

[Pour la version française cliquez ici.](#)

*In 2022 OCPA Celebrates the 20th Anniversary  
of the Launching of its Activities*

\*\*\*

# Observatory of Cultural Policies in Africa

The Observatory is a Pan African international NGO created in 2002 with the support of African Union, the Ford Foundation, and UNESCO. Its aim is to monitor cultural trends and national cultural policies in the region and to enhance their integration in human development strategies through advocacy, information, research, capacity building, networking, co-ordination, and co-operation at the regional and international levels.



## OCPA NEWS

### No 421

*26 October 2022*

OCPA News aims to promote interactive information exchange within Africa and between Africa and the other regions. Please send us information for dissemination about new initiatives, meetings, research projects and publications of interest for cultural policies for development in Africa. Thank you for your co-operation.

\*\*\*

**Contact: OCPA Secretariat, Avenida Patrice Lumumba No. 850, Primeiro Andar,  
Caixa Postal 1207, Maputo, Mozambique**

**Tel.: + 258 21306138 / Fax: +258 21320304 / E-mail: [secretariat@ocpanet.org](mailto:secretariat@ocpanet.org)**

**Executive Director: Lupwishi Mbuyamba, [director@ocpanet.org](mailto:director@ocpanet.org)**

**Editor of OCPA News: Máté Kovács, [mate.kovacs@ocpanet.org](mailto:mate.kovacs@ocpanet.org)**

**OCPA WEB SITE - [www.ocpanet.org](http://www.ocpanet.org)**

**OCPA FACEBOOK - [www.facebook.com/pages/OCPA-Observatory-of-Cultural-Policies-in-Africa/100962769953248?v=info](http://www.facebook.com/pages/OCPA-Observatory-of-Cultural-Policies-in-Africa/100962769953248?v=info)**

**<https://www.linkedin.com/company/observatory-of-cultural-policies-in-africa>**

**You can subscribe or unsubscribe to OCPA News via the online form at  
<http://www.ocpanet.org/activities/newsletter/maillinglist/subscribe-en.html> or  
<http://www.ocpanet.org/activities/newsletter/maillinglist/unsubscribe-en.html>**

**Previous issues of OCPA News at <http://ocpa.irmo.hr/activities/newsletter/index-en.html>**

\*

**OCPA is an official partner of UNESCO (associate status)**

\*\*\*

**We express our thanks to our main partners who contributed to the creation of OCPA and  
the development of its activities, namely our initial sponsors**



**and other partners**



**ENCATC**

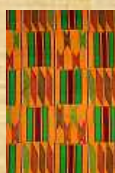


**CBAAC**



**Le Mont des Arts, Kinshasa**

\*\*\*



\*\*\*

# In this issue

## Editorial

### H. Highlights

H.1 Declaration of the UNESCO World Conference on Cultural Policies and Sustainable Development – (MONDIACULT 2022, Mexico City, 28 – 30 September)

### A. News from OCPA

Activities of the Executive Director and members of the OCPA Secretariat

A.1 Maria Manjate at MONDIACULT 2022

A.2 Maria Manjate participates in the organization of the International Children's Festival

A.3 Lupwishi Mbuyamba at the Symposium on Arts Education Policy in Africa

A.4 The Executive Director in the DRC

A.5 DRC: Contact with those in charge of the project on the integration of culture in education

A.6 Participation in the Conference on “The New African Thought”

A.7 OCPA at the celebration of World Day for Audiovisual Heritage

### B. News, events and projects in Africa

B.1 ACCES 2022, 5th edition (Dar es Salaam, Tanzania, 24 - 26 November 2022)

B.2 Global Music Hub – Bantoo Stopover

B.3 Tunisia: Intangible Heritage Days of Testour - Animation, safeguarding and enhancement

B.4 Algeria: Workshop on the socio-professional situation in the artist's bill

### C. News about cultural policies, institutions and resources in Africa

C.1 Southern Africa: Announcing the Social Impact Arts Prize 2022 Awarded Projects

C.2 Congo (Rep.): Ms. Lydie Pongault, Minister of Culture, Arts, Tourism and Leisure

C.3 Sudan: Minister of Culture and Information visits High Atbara and Setit dams

C.4 Africa's Creative Industry Potential Billions in Earnings

C.5 Gambia Ratifies 2001 UNESCO Convention On Protection of Underwater Cultural Heritage

C.6 Senegal: Promotion of urban cultures - Minister Aliou Sow to strengthen the dynamic

### D. News, Institutions, Resources and Events in Other Regions

D.1 UNESCO: Surveys on thematic initiatives under the 2003 Convention

D.2 Sotheby's October 2022 Modern & Contemporary African Auction

D.3 JMI Cultural Management Training on the international collaboration and funding!

D.4 WOMEX 2022 (Lisbon, 19 - 23 October 2022)

### E. Cultural Agenda in the African Press

E.1 Links to portals

E.2 Selected information from AllAfrica

- Gambia: On The Digitalisation Of Gambian Heritage
- Nigeria: AFRIFF Shifts Global Perspective of African Films with over 500 Films Submission
- Tanzania: Film Industry Revisits Tanzanian History, Culture

### F. Info from newsletters and information services

F.1 News from the International Federation of Arts Councils and Cultural Agencies (IFACCA – ACORNS)

- 9th World Summit on Arts and Culture: Artistic Freedom (Stockholm, 3 - 5 May 2023)

#### F.2 Agenda21culture

- Meeting CULTUROPOLIS (Barcelona, 16 - 19 November 2022)

#### F.3 SA Cultural Observatory (SACO)

- The 4th SACO International Conference (Pretoria/ Tswane, 9 – 10 November 2022)

#### F.4 Mawred – Culture resource Newsletter

- Reminder- Wijhat (Destinations) – Call is Open All Year Round

#### F.5 Cyberkaris Interarts Foundation

- Economia della Cultura: The SoPHIA Model

#### F.6 News from Africalia

- Africalia: Call for projects for 2022

#### F.7 Sauti za Busara News

- Sauti za Busara, Stone Town, Zanzibar, 10 – 12 February 2023

**XXX**

## **Editorial**

### **There is a Need for OCPA**

The contributions of OCPA to international cultural agendas recorded in this second half of 2022 could be marked by the manifestation of a need for OCPA.

The presence of the animators of the Observatory in the field of the major cultural actions of the moment as the insistent requests were numerous to see it accompany if not support major cultural and scientific initiatives in Southern and Eastern Africa as well as in West and Central Africa .

Finally, the invitations sent to it for the next few months aiming for his involvement from the start of the year 2023, which is on the horizon, testify to a fairly significant reserve of confidence that he has on the part of his founding bodies, from UNESCO and the African Union, as well as arts and culture professionals from the country that hosted it, not forgetting the dynamic network of RICADIA partner institutions and associations.

This is what OCPA imposes to itself: an exigence and an emergency to adapt its structure to the new situation, to mobilize substantial means of action and to integrate into its priorities the relevant concerns that have emerged over time. A real challenge!

Maputo, October 4, 2022

LupwishiMbuyamba

\*\*\*

## **H. Highlight**

### **Declaration of the UNESCO World Conference on Cultural Policies and Sustainable Development – (MONDIACULT 2022, Mexico City, 28 – 30 September)**

The Declaration was unanimously adopted by this Conference attended by 2,600 participants, namely by 135 Ministers of Culture, representing 150 Member States, 83 NGOs, 32 IGOs and 9 UN agencies.

It reflects countries' agreement on a common roadmap to strengthen public policies in this field. Through culture people can discover their common humanity and become free and enlightened citizens. Yet, despite progress, it still does not have the place it deserves in public policies and international cooperation. MONDIACULT 2022 is a powerful signal to change this situation.

The Declaration is a commitment to action, the fruit of multilateral negotiations led by UNESCO. It affirms for the first time that *culture is a “global public good”*, and it calls for *culture to be included “as a specific objective in its own right” among the next United Nations Sustainable Development Goals.*

Among the *other priorities* for cultural policies and international co-operation, it stresses

- *the promotion of cultural rights;*
- *the fight illicit trafficking in cultural goods (namely the virtual museum of stolen cultural property);*
- *launching of a World Forum on Cultural Policies and a periodic World Report on Cultural Policies.*

The cultural and creative sector is a powerful driver of development. It accounts for more than 48 million jobs globally –almost half of which are held by women – representing 6.2% of all existing employment and 3.1% of global GDP.

Web site: [https://www.unesco.org/en/articles/mondiacult-2022-states-adopt-historic-declaration-culture?fbclid=IwAR0IPaKhxaXaYgZFeDDyctn1Rkf0aOyevQo9owrK\\_pC18ZXKMYQ\\_N1Di98U](https://www.unesco.org/en/articles/mondiacult-2022-states-adopt-historic-declaration-culture?fbclid=IwAR0IPaKhxaXaYgZFeDDyctn1Rkf0aOyevQo9owrK_pC18ZXKMYQ_N1Di98U)

\*\*\*

## **UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022 (Mexico City, 28 – 30 September 2022)**

### **Draft Final Declaration**

We, the Ministers of Culture of the Member States of UNESCO, met at the UNESCO World Conference on Cultural Policies and Sustainable Development - MONDIACULT 2022 in Mexico City, from 28 to 30 September 2022, 40 years after the historic 1982 MONDIACULT Conference and 24 years after the 1998 Stockholm Conference – both convened by UNESCO – to share our vision of the future of cultural policies and to reaffirm the commitment of the international community in the face of the urgent and complex contemporary challenges in our multicultural societies, and to this end we adopt the present Declaration, which integrates our common priorities and outlines a forward-looking agenda that fully harnesses the transformative impact of culture for the sustainable development.

### **I. Preamble**

1. Reaffirming the fundamental principles of the Declarations adopted at the UNESCO World Conferences on Cultural Policies held in Mexico in 1982 and Stockholm in 1998, as well as their conceptual advances, including the definition of culture as a “set of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group, [which] includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs”, which laid the ground for the development of UNESCO’s normative action, notably the 2001 Universal Declaration on Cultural Diversity, acknowledging cultural diversity as “a source of exchange, innovation and creativity, which is as necessary for humankind as biodiversity is for nature”;

2. Concerned by the impact of contemporary challenges associated with the global landscape, as well as multiple, protracted and multidimensional crises – linked in particular to the dramatic consequences of climate change and biodiversity loss, armed conflicts, natural hazards, pandemics, uncontrolled urbanisation and unsustainable development patterns – which lead notably to increased poverty, setbacks in fundamental rights, accelerated migrations and mobility, as well as exacerbated inequalities, including as regards the digital divide;

3. Commending the new impetus given to the role of culture for sustainable development, peace and stability, as a force for resilience, social inclusion and cohesion, environmental protection and sustainable and inclusive growth, and fostering a human-centred and context-specific development, which supports the foundations of multicultural human societies, while also reaffirming the power of culture to renew and broaden bilateral and multilateral cooperation, promote multilingualism and a culture of peace, and enable dialogue and solidarity within and between countries, including through cultural diplomacy, as reflected by the growing engagement towards culture within the framework of the United Nations system, including at the country level, and further recalled by the relevant UN General Assembly resolutions and related reports of the UN Secretary-General on culture and development, the UNESCO Meetings of Ministers of Culture (2019, 2020), as well as the historical integration of culture in several political, economic and social fora at the global, regional and interregional levels;

4. Expressing our concern about the continued vulnerability of the cultural sector, particularly in the wake of the global COVID-19 crisis, which has profoundly disrupted the cultural ecosystem as a whole – exacerbating structural fragilities and inequalities, including social and gender gaps and unequal access to culture, as well as restrictions on fundamental freedoms, notably artistic freedom, status and livelihoods of artists, cultural professionals, practitioners and communities, particularly for women, in all areas of the cultural value chain;

5. Further reaffirming the imperative of protecting and promoting human rights and cultural diversity, in view of the increasing threats to culture and its use for purposes which are likely to expose it to destruction or damage in the context of armed conflicts, which result in the intentional or collateral destruction of cultural heritage, the acceleration of illicit trafficking of cultural property, the violation of human and cultural rights, including through discrimination, the disruption of living cultural practices, and exacerbated vulnerability of cultural actors, institutions, sites and markets, thereby undermining the intrinsic value of culture as a link between peoples and a source of income, while at the same time eroding cultural diversity on a global scale;

6. Acknowledging the evolution of the broad spectrum of UNESCO's standard-setting architecture of Declarations, Recommendations and International Conventions over the past decades, which have progressively broadened the scope of culture and provided a comprehensive framework for the protection, safeguarding and promotion of culture in all its dimensions, including, in particular, the Declaration of the principles of International Cultural Cooperation (1966), the UNESCO Universal Declaration on Cultural Diversity (2001) and the UNESCO Declaration concerning the Intentional Destruction of Cultural Heritage (2003); the Recommendation concerning the Status of the Artist (1980), the Recommendation on the Safeguarding of Traditional Culture and Folklore (1989), the Recommendation concerning Historic Urban Landscapes (2011) and the Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society (2015); the Universal Copyright Convention (1952), the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954) and its two Protocols (1954 and 1999), the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970), the Convention concerning the Protection of the World Cultural and Natural Heritage (1972), the Convention on the Protection of the Underwater Cultural Heritage (2001), the Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005);

7. Welcoming favourably the growing shift towards enhanced transversality of culture in public policies, enabling inter alia inclusive and participatory cultural policies, involving a multiplicity

of actors – governments, local authorities, civil society organizations, intergovernmental organizations (IGOs), private sector and communities - including women, youth, children, indigenous peoples, persons with disabilities and vulnerable groups, thus expanding the voices of diverse segments of society and taking full advantage of their potential and creative capacities and all resources available to them, to act at social, economic and environmental levels, within the broader framework of cultural policies, as well as the commitments set out in the present Declaration;

8. Underlining the structural impact of the digital transformation on societies and the cultural sector in particular, which affects the cultural industries, and access to cultural goods and services, while opening up prospects for broadening access to culture for all, enhancing the knowledge, documentation, conservation, safeguarding, promotion and management of heritage, and stimulating creativity and innovation; as well as expressing our concerns about the challenges it poses, increasing risks such as the reinforced global imbalance of flows of cultural goods and services, and the impoverishment of cultural and linguistic diversity online, linked to artificial intelligence systems and the insufficient regulation of algorithms, unequal access to culture, the unfair remuneration of artists, cultural professionals and practitioners, as well as deepened inequalities in the global exchange of cultural goods and services, in particular due to the unequal concentration of global cultural platforms;

## **II. Call to Action**

9. We reaffirm our commitment to protect and promote cultural diversity, as the foundation of the identity of peoples and the founding principle of all UNESCO Conventions, Recommendations and Declarations in the field of culture, inseparable from respect for human dignity and all human rights, embodied in cultural heritage – including knowledge systems, practices, objects and cultural sites – as well as in linguistic diversity; and in this perspective, we reiterate the individual and collective responsibility, on behalf of future generations, to ensure the conservation, safeguarding and promotion of the entire cultural sector including cultural heritage, both tangible and intangible, as an ethical imperative, ensuring greater equity, geographical balance and representativity of heritage across all regions, as well as the promotion of cultural and creative industries, as fundamental dimensions to sustain cultural diversity and pluralism, the respect of which constitutes, today more than ever, a ferment of peace and a force for creativity and innovation to build a more sustainable world;

10. We commit, to this effect, to foster an enabling environment conducive to the respect and exercise of all human rights, in particular cultural rights – individual and collective – in all areas of culture, from cultural heritage to cultural and creative sectors, including in the digital environment, in order to build a more just and equitable world, and reduce inequalities, including for women, youth, children, indigenous peoples, people of African descent, persons with disabilities, and vulnerable groups, in particular by (i) supporting inclusive access to culture and participation in cultural life and its benefits as an ethical, social and economic imperative; (ii) strengthening the economic and social rights of artists, cultural professionals and practitioners, facilitating their mobility and upholding their status, including by reinforcing intellectual property; (iii) protecting and promoting artistic freedom and freedom of expression; (iv) protecting and fostering the diversity of cultural contents, as well as linguistic diversity; (v) implementing legal and public policy frameworks that uphold the rights of peoples and communities to their cultural identity and heritage, including the expressions of the cultures of indigenous peoples; and (vi) expanding efforts to promote the protection, return and restitution of cultural property, including in consultation with the populations concerned and with their free, prior and informed consent;

11. We advocate for a systemic anchoring of culture in public policies, through the adaptation of development strategies and frameworks, at the international, regional, sub-regional, national and local levels, as well as within policies of other relevant UN funds and programmes, as an enabler and driver of resilience, social inclusion and economic growth from education, employment – especially for women and youth – health and emotional well-being to poverty reduction, gender equality, environmental sustainability, tourism, trade and transport, while also sustaining context-relevant models of economic and social development;

12. We call for the strengthening and adaptation of our cultural policies to contemporary challenges, through the effective implementation of relevant UNESCO Culture Conventions and Recommendations, as appropriate, notably by engaging a more systemic participation of a diversity of stakeholders, from national and local actors, including through the UNESCO Creative Cities Network, to cultural institutions, civil society, professional networks and experts, as well as concerned communities, for instance by means of the UNESCO Inter-Agency Platform on Culture for Sustainable Development, and by stimulating the exchange of good practices, in order to mobilize their transformative potential; and we further urge the preservation and strengthening of the financing for culture with the medium-term aim of allocating a progressively increasing national budget to meet the emerging needs and opportunities of the culture sector;

13. We underline the importance of enhancing synergies between culture and education, acknowledging the imperative of context-relevant education, which encompasses cultural heritage, history and traditional knowledge, with a view to (i) expanding learning outcomes and enhancing quality education – especially for young people – as well as the appreciation of cultural diversity, multilingualism, arts education and digital literacy, including in school curricula and lifelong learning, as well as through artificial intelligence; ii) fostering the systemic integration of culture into formal, informal and non-formal education, including by valuing the contribution of all segments of society to the transmission of knowledge; (iii) supporting technical and vocational education and training (TVET) in the cultural sector through structural investment in public policies to foster the necessary adaptation of skills, to support employment; as well as (iv) investing in the educational and social role of museums, creative hubs, libraries, archives and cultural institutions; and in this regard we support the development of a revised UNESCO framework on culture and arts education, to encompass the evolutions of the cultural sector, in collaboration with relevant stakeholders, such as UNESCO National Commissions and expert networks;

14. We reiterate our call for the protection of cultural heritage, tangible and intangible, as well as cultural expressions, notably in times of crisis, including extreme climate events and natural hazards, and condemn actions that target culture in the context of armed conflicts and the use of cultural properties or its surroundings for military purposes, and we support efforts for the effective implementation of norms and standards of international law in this field, in particular the UNESCO 1954 Convention and its two Protocols (1954 and 1999), the UNESCO 1970, 1972, 2001, 2003 and 2005 Conventions, as well as the UNIDROIT 1995 Convention and the UNESCO Declaration concerning the Intentional Destruction of Cultural Heritage (2003), including by strengthening action in emergency situations as an ethical and security imperative to combat organised crime and the financing of terrorism, based on the relevant UN resolutions, by bringing together all concerned international institutions and organisations and the existing technical and financial mechanisms related to the UNESCO Conventions in the field of culture, with a view to supporting countries in their protection efforts, international solidarity and national recovery strategies;



15. We stress the importance of integrating cultural heritage and creativity into international discussions on climate change, given its multidimensional impact on the safeguarding of all forms of cultural heritage and expressions and acknowledging the role of culture for climate action, notably through traditional and indigenous knowledge systems; we therefore encourage UNESCO to develop operational guidelines on the subject, in the framework of the UNESCO conventions and recommendations in the field of culture, including the UNESCO 1972, 2001, 2003 and 2005 Conventions and the UNESCO 2011 and 2015 Recommendations, in synergy with relevant international organizations, frameworks and mechanisms, such as the United Nations Framework Convention on Climate Change (UNFCCC), the Convention on Biological Diversity (CBD), the World Meteorological Organisation (WMO), the United Nations Agriculture Organisation (FAO), the United Nations Environment Programme (UNEP), the Intergovernmental Panel on Climate Change (IPCC), as well as the Flexible Mechanism for addressing the impacts of climate change on cultural and natural heritage (2020), with the aim of assisting Member States in the development of their policies and strategies to address extreme climate impacts affecting the entire cultural sector, which encompasses cultural heritage, including underwater and natural heritage, cultural and creative industries, and livelihoods; as well as with a view to deepen the dialogue with Member States on reducing the carbon footprint of the cultural sector;

16. We mark our commitment to fight against the illicit trafficking of cultural property by ensuring the effective implementation of the UNESCO 1970 Convention and its associated mechanisms, and by strengthening international cooperation with all relevant partners, including INTERPOL, the World Customs Organization (WCO), UNIDROIT, the International Council of Museums (ICOM) and the United Nations Office on Drugs and Crime (UNODC), as well as with the art market; and we request UNESCO to scale up its response on a global scale, by (i) strengthening advocacy and action concerning the impact of illicit trafficking on the memory, identity and future of peoples; (ii) encouraging the introduction of penal or administrative sanctions in national legislations; (iii) promoting the development of national and local capacities in all countries; (iv) fostering increased and effective cooperation with art market actors, notably with regard to reinforcing the codification of the certificate of origin of cultural property and preventing the acquisition of unprovenanced objects, for museums and private collectors; and (v) ensuring the engagement, mobilisation and coordination of all stakeholders, as well as the public at large, including through digital technologies and online platforms, taking into account the increase in the online trade of cultural property, and supporting awareness-raising;

17. We call for an open and inclusive international dialogue for the return and restitution of cultural property, including illegally exported property, to countries of origin under UNESCO's aegis, as well as those outside the scope of the UNESCO 1970 Convention, as an ethical imperative to foster the right of peoples and communities to the enjoyment of their cultural heritage, and in light of the increasing claims from the countries concerned, with a view to strengthen social cohesion and intergenerational transmission of cultural heritage; and we encourage UNESCO to promote the effective implementation of existing legal frameworks or policies for the return of cultural property to its countries of Origin or its restitution in case of illicit appropriation, through proactive mediation by the UNESCO Intergovernmental Committee for Promoting the Return of Cultural Property, and to assist countries in the conservation and management of cultural property in situ, through capacity building and the promotion of educational and culturally sensitive approaches, notably in museums and cultural institutions. We also call on UNESCO, as the leading UN agency in the fight against illicit traffic in cultural properties, to propose concrete measures and initiatives to combat this

increasing phenomenon and encourage art market actors, museums and private collectors; and to adopt an updated text of the International Code of Ethics for Traders in Cultural Property;

18. We are determined to foster the development of sustainable cultural and creative sectors to support the creative economy within Member States through the effective implementation of the UNESCO 2005 Convention and the UNESCO 1980 Recommendation; inter alia by guaranteeing the social and economic rights of artists and cultural professionals, facilitating the mobility, and better regulating digital platforms and engaging them in a participatory dialogue and we call upon UNESCO to assist Member States in harnessing the digital transformation in the cultural sector, building on the 2017 Operational Guidelines on the Implementation of the Convention in the Digital Environment and the culture-related provisions of the 2021 UNESCO Recommendation on the Ethics of Artificial Intelligence, with a view to (i) facilitate equitable access to cultural markets; (ii) design, develop and implement policies and regulatory frameworks, as well as action plans for the production, dissemination and consumption of cultural goods and services, in the digital environment – notably by fostering a structured dialogue between all stakeholders – from the private sector, relevant NGOs and IGOs, in particular the World Trade Organisation (WTO), the World Intellectual Property Organisation (WIPO), the United Nations Conference on Trade and Development (UNCTAD) and the International Labour Organisation (ILO), as well as global digital platforms and internet providers; and (iii) build capacities to leverage digital technologies for cultural employment, as well as to enhance the safeguarding, promotion, digitisation, and inventorying of cultural heritage, including through TVET and by fostering South-South and North-South cooperation;

We, the Ministers of Culture, meeting in Mexico at a critical juncture for the world at large, we commit to a reinforced multilateralism, that recognises culture as a global public good with an intrinsic value to enable and drive sustainable development and we take the full measure of our responsibility, by requesting that UNESCO work towards the joint implementation of the following strategic directions, building on its global and specialized mandate on culture, and its normative instruments and programmes, as follows:

19. We call on the UN Secretary General to firmly anchor culture as a global public good, and to integrate it as a specific goal in its own right in the development agenda beyond 2030 and, to this end, we ask the Director-General of UNESCO to launch a broad consultation involving Member States, civil society, academia and the private sector on the multidimensional impact of culture in our societies as a global public good, and to strengthen advocacy for the inclusion of culture in the United Nations Future Summit, scheduled in 2024, echoing UNESCO's founding mandate to "build peace in the minds of men and women" through social justice and human dignity;

20. To support the positioning of culture as a global public good, advance the implementation of the Our Common Agenda report and the Declaration on the commemoration of the seventy-fifth anniversary of the United Nations adopted by the UN General Assembly, and inform future cultural and public policies and strategies, as well UNESCO's programmatic action, we underline the need to coordinate, strengthen and develop instruments and mechanisms for the integrated analysis, monitoring and measurement of culture and its impact on sustainable development, and call upon the Director-General of UNESCO to develop conceptual studies on the impact of culture in all its dimensions, together with relevant data, and produce a comprehensive Global Report on Cultural Policies on a quadrennial basis, building on information, data and existing indicators provided by its Member States, notably in the framework of the periodic reports of the Organization's complete set of normative instruments in the field of culture, as well as related programmes and statistical and indicator frameworks at its disposal;

21. We consider meeting at the ministerial level to measure progress, impacts, and opportunities in the field of culture to be highly important and to this end, we call on UNESCO to consider convening, from 2025 onwards, a World Forum on Cultural Policies, every four years, within the appropriate existing procedures and mechanisms, with the aim of addressing priority areas for cultural policy in a constructive and inclusive dialogue of all actors concerned, to strengthen multilateral action, collaboration and solidarity between countries and to contribute to the strategic lines of work for UNESCO within the framework of its Governing Bodies and building on the findings of the Global Report on Cultural Policies;

22. Finally, we request that the Director-General of UNESCO develop a plan with concrete actions and timeframe to accelerate the implementation of the provisions of the present Declaration in the framework of the Medium-Term Strategy of the Organization and its Programme and Budget, sustain an effective dialogue with the UNESCO Member States and relevant stakeholders, and provide regular reporting to Member states on implementation achievements and challenges.

Source:

[https://www.unesco.org/sites/default/files/medias/fichiers/2022/09/6.MONDIACULT\\_EN\\_DR\\_AFT%20FINAL%20DECLARATION\\_FINAL\\_1.pdf](https://www.unesco.org/sites/default/files/medias/fichiers/2022/09/6.MONDIACULT_EN_DR_AFT%20FINAL%20DECLARATION_FINAL_1.pdf)

\*\*\*

## **A. News from OCPA**

### **Activities of the Executive Director and members of the OCPA Secretariat**

The last month at the OCPA Secretariat was marked by intense international diplomatic activity.

#### **A.1 Maria Manjate at MONDIACULT 2022**

Maria Manjate, OCPA Program Manager, returned from UNESCO MONDIACULT 2022 in Mexico City after a memorable participation in two side-events,

- Fair-Culture-Akey to Sustainable Development and
- Accelerating Education and Culture through Collaboration Partnership with Libraries and Other Cultural Institutions,

and also during the solemn closing session of MONDIACULT during which she spoke on behalf of all the non-governmental organizations. A great honor for the OCPA.

\*\*\*

#### **A.2 Maria Manjate participates in the organization of the International Children's Festival**

Back in Maputo, Maria took part in the organization of the International Children's Festival, an initiative of Njingiritana, a Mozambican non-governmental organization dedicated to the artistic education of young people.

\*\*\*

#### **A.3 Lupwishi Mbuyamba at the Symposium on Arts Education Policy in Africa**

Lupwishi Mbuyamba was to introduce on October 14, panel 1 of the Colloquium organized in this context around the theme of the policy of artistic education in Africa. The festival was also opened by a representative of the Minister in charge of culture in Mozambique after a speech by the UNESCO Representative in the country, Mr. Paul Gomis.

\*\*\*

#### **A.4 The Executive Director in the DRC**

From Maputo, Mr. Mbuyamba traveled, at the invitation of the government of Angola, to nshasa in the Democratic Republic of Congo, to take part, on October 17, in an event to promote the

culture of peace, a movement initiated by Angola with the support of UNESCO and the African Union and of which OCPA is one of the research centers that make up the scientific committee of the project. The event consisted, among other things, of a vernissage of two works devoted to the promotion of peace through music published in collaboration between CICIBA and the Economic Community of Central African States (ECCAS). On this occasion, he met the leaders of these Organizations, the President of ECCAS, Mr. Verissimo and the Director General of CICIBA, Professor Manda Tchebwa.

\*\*\*

### **A.5 DRC: Contact with those in charge of the project on the integration of culture in education**

Taking advantage of his stay in Kinshasa, the Executive Director made contact with cultural professionals and chaired the first meeting of Experts of the project devoted to the integration of culture in education initiated by the regional organization OSISA (Open Society Initiative of Southern Africa)

\*\*\*

### **A.6 Participation in the Conference on “The New African Thought”**

From Kinshasa, Mr. Mbuyamba, at the invitation of CERDOTOLA, traveled to Cameroon where he took part in the large and very popular conference organized by the Center in Yaoundé, from October 25 to 28, on the theme of "The New African Thought ". The honor had been done to OCPA at these meetings which elected Mr. Mbuyamba as General Rapporteur.

\*\*\*

### **A.7 OCPA at the celebration of World Day for Audiovisual Heritage**

Meanwhile, at the invitation of the Higher Institute of Art and Culture of Mozambique, ISArC, has associated OCPA with the celebration of World Day for Audiovisual Heritage on October 27. A message for the occasion was read on this occasion by Maria Manjate who insisted on the importance of integrating the use of new technologies in the cultural education of young people and its integration into the national cultural policy.

\*\*\*

**For previous news and OCPA activities click on**

<http://www.ocpanet.org/activities/news/index-en.html>

\*\*\*



\*\*\*

## **B. News, events and projects in Africa**

### **B.1 ACCES 2022, 5th edition (Dar es Salaam, Tanzania, 24 - 26 November 2022)**

The Music in Africa Foundation will host the 2022 edition of the ACCES music conference attended by artists from Tanzania, Zimbabwe, Cameroon, Madagascar, Mali, South Africa and Burkina Faso.

The event includes panel discussions, presentations, exhibitions, Q&A sessions with prominent musicians and visits to music industry hubs. Some of the confirmed speakers will come from Southern, West and East Africa as well as from Europe namely from Tanzania, UK, South Africa, Sudan, Morocco and Nigeria.

The Conference for Collaborations, Exchange and Showcases (ACCES), is an African platform for music industry players in Africa to exchange ideas, discover new talents shaping a vibrant new music sector.

ACCES is held in a different African city every year, attracting delegates from Africa and beyond. The event takes place over three days, offering a dynamic programme including training workshops, panel discussions, presentations, live performances, networking sessions, exhibitions and visits to key music industry hubs in the host city.

More at the official web site <https://www.musicinafrica.net/acces>

\*\*\*

## **B.2 Global Music Hub – Bantoo Stopover**

Bantoo Global Music is the new Ebony Stage Program. The ambition of this project is to develop the presence of musical production and French-speaking African artists in the English-speaking and Portuguese-speaking African markets; allow songwriters to receive royalties, proceeds from the exploitation of their works, and encourage the professionalization of young artists.

Our assistance to artists integrates all segments of music, and offers a specific solution to three weaknesses that characterize the sector: linguistic borders that hamper exchanges, ignorance of authors' rights by actors in the African music industry and the lack of professional managers.

The program offers those interested

- Solid experience and a vast network of relations in the African entertainment community;
- A team of Managers helping artists to improve the quality of their projects and their promotion;
- A platform that offers professional information to artists and their productions;
- Social media pages allowing artists to follow music news;
- A network of professionals to promote artists and theirs.

This project can help artists in the following areas: career development, music publishing, contract development, showcase organization, fundraising and press relations.

Contact: [escalebantoo@gmail.com](mailto:escalebantoo@gmail.com)

\*\*\*

## **B.3 Tunisia: Intangible Heritage Days of Testour - Animation, safeguarding and enhancement**

The UNESCO Convention on Intangible Cultural Heritage is celebrating its 20th anniversary. Implemented on October 17, 2003, its aim is to safeguard intangible cultural heritage, raise local awareness of this heritage, encourage creativity, know-how and promote cultural expressions.

It is within this framework that the Agency for Heritage Development and Cultural Promotion, in collaboration with the National Heritage Institute, the National Chamber of Crafts, the Heritage Association of Testour, the Association for the Protection of the Andalusian Clock of Testour, the Pomegranate Festival of Testour, the Andalusian Cultural Association of Testour, the Association for the Safeguarding of the City of Nabeul, and the Association of Flavors of my country, organizes from October 17 to 26, 2022 the first session of the Intangible Cultural Heritage Days at the recently restored Al Andalous Cultural Café.

The program for this first edition includes a series of cultural activities: a documentary exhibition of world heritage texts, screenings of documentary films on the theme of intangible cultural heritage, symposiums and conferences, live art workshops and traditional games and an exhibition of crafts and culinary arts.

Read the original article <https://lapresse.tn/141891/premiere-edition-des-journees-du-patrimoine-immateriel-de-testour-animation-sauvegarde-et-valorisation/>

\*\*\*

## **B.4 Algeria: Workshop on the socio-professional situation in the artist's bill**

Artists present at the workshop for the elaboration and formulation of the artist's bill, organized in Oran, presented several proposals aimed at improving the socio-professional situation of the artist, strengthening his place in the society, promote artistic practice and ensure its sustainability. In this context, the artists participating in this meeting organized by the Ministry of the sector, stressed the need to improve the professional and social conditions of the artist in various artistic fields through the development of legislative texts which allow the creation of a labor market guaranteeing year-round artistic activity and support for artists.

They also called for the involvement of cultural associations in the revision of the law on the artist as well as in the work concerning the issuance of a new "Carte" for the artist".

Read the article at <https://www.aps.dz/culture/145624-ameliorer-la-situation-socio-professionnelle-dans-le-projet-de-loi-de-l-artiste>

\*\*\*



\*\*\*

## **C. News about cultural policies, institutions and resources in Africa**

### **C.1 Southern Africa: Announcing the Social Impact Arts Prize 2022 Awarded Projects**

The Environment is changing fundamentally every day between sunrise and sunset as the climate changes. Greenland's ice shelves are melting, Europe's rivers are drying up, and the American West is on fire. How do artists engage with a topic perceived as abstract, distant, and complex without despair, dread or hopelessness? Is there a place for artists and their aesthetic practices to engage, reflect or imagine a better world? The answer is an emphatic 'yes', according to the artists who have submitted their ideas in the second cycle of the Rupert Museum's Social Impact Arts Prize.

The entries came from all across Southern Africa. Artists, designers, architects, writers, poets, psychologists, gardeners, and beekeepers. Rivers, rain and clean water. Forests, foraging, speaking with trees and building bird paths. Photosynthesis, photography and recording ghost stories of long-gone fauna and flora are just some forms of these artistic responses. Congratulations to the ten Social Impact Arts Prize awarded projects.

More on Instagram: [www.instagram.com/socialimpactartsprizeza/](http://www.instagram.com/socialimpactartsprizeza/) or visit: [www.socialimpactartsprize.org/](http://www.socialimpactartsprize.org/)

\*\*\*

### **C.2 Congo (Rep.): Ms. Lydie Pongault, Minister of Culture, Arts, Tourism and Leisure**

The presidential decree reorganizing the Makosso II government suggests the entry of Lydie Pongault, who will head the Department of Culture, Arts, Tourism and Leisure.

Born in 1959 and graduated in accounting, management and private law, she worked for almost thirteen years as a financier in several structures before turning to culture and the arts. In 2013, she was appointed Advisor to the Head of State, Head of Department of Culture, Arts and Tourism.

Thus, as the new pilot of this industry of works of the mind, Lydie Pongault is therefore called upon to redouble her efforts and to show proof of optimism, will, creativity and effective management to restore the image of this sector and raise the performance of local artists even

higher. For them, the merger of the Ministry of Culture and the Arts with that of Tourism and Leisure comes at the right time in order to allow these branches of activity to better collaborate closely in order to contribute to the development of the country as it is the case under other skies.

The handover between Lydie Pongault, incoming Minister, and Dieudonné Moyongo, outgoing Minister of Culture and the Arts, as well as with Destinée Doukaga, outgoing Minister of Tourism and Leisure, took place on 27 September.

On October 14, 2022, the Minister organized a meeting in Brazzaville with the directors of the sectoral departments of her ministry in order to gather the information she needs to identify the priority problems of the cultural and creative sector and to build new strategies with a view to their solution.

Read the article <https://www.adiac-congo.com/content/gouvernement-makosso-ii-lydie-pongault-au-front-de-la-culture-des-arts-du-tourisme-et-des>

\*\*\*

### **C.3 Sudan: Minister of Culture and Information visits High Atbara and Setit dams**

27 September 2022, Sudan News Agency (Khartoum) Gadarif — Federal Minister of Culture and Information, Graham Abdel Gader, has stressed the need to benefit from the infrastructure components of the High Atbara and Setit dams, and to convert the region into tourist towns to exploit its beautiful nature, and its rich heritage to be a tourist and economic resource for the country.

During the visit of the World Tourism Day delegations to the High Atbara and Setit dams complex, Graham hailed the completion of the large complex, alluding to the huge benefits expected from the dam.

For his part, the Executive Director of Al-Fashga locality, Ezzedine Al-Imam, alluded to the great comparative advantages enjoyed by Al-Fashga locality in the field of politics, especially after the establishment of the dam complex. of Upper Atbara and Setit, alluding to the plan put in place to take advantage of the buildings and transform them into tourist towns in the region, reviewing the capacities of the locality in the field of explored and underground heritage.

Web site: <https://fr.allafrica.com/stories/202209280162.html>

\*\*\*

### **C.4 Africa's Creative Industry Potential Billions in Earnings**

As the world develops faster--how we consume entertaining materials evolves and space. Streaming platforms such as Boomplay are witnessing massive subscribers and streamers, adding value to upcoming artists and their works as it expands industries in various markets.

Emerging creative markets such as Tanzania, Uganda and Kenya are seeing a significant migration of habits and preferences from traditional ways of creativity and consumption to modern approaches.

East Africa is a region of home-produced soap operas and films on TV. Music festivals such as Fiesta the Pan-African festival Sauti za Busara set the stage for defining true African artistry.

Whether online or offline, creatives across all African spheres stand to draw billions from their ingenuity if the environment they stem from is conducive enough to compete with other established markets.

Music and film are now turning the creative and entertainment tide across the continent. The creatives in Africa are now crowned and featured by other established performers in the developed world, which signals the potential of the creative industry in Africa.

On a global scale, cultural and creative industries are estimated to generate about \$2.25 trillion annually, 3 per cent of global GDP, and employ around 30 million people worldwide (UNESCO).

Sadly, UNESCO points out that Africa and the Middle East represent only 3 per cent of global trade. On the other side, the sector can stretch its wings and yield more beneficial outcomes for governments and artists.

Read the article at <https://theexchange.africa/industry-and-trade/creative-and-entertainment-in-africa/>

\*\*\*

### **C.5 Gambia Ratifies 2001 UNESCO Convention On Protection of Underwater Cultural Heritage**

The National Assembly of The Gambia on 22 September 2022 ratified the 2001 UNESCO Convention for the protection of the Underwater Cultural Heritage (UCH). The Gambia joined UNESCO in 1971 and since then the Gambia has ratified four UNESCO Conventions with this latest ratification as the fifth.

In a three-hour debate, the members of parliament said by ratifying the convention, The Gambia would be able to protect its resources underwater cultural heritage including the wharfs, wells, and settlement that are along the River Gambia and Atlantic coast from Kartong to Koina.

The minister of Tourism and Culture, Hamat N. K. Bah gave a very passionate prayer on the ratification, saying the ratification would promote local and sustainable tourism, protection of our vast cultural heritage and also generate employment for the youth.

The parliamentarians together with the Minister Bah commended the efforts of the National Centre for Arts and Culture and all its stakeholders including the parliament select committee on arts culture and sports.

Reacting to this development, the director general of National Center for Arts Culture (NCAC), Hassoum Ceesay, described it as another milestone in Gambia's efforts to protect its cultural heritage.

Read the original article at <https://thepoint.gm/africa/gambia/headlines/gambia-ratifies-2001-unesco-convention-on-protection-of-underwater-cultural-heritage>

\*\*\*

### **C.6 Senegal: Promotion of urban cultures - Minister Aliou Sow pledges to strengthen the dynamic**

The Minister of Culture and Historical Heritage, Aliou Sow made a field visit to the suburbs to inquire about the progress of a certain number of samples. This visit is part of the strengthening of the measures taken by the Head of State Macky Sall for the development of urban youth, those who embody urban cultures.

The Minister of Culture Aliou Sow said he was satisfied with the expression and affirmation of the creative genius, but of the patriotic spirit which animates these young people who are in the world of urban cultures.

"I have made a number of commitments on behalf of the President to further strengthen this dynamic, amplify it but also generalize it everywhere in Senegal", supported the Minister.



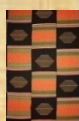
Aliou Sow promised to make money available to the young people of Pikine in order to complete the project already launched and which is blocked because of an amount of around 15 to 20 million.

"It is also in the same dynamic that I also found these young people, who are initiated into trades to strengthen their capacities. They are about twenty, at the end of their training, I will receive these young people to organize them within the framework of entrepreneurial initiatives in the field of culture".

According to him "it is not a question of observing and encouraging, but of taking concrete actions, of support, of incitement of those there, who look at them as a model to be multiplied".

Read the article at <https://www.sudquotidien.sn/promotion-des-cultures-urbaines-le-Minister-aliou-sow-sengage-a-renforcer-la-dynamique/>

\*\*\*



\*\*\*

## **D. News, Institutions, Resources and Events in Other Regions**

### **D.1 UNESCO: Surveys on thematic initiatives under the 2003 Convention**

In line with UNESCO's Medium-Term Strategy for 2022–2029 (41C/4), the Operational Directives of the Convention (Chapter VI) and the Committee's decisions, the Secretariat has initiated activities in the following specific thematic areas to develop a comprehensive approach to intangible cultural heritage safeguarding and sustainable development:

- Economic dimensions of safeguarding intangible cultural heritage
- Safeguarding intangible cultural heritage and climate change
- Safeguarding intangible cultural heritage in urban contexts

For each thematic area, a series of actions are being undertaken, including preparative steps to develop a guidance note, with the aim to enhance identify areas for action in the framework of the 2003 Convention.

As part of the initiatives, stakeholders of the 2003 Convention are invited to take part in the three online surveys regarding the thematic initiatives of the Secretariat to develop a comprehensive approach to intangible cultural heritage safeguarding and sustainable development.

They survey concerns the following 3 areas

- Economic dimensions of safeguarding intangible cultural heritage
- Safeguarding intangible cultural heritage in urban contexts
- Safeguarding intangible cultural heritage and climate change

More information at <https://ich.unesco.org/en/surveys-on-thematic-initiatives-01277>

Contact: [ich@unesco.org](mailto:ich@unesco.org).

\*\*\*

### **D.2 Sotheby's October 2022 Modern & Contemporary African Auction**

Sotheby's is pleased to present the October 2022 Modern & Contemporary African Auction in London. Taking place in tandem with renowned art fairs, such as Frieze London and 1-54 Contemporary African Art Fair, the auction features a diverse selection of highly coveted and culturally significant works spanning the breadth of African history.

A carefully assembled curatorial offering, the auction showcases iconic works by Modern Masters alongside the new and exciting production of trailblazing artists presently working on the continent. Highlights of the sale vary from highly sought-after contemporary artists to exceptional South.

For more information visit <https://www.sothebys.com/en/buy/auction/2022/oo-october-122802-modern-contemporary-african-art-sale-proposed?locale=en&cmp=>

\*\*\*

### **D.3 JMI Cultural Management Training on the international collaboration and funding!**

From the 9th to the 12th of November 2022, JMI will be organising a cultural management training course in Brussels (Belgium) for young professionals (under 35) looking to gain experience in international structures, project management, fundraising and grant writing.

The training course will look at the core aspects of sustainable international music project management in the modern age, from project ideation and partnership building to private & Institutional fundraising, marketing & communications and more! Participants will also have the opportunity to network and build connections with peer professionals working in cultural organisations, gain hands-on experience, learn how to fund international collaborations and... explore the Belgian capital and its' sights, tastes and sounds!

This event is open to all young professionals (below 35 years of age) engaged in cultural organisations from the JMI network and beyond. Participants may apply from any country.

For more information visit <https://jmi.net/>

Contact [giulia@jmi.net](mailto:giulia@jmi.net)

\*\*\*

### **D.4 WOMEX 2022 (Lisbon, 19 - 23 October 2022)**

The 28th edition of WOMEX – the Worldwide Music Expo kicked off in Lisbon with more than 1,000 guests in attendance. The opening offered a showcase of music made in Portugal and its intersection with different artistic languages, reinventing and uniting the voices, imagination and instruments from Portuguese popular culture. Speeches were made by António Miguel Guimarães (AMG Music) who said Initiatives like WOMEX permit to establish links and to share and communicate experiences with the world through music. We create culture and hope.

During the daytime, the next four days, the delegates at WOMEX will be fully immersed in the music business, packed with inspiring talks, sessions, films, workshops, day showcases, with a busy trade fair uniting global music artists, companies and professionals. The Altice Arena will become a hub for all international gatherings - a meeting space for networking, for reflecting on and discussing music and culture, and for meeting future collaborators, and for exchanging, imagining and finding opportunities between artists and companies worldwide.

By evening, WOMEX will take over the many marvellous venues, and transform them into a playground for music lovers to experience the best of live music worldwide in one of the World's most beautiful cities.

Web site: [https://www.womex.com/virtual/piranha\\_arts\\_1/news/womex\\_22\\_opened\\_all](https://www.womex.com/virtual/piranha_arts_1/news/womex_22_opened_all)

Contact: [womex@womex.com](mailto:womex@womex.com)

\*\*\*



\*\*\*

## **E. Cultural Agenda in the African Press**

### **E.1 Links to portals**

<https://allafrica.com/arts/>

<http://www.africaonline.com/site/africa/arts.jsp>

<http://www.apanews.net/news/fr/rubrique.php?id=65>

<http://weekly.ahram.org.eg/2003/646/culture.htm>

<http://english.alarabonline.org/display.asp?code=zculturez>

\*\*\*

### **E.2 Selected information from AllAfrica**

#### **Gambia: On The Digitalisation Of Gambian Heritage**

The National Centre for Arts and Culture (NCAC) announced it would host an international symposium on the theme 'Gambian Heritage Goes Digital' from 18th-20th October 2022 at the Senegambia Beach Hotel. The event is to mark the successful end of a five-year digitising project of the NCAC Oral Archives at Fajara. The archive is the repository of 7000 audio tapes and 2000 transcribed files. It is a unique national memory of the history of The Gambia. Indeed, it's a unique national memory but documenting national history needs inclusivity, time and research for its accuracy for the betterment of the nation and the generation to come. The institution responsible should at all means engage Gambians from different parts of the country to get first-hand information about the country's culture and history in particular.

Source: <https://allafrica.com/stories/202210190426.html>

\*\*\*

#### **Nigeria: AFRIFF Shifts Global Perspective of African Films with over 500 Films Submission in 2022**

The Africa International Film Festival, (AFRIFF), has stated that it recorded over 500 films submission from the middle east region in 2022 in a move to shift global perspectives, explore ideologies for large global audience to increase indigenous capacity and global talent exports in film making production to showcase Africa and international film stories. Filmmaking has evolved rapidly in Africa over the last two decades and this year's edition is designed to influence global perspectives of African films and storytelling. The festival is designed to explore new-age technical frontiers in film production, with a focus on the use of sound and visuals in the making of award-winning short, feature, documentary and animation films in Africa for a global audience while hinting that the speakers would be mostly senior executives in the film production and distribution industry from the Nigeria, Kenya, Morocco, South Africa, U.K. and U.S. who will also aid in projecting avenues to showcase the best of attending filmmakers and their films to the international community.

Source: <https://allafrica.com/stories/202210160135.html>

\*\*\*

#### **Tanzania: Film Industry Revisits Tanzanian History, Culture**

Dodoma — Tanzania Film Board (TFB) has embarked on a programme to coordinate production of films with strategic local content featuring the country's richness in a number of avenues as well as history, geographical, traditional, culture and norms to build patriotism among youth and market the attraction. TFB Executive Secretary, Dr Kiagho Kilonzo told reporters that among the strategic films lined up are the nation history of the founding Father of Nation, Late Mwl Julius Nyerere and the contribution to the liberation struggle in Africa. "We want to document history of our founding leaders; we are soliciting funds to have in place such strategic films to keep history for the current and future generations". He said the film industry sector has increased employment opportunities saying as of January 2021 it has employed 30,000 both as direct and indirect employment and the number has been increasing yearly. He

said, there has been an increase of investment by the private sector, giving an example in 2021 almost 4bn/- was injected in film making and in 2020 at least 3-million US dollars was ventured in terms of sponsoring film production and purchase of Tanzania films copyright.

Source: <https://allafrica.com/stories/202210060118.html>

\*\*\*



\*\*\*

## **F. Info from newsletters and information services**

### **F.1 News from the International Federation of Arts Councils and Cultural Agencies (IFACCA – ACORNS)**

#### **9th World Summit on Arts and Culture: Safeguarding Artistic Freedom (Stockholm, 3 - 5 May 2023)**

The 9th World Summit on Arts and Culture will set the agenda for safeguarding artistic freedom. Myriad positive outcomes derive from open creativity and cultural participation: self- and social-reflection and exposure to different perspectives and ideas can lead to personal, collective and social growth. The Summit will bring together leading policy makers, researchers, managers and practitioners from the arts, culture, and related sectors from around the world to explore artistic freedom as a fundamental pillar of cultural policy, and examine how we can – and why we should – safeguard artistic freedom.

Worldwide, policy makers and advocates have driven the improvement of these conditions and the protection of free artistic expression. However, while some progress has been made, the road ahead is complex – from political changes to environmental disasters unfolding right in our presence, and of course, to the COVID-19 pandemic and its multi-fold effects – which have accentuated existing challenges for artists to create and for citizens to participate in cultural life.

Against this backdrop of political change and uncertainty, environmental disasters and the many effects of the COVID-19 pandemic, the Summit will deep dive into the political, economic, social, technological, environmental, and cultural influences that affect – and shape our conceptions of – artistic freedom, and how we might strengthen and advance it.

Over three days together we will:

- explore how artistic freedom is experienced across the globe, who do and do not enjoy its benefits
- draw out the opportunities artistic freedom affords, and the challenges it faces on local and global levels
- design solutions to improve artistic freedom at home and at the international level.

Continuing our commitment to a participatory event experience, this Summit will include a range of session formats that open up spaces for knowledge and ideas exchange, lively and constructive debate, and action-focused collaborative planning. Sessions will include 'in conversation' keynote format that will pair great minds to talk through big topics and emerging trends. These will be complimented by our popular facilitated world cafés, participatory workshops led by creative practitioners, long table sessions and case studies.

More information on the web site <https://www.artsummit.org/overview>

Web site: <http://www.ifacca.org>

Contact: [info@ifacca.org](mailto:info@ifacca.org)

\*\*\*

## **F.2 Agenda21culture**

### **Meeting CULTUROPOLIS (Barcelona, 16 - 19 November 2022)**

This meeting is a space for discussing cultural rights, for thinking about how they are defined and for imagining and finding mechanisms that promote and guarantee that they are respected. In 2021, Barcelona City Council presented “Fem Cultura. Plan For Cultural Rights in Barcelona”: a pioneering plan that includes nine government measures for implementing new public policies that seek to recognise and expand cultural rights in the city. The plan includes more than 100 projects, with a budget of nearly €70 million, aimed at ensuring that Barcelona has a cultural policy based on cultural rights which focuses on core considerations such as access, cultural practices, innovation, democratic governance, the recognition of diversity, creativity, cultural production and the strengthening of ties between local residents and sectoral stakeholders. In this context, on 16, 17, 18 and 19 November next, Barcelona City Council is promoting the first International Days on Cultural Rights – CULTUROPOLIS.

More at <https://www.agenda21culture.net/newsletters/2022/info-2022-19>

Web site: <http://www.agenda21culture.net>

Contact: [info@agenda21culture.net](mailto:info@agenda21culture.net)

\*\*\*

## **F.3 SA Cultural Observatory (SACO)**

### **The 4th SACO International Conference (Pretoria/ Tswane, 9 – 10 November 2022)**

The conference is intended to bring together local and international thinkers, academics, key industry stakeholders, including funders (current and potential), cultural practitioners and artists to share experiences and insights about what and how the industry can rebuild, consolidate and innovate in order to grow and support sustainable livelihoods of the cultural practitioners and the South African creative sector. Organised under the theme “*Creative economy reset: Structuring the creative and cultural industries for a sustainable and inclusive future*”, the conference will discuss key industry issues against the background of challenges imposed by the Covid-19 pandemic. This conference aims to improve co-operation among those involved in creative economy, cartography of the contemporary creative economy, international trade and creative markets, cultural policy in transition, innovation, adaptation, entrepreneurship, human capital, participation and consumption, digital creative economy and digital transformation, funding, financing and investing in the creative economy.

Web site: <https://www.southafricanculturalobservatory.org.za/2022-saco-conference/>

\*\*\*

## **F.4 Mawred – Culture resource Newsletter**

### **Reminder- Wijhat (Destinations) – Call is Open All Year Round**

Arab artists and cultural actors face major challenges when it comes to traveling within the Arab region or abroad for professional purposes. Foremost among them are insufficient funding to cover travel expenses, difficulties in obtaining visas and lack of opportunities to network with organizations that could potentially become partners in the creative processes in this region. Such problems hamper the artists’ prospects for career development and the acquisition of wider audiences for their creative output. Wijhat (Destinations) was developed to address these concerns. The program provides grants of up to €7,000 to artists and cultural actors from the Arab region to support their travels within the Arab region or to any destination abroad. It thereby contributes to acquainting others with the artistic and cultural production from this region while enabling the grantees to present their works to new audiences and to engage in

diverse cultural exchange experiences. Wijhat offers 25 to 30 grants a year in three rounds. More at <https://mawred.org/artistic-creativity/wijhat/?lang=en>

Web site: <http://www.mawred.org>

Contact: <https://mawred.org/contact-us/?lang=en>

\*\*\*

## **F.5 Cyberkaris Interarts Foundation**

### **Economia della Cultura: The SoPHIA Model**

Economia della Cultura is the quarterly magazine of the Associazione per l'Economia della Cultura, an organisation that explores the economic dimension of art and culture both in Italy and at the international level. The XXXII edition of April 2021 is entitled "An Innovative Holistic Approach to Impact Assessment of Cultural Interventions: The SoPHIA Model" and presents and analyses the results of the SoPHIA (2020 – 2021) project implemented by a consortium of 7 European organisations and funded by the Framework Programme of the European Union for Research and Innovation – Horizon 2020. The monograph includes 5 chapters, written by the different teams of the consortium organisations, which analyse the existing challenges and gaps in the current models for impact assessment of cultural heritage interventions; explain the conceptual framework of the SoPHIA Model; present the findings of the 12 case studies that were carried out and that helped finalise the Model; present the SoPHIA Model and its implementation mechanism.

More at <https://www.interarts.net/publications/economia-della-cultura-the-sophia-model/>

Web site: <https://www.interarts.net/>

Contact: [interarts@interarts.net](mailto:interarts@interarts.net)

\*\*\*

## **F.6 News from Africalia**

### **Africalia: Call for projects for 2022**

As part of its multi-year action program (2022-2026), Africalia is implementing a section on Education for Global and Solidarity Citizenship (ECMS) in Belgium. The CHMS aims to inspire citizens to dare to reinvent our society by stimulating social inclusion and strengthening the interdependence that exists between humans and the planet. Africalia's ECMS program aims to bring citizens to better understand, analyze and critique their environment in an artistic and creative way. In order to encourage citizens to become agents of change, the organization wants to call on artists from all disciplines who want to get involved in this process. The artistic proposals selected are intended to become tools for raising awareness of the role of arts and culture in addressing global issues in a creative and artistic way. Here, as everywhere else, creativity is fertile ground for the imagination, liberation and reinvention of our societies. We invite you on November 2 at 6 p.m. to the online presentation of this call.

Site web: <http://www.africalia.be>

Contact: [africalia@africalia.be](mailto:africalia@africalia.be)

\*\*\*

## **F.7 Sauti za Busara 2022**

### **Sauti za Busara, Stone Town, Zanzibar, 10 – 12 February 2023**

The theme for the special 20th Sauti za Busara edition is *Tofauti Zetu, Utajiri Wetu* (Diversity is Our Wealth). Celebrating live music from across Africa and beyond, once again the spotlight shines brightly on women artists, young and emerging talents. Zanzibar's Minister for Tourism and Heritage, Hon. Simai Mohammed Said lauded both Sauti za Busara and Fumba Town for coming together to support the growth of tourism in the isles. "The festival has, over

the last 20 years, become one of the major attractions for visitors in our annual events calendar." he noted.

See more at [https://www.busaramusic.org/Newsletters/Newsletter\\_2210\\_FRA.html](https://www.busaramusic.org/Newsletters/Newsletter_2210_FRA.html)

\*\*\*



\*\*\*

**Please send addresses, information, and documents for the OCPA list serve, database, documentation centre and web site!**

\*\*\*

**Thank you for your interest and co-operation**

\*\*\*