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With the Best Wishes from OCPA for 2023

*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.



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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

Executive Director: Lupwishi Mbuyamba, director@ocpanet.org

Editor of OCPA News: Máté Kovács, mate.kovacs@ocpanet.org

OCPA WEB SITE - www.ocpanet.org

OCPA FACEBOOK - www.facebook.com/pages/OCPA-Observatory-of-Cultural-Policies-in-Africa/100962769953248?v=info

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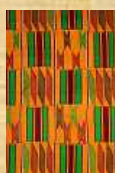
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CBAAC



Le Mont des Arts, Kinshasa



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H. Highlights

H.1 The 4th UNCTAD Report 2022 on Creative Economy (Date of previous reports: 2008, 2010 and 2019)

Based on the efforts realized in 2021 that was the UN International Year for Creative Industries, and put the creative economy front and centre at a time when creative solutions were being sought to overcome global challenges of the pandemic.

The creative economy offers a feasible development option to all countries, particularly developing economies, says UNCTAD's Creative Economy Outlook 2022, launched on 7 October at the 3rd World Congress on Creative Economy in Bali, Indonesia. UNCTAD defines creative industries as cycles of creating, producing and distributing goods and services that use creativity and intellectual capital as primary inputs. They comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives.

Creative services exports vastly exceed those of creative goods, developing countries are underrepresented in exporting these services. Trade in creative goods and services generates increasing revenues for countries, with services having a dominant role. The latest available data show that in 2020, creative goods and services represented 3% of total merchandise exports and 21% of total services exports. Global exports of creative goods increased from \$419 million in 2010 to \$524 million in 2020, while world exports of creative services increased from \$487 billion to \$1.1 trillion during the same period.

Developing economies export more creative goods than developed ones. In 2020, China was by far the largest exporter of creative goods (\$169 billion), followed by the United States (\$32 billion), Italy (\$27 billion), Germany (\$26 billion) and Hong Kong (China) (\$24 billion). South-South trade in creative goods has almost doubled in the past two decades. Creative goods exports were hit hard by the COVID-19 pandemic and lockdowns worldwide. Creative goods exports were down by 12.5% in 2020, while exports of all goods fell by only 7.2%. Preliminary data show that creative goods exports began to recover in 2021 and surpassed 2019 levels.

Developing countries face several barriers to participating in services trade, including creative services. These include lack of fundamental skills and infrastructure, which can hinder them from becoming competitive players in creative services, and trade restrictions.

Since 2015, more developing countries have issued national strategies to support and develop creative industries and to enhance their impacts to socio-economic development. UNCTAD

calls for multidisciplinary policy responses in education, digital infrastructure and legal frameworks related to the creative economy, such as intellectual property rights.

Lack of harmonized definitions and methodologies and lack of data are among the key challenges to measuring the creative economy. Lack of data may lead to some creative industries and activities being overlooked by analysis, policy design and development.

Developing countries face several challenges in quantifying creative services. They often lack appropriate statistical systems, adequate institutional arrangements, IT infrastructure and trained experts. Even if data exist, processing, formatting and publishing them may be challenging.

Better data are required to gain more insights into the role of creative services in economic transformation and their potential for services-led diversification in developing economies.

More at <https://unctad.org/webflyer/creative-economy-outlook-2022>

A. News from OCPA

Activities of the Executive Director and members of the OCPA Secretariat

The period announcing the end of the year of its 20th anniversary was marked at OCPA by major contributions in the political orientation of culture and research and education, in particular on the occasion of the following events:

A.1 CERDOTOLA International Conference on the theme “Towards a new African thought”

Towards a new African thought was the theme of the CERDOTOLA International Conference in 2022 masterfully organized by its Executive Secretary, Professor Charles Binam Bikoi, at the head of a competent technical team from the Center, in Yaoundé, Cameroon from 25 on October 28 and in which took part, in addition to the Officials led by the Prime Minister, Head of Government, His Excellency Dr. Joseph Dion Ngute, a hundred renowned scholars, teachers and researchers from all over the world and approximately a thousand participants the general public and various universities.

OCPA was invited to these festivities of the spirit and its executive director contributed to it by moderating the panel devoted to the reactivation of the arts, culture and heritage to make them real levers of the African cultural Renaissance and to accelerate the advent of a new African thought of heritages and civilizations. History will remember that it was at this session that Professor Jean-Philippe Omotunde intervened in a masterful way who, in a masterly prescription lesson, invited the listeners to a re-reading of the African cultural heritage and to turn their backs to the dominating colonial paradigm to reconnect with the traces of African genius whose traces are increasingly being discovered.

At the end of the work, Mr. Mbuyamba contributed to the orientation of the final reports and was involved in the drafting of the Final Declaration of the Conference before presenting in solemn session, the recommendations of the great meeting for action at program.

A.2 The second pan-African consultation of the African Union on Arts Education

The other important moment of the month consisted of a second pan-African consultation of the African Union on the definition of a common continental position on Arts Education.

This meeting took place from the 16th to the 20th in Antananarivo in Madagascar in the African space of the Indian Ocean and brought together 14 Experts around the Interim Director of the Department of Social Development of the Union, Mrs Angela Martins and followed that held in

Lusaka, Zambia in April 2022. OCPA was represented by the Executive Director and the Deputy Coordinator for Research Professor Hamadou Mande. He moderated one of the sessions devoted to the development of the basic document and contributed technically to its drafting.

As for Mr. Mbuyamba, he followed the protocol provisions and delivered his comments and observations in an opening address to the meeting and in the closing remarks.

A.3 “Off-site” meeting on the general situation of the operation of the Observatory

The opportunity of this meeting could not but be seized for the two heads of the OCPA secretariat to hold an "off-site" administration meeting to together take stock of the general situation of the functioning of the Observatory, the immediate outlook and scheduled activities whose implementation had been delayed by unforeseen circumstances. Thus the renewal of the members of the Scientific and Technical Committee. Thus the holding of the 7th SICADIA, as well as the statutory Regional Conference, the decentralization and the revitalization of the National Focal Points.

A.4 Research interview with Mr. Espéra Donouvossi, animator of ARTERIAL (Porto Novo, Benin)

In Maputo, the Executive Director had an online research interview of an hour and a half on November 24 with Mr. Espéra Donouvossi, animator of ARTERIAL, based in Benin at the Ecole du Patrimoine (EPA), partner of the OCPA and recently invited to join the team of researchers at ICCROM in Rome. It was in the context of his research for the preparation of his doctoral thesis that this interview took place. Mention was made of the field of cultural heritage, its knowledge, protection and enrichment, the importance of including intangible heritage in the priorities of national cultural policies as well as the essential place in these policies to be given to training, transmission to younger generations.

A.5 Nhimbe Trust Board Session (Bulawayo, Zimbabwe)

Finally, on Saturday November 26, Mr. Mbuyamba chaired an online session of the Board of Directors of Nhimbe Trust, a non-governmental cultural organization based in Bulawayo, Zimbabwe, particularly oriented towards the performing arts, cultural policies for development and defending the promotion of diversity.

A.6 OCPA Publications

In relation with its research activities OCPA has produced some **25 books and publications** such as a strategy document (2004) and a research programme (2007 and 2010) on the cultural indicators of human development in Africa, a book on “African Musics – New Stakes and New Challenges” (with UNESCO, 2005), the Observatory’s 1st and 2nd Medium Term Strategy and Plan of Action (2006 and 2011), the Compendium of basic reference texts for cultural policies in Africa (E/F/S, 2006 and 2009), the Guidelines for the Design and Evaluation of National Cultural Policies in Africa (2008 and 2009). The Proceedings of the International Symposium on Policies, Strategies and Experiences in Financing Culture in Africa was published in 2010, the Manual for Training Specialist of Cultural Policy and Management in Africa and the book on the Contribution of Culture to Poverty reduction in Africa were produced in 2013. More recently, in 2019, OCPA published with the support of UNESCO a book entitled Intercultural and Interreligious Dialogue: An African Experience as well as the book prepared and published with the support of Africalia on “Anticipating Cultural Policies in Africa by 2030”.

Most of the Reports of some 25 meetings and training sessions organized by OCPA are

published at <http://ocpa.irmo.hr/activities/meetings/index-en.html>.

Some 25 articles published in books and reviews of the OCPA Partners (Culturelink, AFRICOM, Interarts - Barcelona, África e Mediterraneo, Wale keru, Arts Management, Itau Cultural – Sao Paulo, Brazil, University of Pécs – Hungary, University of Gerona – Spain, Catalonia, Institute for African Culture and International Understanding - IACIU, Abeokuta, Nigeria, African Institute of the United Nations for Economic Development and Planning - IDEP, Dakar, etc.

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 Investec Cape Town Art Fair: Celebrating a Decade of Art in our Time

Investec Cape Town Art Fair has given rise to a defining decade in the visual arts. Next year's edition, from Friday 17 February to Sunday 19 February 2023, will celebrate 10 years in which Investec Cape Town Art Fair has propelled the city as an art destination. With 99 exhibitors, 23,000 visitors, 6,000 VIPs and a supportive local art community, the fair provides a platform for collectors, galleries, curators, artists, and art journalists from around the globe to engage and create connections. Investec Cape Town Art Fair has proven to be the place where the fast-growing African art market and the international art world meet. The 10th anniversary edition of Investec Cape Town Art Fair will explore the notion of time. This theme encompasses ideas related to the past, present and future, including the ever-important concept of change that comes with the passing of time both for humans and the world around us.

More at: https://issuu.com/arttimes/docs/art_times_november_2022_issuu/18

B.2 Morocco: Visa for Music: Concerts, conferences and exhibitions on the program of the 9th edition

Held in Rabat from November 16 to 19, 2022, Visa for Music combines concerts by talented artists from all over the world, conferences and exhibitions. This event dedicated to music from Africa and the Middle East is organized as part of the celebration of "Rabat African Capital of Culture". Among the artists who will perform there, in addition to Moroccan musicians, celebrities from Africa, the Middle East, Europe and Canada.

More than a festival, Visa For Music is an event of professional meetings and a place of cultural and intellectual exchange, notes the press release, mentioning in this sense the organization of conferences and round tables in the presence of hundreds of cultural actors from more than 50 countries. Among the topics discussed will be the following: "Exporting music, to which markets?", "Which music for which industry?", "Triggering investment in CCIs in Africa", "Rethinking the mobility of professionals of the cultural sector" and "Culture and disability".

In addition, the objective is to strengthen the network of cultural professionals and exhibitors who will benefit from the visibility offered by the exhibition space.

Source: https://www.libe.ma/Visa-for-Music-Concerts-conferences-et-expositions-au-programme-de-la-9e-edition_a136019.html

B.3 Rwanda: Cultural Heritage of Sounds and Songs Recorded During Colonial Period

Rwanda Cultural Heritage Academy (RCHA) is set to unveil some of the sounds and songs of Rwandans recorded during the Belgian colonial period, on 29 October. This will be done in line with the celebration of World Day for Audiovisual Heritage celebrated every October 27 and was chosen by UNESCO in 2005 to raise awareness on the significance and preservation risks of recorded sound and audiovisual documents, which include films, sound and video recordings, radio and television programmes.

The sounds and songs, which will be played on national television, RBA, during a cultural programme 'Umurage' as a teaser, are part of the 4,000 audiovisual documents that RCHA received from the Belgian envoy to Rwanda, Bert Versmessen, under a Belgian project dubbed 'SHARE' in October 2021. They were recorded from the 1950s up until the 2000s, and are accompanied with a detailed inventory highlighting titles of sounds and songs, specifying the place of recording and the ritual function of these documents.

The National Archives Acting Director told The New Times that some of the songs in the archives are known by some Rwandans, but a good number of them have never been heard of.

More at <https://www.newtimes.co.rw/article/2097/news/culture/cultural-heritage-body-to-unveil-sounds-songs-recorded-during-colonial-period>

B.4 Ministers of Culture from Central Africa launch a Call to Action to improve the representation of African cultural and natural heritage on the World Heritage List

Gathered in Yaoundé at the invitation of the Government of Cameroon, the ministers in charge of World Heritage from eight countries in Central Africa (Burundi, Cameroon, Central African Republic, Chad, Congo, Democratic Republic of Congo, Gabon and Sao Tomé and Príncipe) called on UNESCO and its partners, including the African World Heritage Fund, to support them in implementing concrete measures to strengthen their institutional capacity and professional expertise in the field of World Heritage, with a view to better identify potential sites for inscription on the World Heritage List.

The Yaoundé Call to Action, adopted on the occasion of the celebration of the 50th anniversary of the World Heritage Convention, commends the recent UNESCO World Conference on Cultural Policies and Development MONDIACULT 2022. It stresses the importance of the protection, conservation, management and promotion of World Heritage sites in Africa, and their contribution to socio-economic development and the well-being of local communities. Finally, the text asserts the need to exploit the digital transformation and the opportunities it offers through new technologies to promote African World Heritage, especially for youth.

The ministers' conference followed the meeting of experts from the sub-region (Yaoundé, 17-18 October 2022) as well as the 6th Pan-African Forum of Young World Heritage Professionals (Dja Faunal Reserve, 10 to 14 October 2022). The expert forum discussed the challenges facing African World Heritage, including the processes of inscribing new sites, the removal of properties from the List of World Heritage in Danger, and the role of digital technology and young people in managing sites in the face of numerous challenges such as armed conflict, climate risks, and the integration of development projects.

The 6th Pan-African Forum of Young World Heritage Professionals, attended by 40 participants from 30 African countries, focused on improving the capacity for innovation and creativity, income generation, and the involvement of young people in regional heritage management.

Source: <https://articles.unesco.org/en/articles/ministers-central-africa-launch-call-action-improve-representation-african-cultural-and-natural>



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

C.1 Tanzania: JK Hails the Ministry for Promoting Music, Artists

THE former President of Tanzania Jakaya Kikwete has commended on the efforts done by the Ministry for Culture, Arts and Sports in developing the sector by supporting musicians and artists whereby it has resulted in raising high the national income.

The former President also called on the government to be tireless in its efforts to ensure all rights of musicians are legally protected so that they can be more successful.

During the occasion, the former President said the efforts being done by the President Samia Suluhu Hassan in the music industry, continues to make more success than before.

The Minister for Culture, Arts and Sports Mohamed Mchengerwa promised to continue working with artists as a way forward to enable the artists get financial gains as well as raising the country's economy.

Web site: <https://dailynews.co.tz/jk-hails-the-ministry-for-promoting-music-artists/>

N.B. Mohamed Mchengerwa (born September 1, 1979) was elected MP representing Rufiji in 2015. He got his first major cabinet position in 2021 as the Minister of State in the Presidents office for Public Service Management and Good Governance. Following the cabinet reshuffle in January 2022, he assumed the present position of Minister of Culture, Artists and Sports.

Source: https://en.wikipedia.org/wiki/Mohamed_Mchengerwa

C.2 Gambia: NCAC-UNESCO National Endowment Fund for Arts and Culture Forum

The National Centre for Arts and Culture (NCAC) with support from the UNESCO-ASCHBERG programme held a daylong stakeholder meeting to deliberate on operationalising the National Endowment Fund for the Gambia Arts and Culture sector.

The aims of the forum are to articulate the needs of the sector to be considered in operationalising the National Endowment Fund for Arts and Culture; brainstorm on general principles for the National Endowment Fund for Arts and Culture regulation and agree on a high-level plan for consultations throughout the development of the regulation.

In his opening remarks, Hassoum Ceesay, the director general of the National Centre for Arts and Culture welcomed the participants and reminded participants about the Quadrennial Periodic Reports to the 2005 Convention exercise organised by the center in 2019.

The director general highlighted the importance of the National Endowment Fund for the artists and therefore enjoined the stakeholders to work hard towards that to allow access to funds.

More so, he said after the validation of the National Endowment fund, whoever meets the criteria after filling the form as required will have access to the fund and he urged stakeholders in the sector to have hope and be positive on this "because it is time to work together with the authorities to make it a reality."

The NCAC DG on behalf of the Ministry of Tourism and Culture thanked the UNESCO-ASCHBERG programme for the support.

Web site: <https://thepoint.gm/africa/gambia/headlines/ncac-unesco-national-endowment-fund-for-arts-and-culture-forum-underway>

C.3 Congo-Brazzaville: Cultural policy - Validation work on the bill on culture and the arts completed

Launched by the Minister of Culture, Arts and Heritage, Catherine Kathungu Furaha, the workshop held on October 24 and 25 ended, auguring well for the future.

The first phase focused on "the validation of the texts of the draft law determining the fundamental principles concerning culture and the arts", in other words the cultural policy of the Democratic Republic of Congo. The task accomplished by the thirty or so participants in the meeting was rightly appreciated by Minister Jimmy Mumbere Peruzi. Insisting on its importance, the legal adviser of the Ministry of Culture, Arts and Heritage noted that "the work carried out will make it possible to proceed with the validation of concerted texts", so that the cultural actors validly represented by their peers do not find no fault. The effort has been made so that the latter, he added, do not complain that "their ideas have not been integrated" and "that they do not feel excluded from the process".

It should be noted that this workshop is part of the continuity of the various works initiated since the National Sovereign Conference, passing through the Estates General of Culture and the work of the Ministry of Culture, which led to the Declaration of cultural policy and finally to the project law determining the fundamental principles concerning culture and the arts initiated by the late Minister Banza Mukalay".

Participants worked hard to consolidate the texts developed since the National Sovereign Conference to date, producing an updated consensus text for validation. The latter will be returned to the government before it is sent to parliament for a vote.

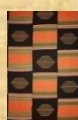
Source: <https://www.adiac-congo.com/content/politique-culturelle-les-travaux-de-validation-du-projet-de-loi-sur-la-culture-et-les-arts>

C.4 Congo-Brazzaville: Crafts - The House of Congolese artisans now operational

"The vision is to highlight Congolese craftsmen. Craftsmen have knowledge, they manufacture but have no place to sell and have visibility," said the promoter of the Maison des artisans congolais., Brigitte Bileckot. Inaugurated by the general director of crafts, Mireille Elion Opa, the structure opened its doors a few days ago in Brazzaville. The launch of its activities was punctuated by an exhibition and sale. According to Brigitte Bileckot, to prevent craftsmen from being scattered, this house dedicated to them will ensure that the public does not travel around the city to buy this or that craft product. Indeed, the house which has just opened its doors is full of a plurality of artisanal products: paintings, food products and many others...

Several craftsmen wanted each district or department to house this kind of house to allow them to sell their products in better conditions.

Source: <https://www.adiac-congo.com/content/Artisanat-la-maison-des-artisans-congolais-desormais-operationnelle-142677>



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

D.1 Brazil: Rebuilding a museum without colonialism?

On 2 September 2018, the National Museum of Brazil in Rio de Janeiro was burnt to ashes. The fire incinerated the vestiges of that colonial history too. Curator João Pacheco de Oliveira decided to rebuild the museum's ethnology and ethnography division with the collaboration of Indigenous groups. With no building to return to, Oliveira met with his team members on park benches and in cafes and explained his vision for a new collection. Indigenous people would be consulted not only about what items would go into the museum but also on how they should be identified, stored and exhibited. One of the first people he turned to was a former student named Tunico Benites. Benites grew up in Mato Grosso do Sul in midwestern Brazil on a reserve for the Guarani-Kaiowá, one of the country's 305 surviving Indigenous groups...

Web site: <https://www.nytimes.com/2022/11/09/magazine/brazil-national-museum-indigenous.html?fbclid=IwAR25xWaApvKcParuFVcDn-Ctry92asKPLq8zzktEFywpUDpNVyCIEm3fWpU>

D.2 High-level launch event of the International Decade of Indigenous Languages (UNESCO, Paris, 13 December 2022)

UNESCO, in co-operation with the United Nations Department for Economic and Social Affairs (UNDESA), the Office of the United Nations High Commissioner for Human Rights (OHCHR), and the members of Global Task Force for Making a Decade of Action for Indigenous Languages, will organize and host a launch event which will target high level representatives of UNESCO Member States, Indigenous leaders, the UN system, civil society national researcher organizations and representatives from the public and private sector. The High-level launch will:

- Mark the launch of the International Decade of Indigenous languages and raise awareness among duty bearers on the critical situation of Indigenous languages of the world,
- Foster international cooperation, sharing of experiences and creation of multistakeholder partnerships for the preservation, revitalization and promotion of Indigenous languages,
- Reflect on immediate actions to be taken by all actors to implement the Global Action Plan of the International Decade of Indigenous Languages (UNESCO 41 C/INF.14).

The event will provide an open space for discussion, sharing of good practices, and presentation of concrete projects. It will also feature a cultural performance by Indigenous artists. A global social media campaign is being carried out in conjunction with the launch event, to increase awareness about the International Decade of Indigenous Languages.

More at <https://www.unesco.org/en/articles/high-level-launch-event-international-decade-indigenous-languages>

D.3 The 3rd of the World Conference on Creative Economy (Bali, 6 - 7 October 2022)

Minister of Tourism and Creative Economy, Sandiaga Salahuddin Uno, said the creative economy became the main driver of economic growth that accelerated revival after the pandemic and created more employment opportunities.

After the opening of the 3rd Edition of the World Conference he stated that WCCE 2022 is expected to provide huge impact on the community involved in the tourism and creative economy industry. "This is to harmonize the relevance of the creative economy within the framework of the global economy," according to Minister Sandiaga.

He said, the last two years had been an important moment in the creative economy sector. In which, the COVID-19 pandemic has had a significant impact. However, now the situation is starting to improve, where workers in the creative economy sector are getting back on their feet.

The series of WCCE 2022 with the theme “Inclusively Creative: A Global Recovery” includes three activities. The first is the WCCE Spotlight and WCCE Expo/Creativillage that features creative exhibition, showcasing, networking media, and global inspirational session in the creative economy sector. Second, The Friends of Creative Economy (FCE) Meeting, which is a forum for discussion and debate between national and global creative economy Penta helixes. Third, namely the Ministerial Meeting which is a ministerial-level creative economy policy forum that will agree on the outcome document of WCCE 2022.

The sub-themes discussed were: the Creative Economy for Global Revival, IP and Rights of the Creative, Inclusive and SDG’s Agenda, and The Future of Creative Economy. Discussion of these four themes will involve all related parties.

The minister said that “It is our duty to ensure that the creative economy is the main driver of economic growth. As adopted by the conference the ‘Bali Creative Economy Roadmap’ as a result of the WCCE 2022 will later become a guide for the world community in including the creative economy in the global economic recovery plans,” he continued.

The development of the creative economy must continue to be pushed so that it becomes a futuristic sector that grows faster, bigger, and more advanced.

Web site: <https://unctad.org/press-material/creative-economy-offers-countries-path-development-says-new-unctad-report>

D.4 Celebration of the 30th anniversary of the Memory of the World Programme and of the World Day for Audiovisual Heritage

The 30th anniversary of the Memory of the World Programme, was celebrated in tandem with the World Day for Audiovisual Heritage. UNESCO embraces the theme: "Your Window to the World: Enlisting documentary heritage to promote inclusive, just and peaceful societies".

Thus it is related to the 2030 Agenda for Sustainable Development, particularly as to SDG 16 that seeks to “promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels.”

In this respect, key issues that may define the celebration of the 30th anniversary would include:

- Identifying documentary heritage inscribed on national, regional and international registers of the MoW Programme, which promotes dialogue across cultures.
- Celebrating documentary heritage of marginalized groups, such as indigenous people.
- Highlighting the gender inequalities in access to, and usage of, documentary heritage.
- Celebrating national world-significant documents that have had a phenomenal impact on a community, a culture, a country or humanity generally.
- Exploiting the educational value of documentary heritage to enrich existing curricula.
- Exploring how media and journalists can exploit the historical value of documentary.
- Celebrating national, regional and international documents that contributed the most towards bringing about inclusive, just and peaceful societies.
- Highlighting best practices on safeguarding documentary heritage at risk.

For more information visit the web site <https://www.unesco.org/en/articles/celebration-30th-anniversary-establishment-memory-world-programme>

D.5 Restitution Matters

5 years after... What about France's restitution promise?

In November 2017, French President Emmanuel Macron made a commitment in Burkina Faso: "African heritage must be exhibited in Africa [...] I cannot accept that a large part of the cultural heritage of several African countries remains in France [...] Within five years, the conditions will be met for temporary or definitive restitution of African heritage in Africa," Macron pledged. Five years later, the restitution process, which requires a legislative basis, remains so complex, that 90,000 objects belonging to Africa are still held by French public museums. Only a few works have been returned.

The French Parliament had to pass special laws relating to restitutions to Benin (26 works of the Abomey treasure) and Senegal (the sword known as the "El Hadj Omar Tall"). The "Djidji Ayokwe" emblematic drum is currently being restored before its return to the town of Abidjan. The Crown of queen Ranavalona III of Madagascar was returned to Antananarivo, but without the law necessary to formalise its restitution. Mali and Ethiopia are in the waiting room...

Source: <https://www.middleeastmonitor.com/20221118-5-years-on-where-are-the-objects-looted-from-africa-that-frances-president-promised-to-return/>



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

East Africa: Scholars Root for Swahili Language to Ease East African Integration

Muslim scholars have called for more emphasis to be put on the promotion of the Swahili language to unite the people within the East African region. Speaking at the Arab-Swahili symposium organised by the Royal Saudi Embassy held at the IUIU Campus, different scholars highlighted that Swahili can easily lead to flourishing of trade in the region since it is one of those widely spoken in Eastern Africa. The interaction of Arab traders with natives at the East African coast led to the birth of the Swahili language which is a mixture of Arabic and the native languages. The language has since expanded to be one of the most common on the African continent with an estimate over 18 million speakers across nations. They pointed out the relationship between Arabic and Swahili, since one led to the birth and expansion of the other.

Source: <https://allafrica.com/stories/202211170403.html>

Africa: 'Poor Cultural Practices, Violence Hindering Africa's Development'

Nile Post News (Kampala) - Human rights advocates have said problems like widespread corruption, violence against women, teenage pregnancies, terrorism, and barbaric cultural practices are some of the barriers to development in Africa. The advocates said human rights are at the center of various security crises, climate crises, or political crises, adding that defenders of

these rights need to get the key leadership in each sphere of the political economy to take into context the human rights of the people. The remarks were made during the 5th edition of the Kampala Geopolitics Conference that is taking place at the Makerere University auditorium under the theme: "Bringing International Debates to Africa." The conference is organised by Makerere University in partnership with Konrad-Adenauer-Stiftung, UN Women, and the Embassy of France. It is focusing on the current geopolitical questions. Anthony Masake, a human rights advocate said most of the time, the laws in African countries are meant to curtail the rights of the citizens. Source: <https://allafrica.com/stories/202211160342.html>

Ghana: Liberia's Cultural Arts Showcased in Ghana and Ivory Coast

Monrovia — Liberia's Culture-promoting Group kept young and old citizens of two Countries, Ghana and Ivory Coast, on their dancing feet in hours during the Liberian Group's musical and cultural (choreography) performances in each of these two African Countries. The name of the Liberian cultural body that performed is All Stars Musical and Culture Group (ASMCG), established in 2013, in Monrovia, by a young cultural dancer. The performances in Ghana was held at Ghana's Arts Center on the 11th day of October, 2022. The performances in Ivory Coast was held October 15, 2022 at two places in the Country's Capital City--Abidjan. The venues were Escape Gombe Beach, in Jacquville Community, Yuopugun. The All Stars International Musical and Culture Group is the third Liberian Culture-promoting group that had showcased Liberia's Cultural Arts (drumming, singing, and dancing) outside Liberia. The first was Balawala Foundation International, a Culture Group, headed by National Culture icon, Mr. Kekura Kamara, current president of the Liberia National Culture Union. Source:

<https://allafrica.com/stories/202211150311.html>



F. Info from newsletters and information services

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

In Focus: The important role of culture and the arts in post-pandemic recovery and socio-economic development

This theme has been firmly in focus, especially in regional gatherings in the world. In Asia, **the 10th ASEAN Ministers of Culture and Arts Meeting** bringing together southeast Asian policymakers took place online in late October. Here, the valuable part played by the arts in supporting societal and individual resilience at the peak of the pandemic was duly recognised. It emphasised the key role of cultural industries.

The role of culture in making resilient societies was also in focus at **the 2022 edition of the Abu Dhabi Culture Summit** (23-25 October 2022), which brought together more than 180 cultural leaders from around the world, including global policymakers and leaders in art, heritage, museums, and technology, including our Executive Director. Organised by the Department of Culture and Tourism of Abu Dhabi.

The meeting of Central African ministers of Culture launched a Call to Action on 26 October 2022 in commemoration of the 50th anniversary of the World Heritage Convention.

This Call highlighted the need to exploit digital transformation to promote culture, while stressing the importance of culture for socio-economic development of local communities.

In Latin America, governments have been actively reinforcing the cultural sector as an engine of social and economic development. In November, **the Ministry of Culture of the City of Buenos Aires** celebrated the Month of Independent Culture with nearly 200 free or affordable performances across the city.

Earlier this year in July, 60 artists, diplomats, policymakers, and academics came together in Salzburg to interrogate the future of cultural diplomacy. Organised by **the Salzburg Global Seminar, the Currents of Change** programme considered the potential for art as a force to improve the world and developed recommendations for reimagining the role that cultural diplomacy can bring us closer to the future we need.

Next month, key actors from the Nordic region will come together for a **Nordic cultural policy summit in Oslo** to discuss the future of the cultural sector in the Nordics after the pandemic. The conference seeks to strengthen dialogue and contact between decision makers and civil society in the Nordic region towards stronger reconstruction of the cultural and creative sectors.

In other news, the international cultural community was in strong attendance in the city of Sharm el-Sheikh, where the Government of Egypt hosted the **27th Conference of the Parties to the United Nations Framework Convention on Climate Change (COP27)**, to underline the role of cultural institutions as strong advocates for sustainable development and call for greater engagement from them on climate change policy development.

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

Contact: info@ifacca.org

F.2 Agenda21culture

Call for expressions of interest: "Committee on Culture 21 Africa"

UCLG Africa wishes to launch a call for expressions of interest aimed at local authorities in order to constitute the first members of its committee on culture called". This committee will be responsible for providing guidance related to the culture program of UCLG Africa, encouraging peer learning, financing the implementation of three-year programs, participating in the organizing committee of the African capital city of culture, and being the political voice, and the ambassador of culture in Africa in the cities and local authorities and with the partners. The main goal of the Committee on Culture is to materialize the will of cities and local authorities to make culture the fourth pillar of sustainable development. Other goals are:

- Develop and supervise the culture program within UCLG Africa,
- Be the political voice of the culture program with the national governments, the development partners, the cultural actors and the stakeholders.
- Actively participate in the work of the Committee on Culture of UCLG (world).

Contact: Mustapha MOUFID, Director Department of Culture, Migration, Peace, and Security, UCLG Africa, United Cities and Local Governments of Africa à mmoufid@uclga.org

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

Contact: info@agenda21culture.net

F.3 Music World News - News of the International Music Council (IMC)

IMC on challenges of the COVID-19 crisis to the diversity of cultural expressions and on the importance of micro, small and medium-size cultural enterprises

The International Music Council is accredited observer to the meetings of the governing bodies of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In this respect, IMC has been invited by the Convention Secretariat to submit a written contribution on the following two themes: (i) the challenges of COVID-19 to the diversity of cultural expressions, (ii) the importance of the participation of micro, small and medium-sized cultural and creative enterprises. The IMC contribution will be based on the thoughts and inputs on these topics by the IMC member music organizations which can answer also the inquiry at <https://survey.unesco.org/3/index.php?r=survey/index&sid=458857&lang=en> before 28 November 2022.

Site web: www.imc-cim.org

Contact: c.todorow@imc-cim.org

F.4 Cyberkaris Interarts Foundation

Interarts Content Highlight: DRIS – Intercultural Dictionary

16/11/2022 Co-creating intercultural societies is a project funded by Creative Europe that aims at promoting intercultural dialogue and new anti-racism narratives through artistic participatory processes involving social and cultural agents. The project was implemented by a consortium of three partners: Interarts in Barcelona, ECCOM in Rome, and ITZ in Berlin, from November 2020 to October 2022. The activities of the project – training programmes, three international pilot projects, mobility schemes – are focused on developing tools and opportunities to enhance cultural participation of migrant communities at risk of exclusion. One of the main outputs of the project is the DRIS Intercultural Dictionary 5 languages (English, Spanish, Italian, German, Arab) that incorporates words that might be useful to better understand and enhance intercultural competences. These competences are pivotal in European multicultural societies since they contribute to the development of a social framework based on equality, growth, and social justice. Source: <https://www.interarts.net/publications/ia-ch-dris-intercultural-dictionary/>

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

F.5 Academia.edu

Harnessing the Potential of Nigeria's Creative Industries: Issues, Prospects and Policy Implications by Allwell Nwankwo, 2018, Africa Journal of Management

This article argues that Nigeria has rich creative industries sectors with great potential and global footprints. Through the kaleidoscope of film, music and creative writing, it makes a critical appraisal of Nigeria's creative industries and contends that although the country is a visible player on the global landscape, it is yet to optimize the full potentiality of its creative industries sectors. The paper recommends that a clear mapping of the sector coupled with a coherent policy articulation and execution will enhance the viability of the creative industries. As the country seeks to diversify its economy away from dependency on oil revenues, the creative industries, based on their current economic value, provide a veritable incremental source of employment, revenue and growth. Read the article at

[https://www.academia.edu/40631424/Harnessing the Potential of Nigeria s Creative Industries Issues Prospects and Policy Implications?email_work_card=view-paper](https://www.academia.edu/40631424/Harnessing_the_Potential_of_Nigeria_s_Creative_Industries_Issues_Prospects_and_Policy_Implications?email_work_card=view-paper)

Web site: <https://www.academia.edu>

Contact: kotis@aegean.gr



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