initiatives for growth and sustainable development. It is a Vision, a transformational framework, and a plan. AU Agenda 2063 is built on seven aspirations, which were shaped by the consultations with all stakeholders, and the technical studies that were conducted. There are goals and priority areas for each aspiration to facilitate integration into the existing frameworks, including those pertaining to culture.
  - ii. Statement by Hon. Josephine Napwom Comsos, Deputy Minister (DM) of Culture, South Sudan. The DM noted that it is the first time that South Sudan attends the PACC and conveyed the greetings of her President. She emphasised that culture enhances respect for human rights and is therefore an important contributor to lasting peace in communities. She asked how best this conference can contribute to preserve culture and eradicate harmful practices, especially against women and children.
  - iii. Presentation by Hon. Khadija Hamdi, Minister of Culture, Saharawi Arab Republic. The Minister referred to international UN and AU legal and policy instruments related to promotion of culture in the service of human rights and

peace. She alluded to conflicts and oppression occurring in her country, which is not conducive to artists expressing themselves and to the development of cultural industries. She noted that the private sector should support artists, and that oral heritage should receive more attention.

- iv. Presentation by Hon. Banza Mukalay Nsungu, Minister of Culture, Democratic Republic of Congo (DRC) and Chair of the former AU Conference of Ministers of Culture. The Minister communicated greetings from his President and emphasised the link between diversity, identity and human rights. He noted that African diverse cultures symbolise the diversity on the Continent and that poverty will be eradicated if the distances between the diverse cultures can be diminished. In this regard, the media plays an important role to foster understanding, appreciation and tolerance, in promoting the growth of cultural industries and to enrich the debate about development and peace.
- v. Presentation by Hon. Minister Tabetha Kanengoni–Malinga, Deputy Minister of Culture, Republic of Zimbabwe. The DM stressed that political unity should be based on cultural unity. In this regard, Africa is the forbearer of cultures, which is the soft power and Africa's strength to combat violence of all kinds, and to foster peace in communities. She emphasised the importance of strengthening cultural industries through training in the service of developing tourism and industrial development. The social media and the use of ICT technology should be embraced by the culture sector and improvement of financing for the sector is critical.

### **Issues Highlighted**

8. In the discussion that ensued, the following issues were highlighted:

- Africa should put an end to the suppression of cultural expression of one group by another.
- African culture should be domesticated where other cultures tend to dominate in our communities.
- The distance between cultural conferences and people at grassroots level should be diminished for the latter to be able to participate effectively.
- AU should provide for structures for the contributions of civil society to be incorporated more effectively and in this regard, the establishment of national chapters of ECOSOCC is critical.
- There is need to expand and promote local arts and cultural festivals, and to invite participants from other countries to foster integration and tolerance between cultures.

### **Panel Discussion 2: On Cultural Diversity and Human Rights; Culture for Peace and Cultural Diversity, and Promoting Trust and Tolerance to Advance Development Goals**

9. The panel was moderated by Mr Sipho Mantula, UNISA, Pretoria, South Africa. The following presentations were made:
- i. Culture Diversity and Human Rights by Dr. Mohamed Salem Soufi, Director General, Afro-Arab Institute
  - ii. Culture of Peace and Cultural Diversity by Mr. Damir Dijakovic, Programme Specialist in Culture, UNESCO
  - iii. Promoting Trust and Tolerance to Advance Development Goals by Ms. Anita Diop, Executive Director of African Roots Heritage Foundation

10. In this session, the speakers highlighted the following:

- Diversity and Human Rights are crucial pillars supporting cultural development in Africa.
- Culture is an important tool of human heritage with power to strengthen social cohesion.
- Culture is a fundamental pillar for achieving lasting peace and development for any nation, it embraces freedom and democracy and it should be considered how arts and culture can be used for cultural diplomacy in dealing with conflicts.
- There are cultural movements around the world working to promote the notion that no matter where you are born as an African, it does not matter, you remain an African.
- There is a pressing need to leverage the social media to promote unity, using culture as a medium.
- There are countries with cultural heritage which requires preservation, for example Sahrawi Arab Republic has archaeological artefacts that require preservation before they are defaced by causes from various circumstances including violence, conflicts and possible occupation by other countries.

11. The participants made the following **recommendations**:

- i. Cultures should live in harmony in tolerance with each other within the parameters advanced by Human Rights.
- ii. Africa needs to engage in dialogue to develop a culture of accepting one another through embracing diversified cultural expressions within the context of Human Rights principles and hence, cultural diplomacy should be harnessed to foster a dialogue for a culture of freedom and democracy to achieve peace;
- iii. As our languages, the languages of our ancestors connect us to our past, present and future, our languages should be promoted and introduced in the school curriculum, for which books need to be published in African languages.
- iv. Diversity exists and if perceived wrongly can create misunderstandings and become a source of conflict; there is need to promote and advocate the strengths of our diversity and incorporate this aspect in the education curriculum.
- v. There is fundamental need to focus on children and young people, educate them about cultural activities and socialise the children to develop national pride.

- vi. Following the adoption of Agenda 2063 steps should be defined to achieve our African aspirations, more specifically aspiration 4 and 5 dealing with a peaceful continent, and culture and heritage, respectively;
- vii. Platforms should be established for interaction with indigenous groups at community level and other fora such as PACC.

**Panel Discussion 3: Cultural Diversity and Cultural Governance; Approach to Inventorising Artists, Professional and Cultural Structures and Cultural Infrastructures to Inform Cultural Policy Development; Post 2015 Development Agenda for Culture**

12. The panel was moderated by Prof. Sozinho <sup>Francisco</sup>/Matsinhe, Executive Secretary of ACALAN, African Union Commission. Papers were presented as follows:

Dr. Thokozile Chitepo, Permanent Secretary, Ministry of Sport, Arts and Culture, Zimbabwe  
 Mr. <sup>Adel</sup>Essaadani, Arterial Network <sup>Adel</sup>  
 Prof Wolfgang Schneider, University of Hildesheim (Germany)  
 Ms Sarah Gardner, Executive Director, IFACCA  
 Mr. Kodjo Cyriaque Noussouglo – Vice President of the International Federation of Coalitions for Cultural Diversity

13. The presenters highlighted the following:

- The Constitution of Zimbabwe provides for cultural diversity and heritage, and hence, its culture policy safeguards the culture and identity of Zimbabweans, acknowledging cultural diversity in the service of sustaining dignity and tolerance.
- IFACCA is represented in 80 countries and the African Chapter was established in 2009 with the objectives of capacity building and advocacy for culture, such as its inclusion in SDGs.
- A model culture policy for Africa is proposed, containing the elements of institutional structures and decision making, arts policy domains and instruments – World Cultural Policy for Africa.
- Culture has immense social relevance and is an imperative for integration.
- Given the power of culture, it should always be included in debates on sustainability, and in this regard, there should be agenda setting, research, capacity building and education for the arts.
- Ministries of culture should have a research unit to inform culture policy.
- A database and mapping of existing artistic trends is important for each country.
- Culture should constitute the fourth pillar of the SDGs, considering its relevance to peace and poverty reduction.
- Cultural diversity indicates the need to share knowledge among one another.

14. The participants made the following **recommendations**:

- i. Ministries of Culture should establish a research structure and have a close relationship with Arts Faculties at universities for the purposes of developing and evaluating cultural policies.
- ii. Member states should improve their planning in culture, also at local level. ii. Minority cultural groups should be protected in all countries and awareness raised of their cultural rights.
- iii. The economic returns of what artists are paid for their work should be redressed.
- iv. Dedicated offices or desks for culture should be established in regional and continental bodies.
- v. A forum of artists and policy makers should be functional in all countries for good governance of cultural policies.

## VII. PARALLEL SESSIONS

### Group 1: Improving Understanding and Cooperative Relations

15. The session was moderated by Mr Herman Botes, Tshwane University of Technology, Pretoria.

#### Presenters:

- i. Prof. Horace Campbell, Syracuse University
- ii. Mr Charles Akibode, Ministry of Culture, Cape Verde
- iii. Mr Samuel Kidiba, EPA Director
- iv. Sir Ferdinand Ikechukwu, CBAAC Director
- v. Ms Ayeta Wangusu, IFACCA African Charter, Tanzania
- vi. Mr Frederic Jacquemin, AFRICALIA

16. In this session, the presenters highlighted the following:
  - African Assets must be properly mobilised, and Linguistic diversity as an asset of Africa but was smothered by colonialism as African languages were reduced to dialects.
  - Education must be mobilised to realise linguistic rights and the focus should be on transformative education, deconstructing the hegemonic nature of current education.
  - Oracy and orature must be used to use African languages in all levels of society (is a vital aspect of African system of knowledge).
  - In order to develop modern technologies and cognitive skills there is need to understand basic languages.
  - Cultural heritage wealth of Africa must be mobilised for the development of Africa, for instance, Africa language must be the basis of government communication.
  - The Future must be based on ubuntu; sharing, love and forgiveness
  - Slave trade has touched all of Africa; therefore we must deal with everything that happened in the past and focus on what brings us together.
  - Africans communicated through sound and rhythms and linked all Africans, jazz and tango originated in Africa.

- We should reflect on cultural biodiversity and focus on what makes us proud.
- When we understand our history, we can start new creative industries and use our creativity to enhance the African economy .
- Our heritage is not about being nostalgic about the past, but about consciousness of the future.
- Global politics rely on cultural identity.
- Religion constitute the fracture of the conflicts we see today
- What is the choice for Africa, NOT A CULTURE OF IMITATIONS, not copy paste, we must build on own cultural base.
- We need an African identity that includes, not excludes us, and practice our cultures to preserve the environment, as our cultures are sensitive to the environment.
- Multiculturalism should be celebrated and is clearly defined.
- As South East Asian Economies prospered by scientifying their languages, AU Agenda 2063 should provide for the same for economic advancement on the continent. A good start will be to use African languages in meetings such as the PACC.
- See culture in 3 ways:
  - Arts for Arts sake
  - Tool for social development
  - Creative industries
- Development is defined as, “a process that enhances the effective freedom of the people involved to pursue whatever they have reason to value” (UNDP definition).
- No mention of culture in MDGs, and in SDGs, it should be included as a driver and cross-cutting in all 17 proposed SDGs.
- Sustainable human development should be achieved through professionalization of culture to link with the human component of development.
- Artists fill the imagination about the world; cultural resources are drivers for peace, high value addition should be recognised.
- We should improve culture governance, training, decentralisation, policy advocacy.
- Culture policies should be based on a social contract.
- Advocate for creative solidarity and partnership all over the world.

17. The participants made the following **recommendations**:

- i. Linguistic diversity as an asset of Africa; African languages should be employed as a resource in development of the continent.
- ii. AU must commit to the use of African languages in their meetings.
- iii. Wealth of Africa must be mobilised for the development of Africa.
- iv. Africans must make efforts to understand our history and use our creativity to enhance the African economy and develop new creative industries.
- v. Africans should choose to build their own cultural base, not become a culture of imitations, not copy paste.
- vi. Ethnicity and culture should not be used by political power to ensure their own power.

- vii. An alternative framework for sustainable development with culture in the centre is called for and in this regard, culture should be included as a driver and cross-cutting in all 17 proposed SDGs.
- viii. Advocate for creative solidarity and partnership all over the world.

## **Group 2: Language as a Depository and Vehicle for Cultural Diversity and Factor in Africa's Development and Integration**

18. The session was moderated by Prof. Rosalie Finlayson, UNISA, Pretoria.

Presenters:

- i. Prof. Herbert Chimhundu, Chinhoyi University of Technology
  - ii. Prof. Sozinho Matsinhe, Executive Secretary of ACALAN
  - iii. Prof. Herman Batibo, University of Botswana
  - iv. Prof. S.F. Senkoro, University of Namibia
  - v. Prof. Lydia Nyati, Pro-Vice Chancellor, University of Botswana
19. Key highlights from the session by the presenters on the Language Plan of Action for Africa:
- In the context of OAU, the founding fathers proposed that the languages utilised by OAU should be English, French, Arabic and Portuguese, and if possible African languages. In this regard, the pertinent question that arises is, "What steps have Africa taken to make the "if possible" possible?"
  - The OAU/AU created the OAU/BIL (Inter-African Bureau of Languages) in 1966. Subsequent to OAU/BIL, the first version of the language Plan of Action for Africa was produced in 1985 and <sup>revised</sup> updated in 2006. ACALAN emerged out of and is predicated upon the preceding policy frameworks to undertake work for language development.
  - The history of Africa shows that African languages and culture have always been in the periphery of the development discourse in spite of the Language Plan of Africa (2006), which is a blueprint for language development in Africa. This is evident of the reality that to date, after thirty (30) years, very few countries have a language policy.
  - Africa should strive for linguistic equity rather than liberation from linguistic imperialism in order to catalyse acceleration of indigenous languages that have remain in the periphery of the development agenda.
  - Languages are the most powerful instruments of preserving/developing tangible and intangible heritage. Africa should therefore leverage on this strategic enabler of development in order to change her narrative.
  - When one is utilising an indigenous language, one speaks to the heart, but with a foreign language you can only speak to the mind.
  - If possible, a Lingua Franca for Africa should be unifying, not divisive; on the other hand, Africa should fast-track a Lingua Franca – to be used as a medium for instruction in countries.
  - Globalization and urbanization contribute to the death of languages.
  - Diversity is the norm rather than exception and globalization and urbanization contribute to the death of languages.

- Diversity is the norm not an exception, this is well reflected in the creation of all sorts, e.g. human beings, nature etc – diversity also creates beauty, difference and learning. This means Africa should embrace diversity of languages in line with the common saying “unity in diversity”

20. This session made the following **recommendations**:

- The adoption of a Pan-African Language is urgent and crucial.
- Culture needs to move to the centre of sustainable development.
- There should be a move towards a people-centred holistic approach to the language agenda – you cannot achieve sustainable development without involving the people and language.
- Cross border languages can be nurtured and developed for the benefit of the integration, cohesion and economic activities of communities.
- Develop African Language policies fully, including all languages.
- Leadership should lead by example in using and promoting their African languages.
- To pursue the goal of Agenda 2063 with considered determination to build the Africa we want, languages can be utilised as vehicles to advance African identity, mass mobilisation, communication and integration.

### **Group 3: Creative Economy: From Theory to Practice**

21. The panel was moderated Peter Rorvik, Secretary General of Arterial Network.

The speakers of the Panel were as follows:

- Ms Joy Mboya, Leading Practitioner, Kenya
- Ms Ngone Fall, Independent Curator
- Mr Mike Dada, All Africa Music Awards (AFRIMA) President
- Mr Simphiwe Dana, Africa Reimagined Creative Hub (ARCH) Coordinator
- Dr Webber Ndoro, African World Heritage Fund (AWHF)
- Hon. Ndiritu Murithi, FEPACI Advisor
- Mr Lexy Eyes, African Fashion Reception, Executive Director
- Ms Valerie Oka, Festival of Urban Music in Anoumabo (FEMUA)
- Prof. David Andrew, Wits University
- Mr Tublu Komi N'kegbe Foga, CELHTO, Coordinator

22. The session included reflection on what progress has been made, what initiatives and developments have taken place, where are the examples that we can learn from, where are the blockages, and how do we address the challenges.

23. It was noted that the creative economy is a high growth sector globally with an estimated value of over 600 bill USD, yet Africa's share is less than 1% (UNESCO Creative Economy report 2008). Foreign products are flooding into Africa, subsuming local cultures in some places; this creates an urgency for Africa to develop cultural and creative goods and services that can compete effectively in domestic markets and in global markets. It is crucial for Africans to work on the

perception of the continent, look inward and come up with production and distribution models that will advance the local industries.

24. The civil society sector is increasingly embarking on initiatives, finding alternative partners and developing own models and ways of working to develop and promote the cultural and creative industries sector.

25. In the discussion that ensued the following issues were highlighted:

- Perception and the brand of Africa is key, yet it is misrepresented. There are several barriers that still need special attention: Trade barriers, language barriers, visa, official collaboration between African countries, infrastructure challenges.
- The need to understand the threats that are coming with the urbanization of African countries and their impact on African heritage.
- Access is key, the price of creative goods and services from the continent are not competitive, and are generally not affordable for the majority of the local population. It is important to remove elitism from this sector and really engage with our population as owners of and consumers of local culture.

26. This group made the following **recommendations**:

- i. Preconditions for Agenda 2063 to succeed were identified; an operating environment for Africa's Cultural Sector to prosper needs to be put together. That environment would include:
- ii. The enhancement of connectivity and communication between African sub-regions and creative practitioners
- iii. Institution building (professional training and art education)
- iv. Ratification and domestication of relevant conventions and charters needs to be accelerated. (Only 8 countries have ratified the Charter for African Cultural Renaissance – it needs two-thirds of all African countries to become effective and in force). There also has to be work towards harmonization of policies and mandates to avoid duplication and unnecessary competition among the stakeholders involved.
- v. The integration between all departments that have a culture mandate
- vi. The opening of the political space. The next step is one of a real partnership with government. A partnership that looks at the economic value of the creative and cultural sector without disregarding the aspects of identity, meanings, values which are equally important.
- vii. A real focus on the question of education in the creative and cultural sector. This should include a special focus on the Universities curricula and professional training.
- viii. Work towards balancing the disproportionate representation of African Cultural Heritage and recognizing heritage as the cornerstone of the development
- ix. Promotion of cultural diplomacy. Having in all embassies cultural attaches whose work is to promote national culture in the host country as well as create links with the international networks

- x. There is a need for serious research studies about the arts and culture sector. Harmonised instruments for the measurement of statistics about the socio-economic impacts of African cultural goods and services need to be developed.
- xi. Future policy and programme planning must take into account the interests of youth. Departments of Education should be engaged to include more arts and culture in the curriculum. This should include preparation of youth for possible career options in the arts and culture sector.
- xii. Renewed attention on developing the African Cultural Common Market, should be accelerated.
- xiii. Processes should be developed to ensure that the business transactions regarding African cultural goods and services are not just taking place in the West but also within the continent so that economic and social benefits may be enjoyed in Africa.
- xiv. Greater partnership is needed between the cultural and creative sector and governments: governments need to involve African artists, art professionals and business companies in the consultative, decision-making and implementation processes regarding the sector.
- xv. Efforts should be facilitated to foster unity and cooperation among arts communities; this should include the establishment of organized sub-sectors, associations and umbrella bodies.
- xvi. There should be greater effort to map and understand the extent of arts and culture activities in the informal sector and its impacts. Programmes should be put in place to upskill practitioners in the informal sector and increase their access to markets and opportunities.
- xvii. Efforts should be made to reduce dependency on foreign funders, and to explore diversified funding models within Africa.
- xviii. Encourage regional and continental cultural and technical exchange through enhanced communication technologies.
- xix. In order to increase cultural trade flows, there should be efforts to reduce obstructions to the mobility of artists, cultural goods and services within regions, and within the continent. Regional bodies should be approached regarding relaxation of visa and work permit regulations. A visa free for all Africans should be envisaged.

## VIII. WAY FORWARD

### Popularization of the Activities and Programmes of the African Union including its Symbols

27. The Session was moderated by <sup>fin</sup>Mr. Ferdinand Anikwe (CEO, CBAAC)

### AGENDA 2063: Communicating Africa's transformation: Communication, Information and Media at the heart of Agenda 2063

**Presenter: Ms Habiba El Mejri Sheikh, Director Information and Communication**

28. Now, Agenda 2063 is adopted.....it's the Africa we want..... Still it needs to be well understood, owned and acted upon by all, which implies the implementation of an

adequate Communication, outreach Strategy to ensure its regional and national domestication. The Agenda 2063 has clearly emphasized communication as a key component of its continental transformation vision. Advocacy and communication and by extension media and information are key elements on the road to the African Renaissance, not only as a major human right but as one of the major tools to make the change happen.

#### **KEY MESSAGES (What do we want to say ?)**

- The Africa we want
- An integrated and prosperous Africa at peace with itself
- A people centered strategy to realize the AU Vision.
- An agenda to undertake massive and bold industrialization of Africa
- For a prosperous socio-economic transformation and integration of the continent;
- For an accelerated development and technological progress
- An inclusive contribution of all for the wellbeing of each African...
- One Africa, one vision, one destiny.

#### **Outreach and awareness Campaigns**

- ❖ Workshops, conferences and Town hall meetings
- ❖ Movies, songs, poems and plays
- ❖ Include Agenda 2063 in school and university curriculum (Ministries of Education)
- ❖ Set books, Notebooks and stationary for schools with 2063 messaging
- ❖ AU Volunteers and AU Ambassadors with some training modules
- ❖ Comic strips and animation series on 2063
- ❖ Advertisements/Actions to impact the everyday life of the citizens
- ❖ Intranet and Social Media: Web sites ; Live stream ; You-tube, Facebook, Twitter, Flickr, Skype

### **IX. CULTURAL EVENT**

29. A Gala Dinner was hosted by the Department of Arts and Culture which was graced by the presence of H.E. Dr. Nkosazana Dlamini-Zuma, Chairperson of the African Union Commission. In her address to the delegates of the Congress, she mentioned that the arts have immensely contributed a great deal that has been accomplished by Africa since the birth of the continental organization, often in the face of considerable challenges. In addition, cultural workers and artists have the capacity and talents to create, give expression to our experiences and aspirations in good and bad times. The AUC Chairperson stressed that unity in diversity must be nurtured and Africans must manage this diversity in an inclusive manner so that no one feels left out.

### **X. ADOPTION OF THE CONGRESS PROCEEDINGS**

30. The Congress adopted the draft Framework for Action and Report of the PACCC4 with amendments. The final versions of both documents will be submitted to the 2<sup>nd</sup> Specialized Technical Committee Meeting on Youth Culture and Sport (STC-

YCS2) to be held in 2016. The Framework for Action will be mailed to all participants after translation in Addis Ababa.

## **XI. CLOSING SESSION**

31. The closing session was addressed by the 2<sup>nd</sup> Vice Chairperson of the Bureau of the 4th Pan African Cultural Congress, Ms Jane Murago - Munene.
32. Closing remarks were delivered by Mr ,Ruphus Matibe, Director for International Relations, Department of Arts and Culture, Republic of South Africa.

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