

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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Le Mont des Arts, Kinshasa



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A. News from the OCPA

Activities of the Executive Director and members of the OCPA Secretariat

A.1 OCPA at the 9th Francophonie Games (Kinshasa, August 2 to 7, 2023)

Within the framework of this event, Hamadou Mande, Deputy Coordinator of Research at the OCPA, in his dual capacity of drama teacher and Artistic Director of Espace Gambidi in Ouagadougou, participated in the evaluation performances and cultural actors who were part of the program of the Games, thanks to a contract he had with the International Organization of the Francophony.

A.2 The OCPA at the Africa Cantat Festival

For his part, Lupwishi Mbuyamba, Executive Director, responded to the invitation of the Africa Cantat Festival organized from August 1 to 6, in Yaounde, Cameroon in the space of the Catholic University of Central Africa. He thus took part in the major events of the pan-African event including the solemn opening chaired by the Cameroonian Minister of Culture, the tribute to René Esso, founder and promoter of choral singing in Cameroon, as well as concerts organized through the capital city of the country by the 37 choral groups representing the Continent, making a total of more than 600 participants from Africa and the world.

On this occasion, Mr. Mbuyamba met the heads of the UNESCO Regional Office for Central Africa, the International Music Council as well as the Secretary General of Europa Cantat, Sonja Greiner.

News from the RICADIA network

A.3 Meetings with representatives of cultural institutions, members of RICADIA

During the period under consideration, among the significant events, one can note the meetings which took place in Yaounde as in Kinshasa with the representatives of cultural institutions, members of RICADIA in these two cities as well as online exchanges with other members of the Network in other parts of Africa.

A.4 OCPA in the meeting on the CODESRIA University project

At CERDOTOLA in Yaoundé, Mr. Mbuyamba took part in the presentation of the results of the Working Group responsible for studying the structure of the project of the University of CERDOTOLA, decided by the major international conference of 2022 on the "New African thought".

Later in the week, the Executive Director paid a courtesy visit to the Executive Secretary, Professor Charles Binam Bikoi, at the Centre's new Headquarters.

During these two meetings, Mr. Mbuyamba took the floor, expressed the congratulations of the OCPA and confirmed the moral support of the Observatory to the project.

A.5 Visit to the National Institute of Arts

Mr. Hamadou Mandé for his part, in addition to the technical meetings he had had with individual experts in Kinshasa, was received by the Community of the National Institute of Arts with which, after exchanges of practice, leads were been identified for cooperation to be considered between INA and OCPA as well as Burkinabe partners, Espace Gambidi and the University Joseph Ki-Zerbo.

A.6 The OCPA at the Center for Art and Culture, Mont des Arts, Kinshasa

The Art and Culture Center, Mont des Arts, in Kinshasa, for its part, held the 10th session of its Board of Directors, which Mr. Mbuyamba had the honor of chairing. After the death of the much-missed Damien Pwono, who was the main leader of this structure, the Council essentially had to redefine the orientations of the Center and adopt a work program for the end of the year 2023 and for 2024.

A.7 Meetings with OCPA partners

Finally, at the end of the exchanges between the Executive Director, as President of the African Music Council, and Mr. Mamou Daffe, the founding president of the Festival sur le Niger, a reference initiative, member of RICADIA, the latter accepted to represent Africa in the next Executive Committee of the International Music Council, an international NGO attached to UNESCO. His candidacy was therefore submitted by the AMC to the elections scheduled for November 2023 in Rabat, Morocco.

News from the main partners

A.8 Revision of the Guide for the development, implementation and evaluation of national cultural policies

OCPA undertook the revision of the Methodological Guide for the development, implementation and evaluation of national cultural policies that it had submitted to the first conference of Ministers of Culture of the African Union in December 2005 in Nairobi .

For this task, the financial support of UNESCO - of which OCPA is an NGO in official relations with Associate status - was requested and obtained in August. This is an opportunity for the Observatory to renew its gratitude and commitment to the World Cultural Organization.

A.9 OCPA Publications

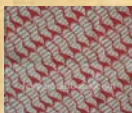
In relation with its research activities OCPA has produced some **25 books and publications** such as a strategy document (2004) and a research programme (2007 and 2010) on the cultural indicators of human development in Africa, a book on “African Musics – New Stakes and New Challenges” (with UNESCO, 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 Paolo, 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 University of Johannesburg Artist in Residence Programme (South Africa)

The University of Johannesburg's artists in residence programme is now accepting applications for 2024. The initiative offers a unique opportunity for artists to embark on innovative practice-led research, showcase their work, and contribute to the vibrant artistic community at the institution.

Since inception of the programme two years ago, sixteen artists have been selected to work on a range of projects, including several bio-art projects, music compositions, novellas, documentaries, and theatre productions.

The UJ Artists in Residence Programme welcomes applications from emerging and established artists, from across the globe, but preferably with a link to Africa. Applications for both physical and remote residencies are possible. Only proposals for projects that can be completed within a 12-month period and that fall within the following disciplines will be eligible: Visual Arts and Fine Arts: Music, Theatre, Performance and Dance, Design, Film and Television, Literary Arts.

Successful applicants will be offered a 12-month residency with a monthly stipend of R10,000 (~480 EUR), subject to statutory deductions. Deadline: 31 August 2023

More info & applications click at <http://on-the-move.org/news/university-johannesburg-artist-residence-programme-south-africa-remote>

B.2 Ghana: A summit on the restitution of cultural property looted from former colonies

From August 22 to 24, 2023 in Accra, the Open Society Foundation is organizing a major summit to reflect on the restitution of cultural property looted from former colonies. "The goal is to create a coalition to obtain an effective return of religious and cultural heritage to their communities", sums up an art critic.

For three days in Accra, from August 22 to 24, nearly 61 personalities from the continent's cultural, political and civil society circles are taking part in a summit organized by the Open Society Foundation, to discuss the restitution of cultural property looted from former colonies. On the political side, the Ghanaian head of state, Nana Akufo-Addo and the former president of Sierra Leone, Ernest Bai Koroma, are taking part.

This event aims to lead a reflection within the pan-African political, intellectual and cultural community on the restitution of the African cultural heritage.

This summit aims to bring together artists, academics and traditional chiefdoms to harmonize a vision of the restitution of artefacts from the continent. "Restitutions are things that are too serious to be left to the states," notes art critic Franck Hermann Ekra. He adds: "The goal is to create a coalition to obtain an effective return of religious and cultural heritage to their communities."

The participants will in particular share good practices, draw up an inventory of the missing pieces, ask the question of the infrastructures that can accommodate them and lead a reflection on the creation of an African Fund to facilitate restitutions.

The organizers also hope for concrete actions from politicians: "They can break down the legal and economic barriers that hinder certain restitutions", says Dr Ibrahima Niang, the head of the global initiative for the restitution of heritage. African, within the Open Society Foundation. And above all, "think realistically to accompany the common African position", this roadmap initiated by the African Union, but until then, little applied by the rulers.

Web site: <https://www.rfi.fr/fr/afrique/20230822-ghana-un-sommet-pour-r%C3%A9fl%C3%A9chir-sur-la-restitution-des-biens-culturels-pils-in-the-former-colonies>

B.3 Africa: In Senegal attempts are being made to collect and save traditional oral tales and stories

Senegal is a country of griots and storytellers. Elders tell stories to young and old to pass on traditional values, such as loyalty and obedience. These stories, told by the elders, are often life lessons.

To make the stories collected last, they are recorded and then stored digitally at the Maison de l'oralité Kër Leyti, in the suburbs of Dakar, then used in radio programs and podcasts.

The interviews that Massamba Gueye does are parts of life but also a wealth to understand what binds the different Senegalese ethnic groups.

"The work of Kër Leyti, the house of orality and heritage, is to show our cultural continuity and that there are many languages in Senegal, he explains. It is a strength. But we must understand that the immaterial repertoire of each community must be studied. This is what shows what binds us, and this is what is important".

Web site: <https://www.rfi.fr/fr/afrique/20230817-au-s%C3%A9n%C3%A9gal-on-tente-de-collecter-et-de-sauvegarder-les-contes-et-r%C3%A9cits-traditionnels-oraux>

B.4 Meeting in Lagos: Nigeria, Others Urged to Leverage Youth, Culture, Economy for Growth

Nigeria and other African countries have been urged to leverage youth power, culture, and creative economy for growth.

According to business leaders, influential African creative, policy makers, digital champions, and leading entrepreneurs from diverse industries, who gathered in Lagos agreed that it is high time for the region to look inward for its development by leveraging youths and others.

At the event, organised by Africa Soft Power, in collaboration with Ford Foundation, Open Society Foundations, and African Women on Board, the experts linked the intricate relationship between digital platforms, new technology, youth empowerment, and creative entrepreneurship.

Founder of Africa Soft Power, Nkiru Balonwu, who led the charge, said as a country and a continent, it is imperative to include young people and women in every leadership space.

She added: “We will continue to have these conversations, shining the light on the immense opportunities that Africa’s soft power, deeply rooted in its vibrant culture and youthful population, offers for growth. The advent of digital media and advancements in technology are providing African youths with platforms to express their talents, shape their own narratives, and build successful careers across various industries,”

At the event with the theme: “Securing The Future: Youth Power, Culture and Creative Economy,” it was noted that even as the creative industries offer immense opportunities for young Africans, there are still threats out there – and high on that list is insecurity.

Source: <https://guardian.ng/news/nigeria-others-urged-to-leverage-youth-culture-economy-for-growth/>

B.5 Zimbabwean dance professionals are trained in Performing Arts, Business and Digital Distribution

The event took place in Harare, it showcased the achievements of 60 practitioners representing various dance ensembles. These accomplished individuals were honored with certificates, signifying the successful completion of comprehensive courses covering an array of subjects including arts management, financial literacy, artistic autonomy and digital distribution.

The driving force behind this progressive programme, Taurai Moyo of the Chenhaka Trust, elucidated the challenges confronting the sector that propelled him to conceptualize this innovative training initiative.

Nicholas Moyo, Director of the National Arts Council of Zimbabwe, underscored the significance of equipping creative talents with multifaceted skills. He emphasized that the absence of comprehensive management training hampers the arts and creative industry.

As the event concluded, it became evident that this initiative serves as a significant stride toward cultivating a new generation of dance practitioners who possess not only the creative prowess to captivate audiences but also the sagacity to excel in the business facets of the arts.

Source: <https://tvbrics.com/en/news/zimbabwean-dance-professionals-are-trained-in-performing-arts-business-and-digital-distribution/>



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

C.1 Rwandan Minister Urges Diaspora Youth to Embrace Cultural Heritage and Patriotism

In an endeavor to promote a robust sense of cultural and national pride, the Minister of State in Charge of East African Community at the Ministry of Foreign Affairs and International Cooperation, Prof Manasseh Nshuti, initiated a dialogue with 140 young Rwandans from the diaspora. These youths come from countries such as Belgium, the United Kingdom, and Switzerland. The discussion was on topics such as heritage, language, and patriotism.

He emphasised the importance of understanding one's heritage as the foundation for building a strong national identity. "You should be proud of your culture and heritage, as it forms an essential part of your identity and shapes your values and beliefs. There is no culture better than one's own," he added.

In a transformative programme, youths will be at Green Hills Academy for a four-day camping, where they will get to learn more about their heritage and the history of their motherland.

Read the article at <https://www.newtimes.co.rw/article/9382/news/culture/rwandan-minister-urges-diaspora-youth-to-embrace-cultural-heritage-patriotism>

C.2 Senegal: Urban cultures - More than 19 million CFA from the FDCU to the actors of Kédougou and Tambacounda

Actors of urban cultures in the regions of Tambacounda and Kédougou received subsidies for a total amount of nineteen million four hundred thousand francs, under the funding allocated by the Development Fund for Urban Cultures (FDCU). The thirteen beneficiaries received their check during a ceremony chaired by the Minister of Culture and Historical Heritage, Aliou Sow.

The total amount intended for the beneficiaries of these two regions is 38 million CFA francs, he said, the remainder to be given to them after the filing of the activity reports of each beneficiary.

The Urban Cultures Development Fund aims to contribute "to solving the problems linked to the employment of young people, in this case those who are active in the urban culture sector", explained the Minister of Culture.

Between its establishment in 2017 and 2022, the FDCU has made it possible to finance 696 projects out of 1,393 requests, i.e. an average of 116 projects per year, and over this period, the number of projects has grown "by at least 33% every year," said Aliou Sow.

Source: <https://aps.sn/cultures-urbaines-plus-de-19-millions-cfa-du-fdcu-aux-acteurs-de-tambacounda-et-kedougou/>

C.3 Tunisia: Launch of the inventory of the manuscript vaults of Raqqada

The Ministry of Cultural Affairs announced the launch of the inventory of the safes of the manuscripts of Raqqada, - at the National Museum of Islamic Arts of Raqqada, in the city of Raqqada of the governorate of Kairouan-, and this in anticipation of the start, at the beginning of next week, of the work of a committee of heritage experts set up for this purpose".

During her visit to the National Laboratory for the Safeguarding and Restoration of Raqqada Manuscripts, the Minister of Cultural Affairs, Hayet Guetat Guermazi, ordered the launch of the inventory of Raqqada manuscript safes for the safeguarding of this precious written heritage.

, which should make it possible to "raise it to the rank of a center for the study of manuscripts of international scope", indicates the same source. Through the expansion of its units, the

Laboratory will be able to house more experts in the field and consequently the processing of a larger number of manuscripts, we can still read.

The visit of the Minister of Cultural Affairs to Kairouan comes two days after the working session held on August 16, at the headquarters of her department in the Kasbah, devoted to the file of the restoration project of the Oqba Ibn Nafaa mosque or the Great Mosque, inscribed on the UNESCO World Heritage List since December 7, 1988.

Created in 1994, the National Laboratory for the Safeguarding and Restoration of Raqqada Manuscripts is a scientific unit under the National Heritage Institute (INP) and which has its headquarters at the National Museum of Islamic Arts in Raqqada.

Read the original article at <https://www.tap.info.tn/fr>

C.4 Burkina Faso: Promotion of cultural heritage - Minister Jean Emmanuel Ouédraogo at the royal court of Tiébélé

To show the government's support for the efforts of the communities in the safeguarding and enhancement of the royal court of Tiébélé, the Minister of Communication, Culture, Arts and Tourism, Jean Emmanuel Ouédraogo paid a visit to the places of this national cultural heritage, Friday, August 11, 2023. The royal court of Tiébélé is located in the Center-South region in the province of Nahouri, more precisely in the rural commune of Tiébélé. It has an area of 1.84 hectares with a buffer zone of 14.12 hectares.

The architectural style of the royal complex includes concessions each organized around a mother house. There are approximately thirty-two motherhouses within the palace grounds. The perimeter wall which constitutes the enclosure of the palace connects the houses and reinforces the defensive character of the palace. There are three types of houses, each fulfilling different functions: the house for adults of a certain age (third age), the house for young couples and those for adolescents. A prototype of kasena architecture, this style developed throughout the kasena space from northern Ghana to southern Burkina Faso.

Read the article <https://www.sidwaya.info/blog/valorisation-du-patrimoine-culturel-le-Minister-jean-emmanuel-ouedraogo-a-la-cour-royale-de-tiebele/>

C.5 Regional Office for Africa of the ILO: Promoting decent work in the African cultural and creative economy

The report identifies the challenges and opportunities for promoting decent work in the African cultural and creative economy. The Report also provides an outline of trends shaping the nature of work in the African CCE and policies, as well as an analysis of the decent work challenges in the different countries and subsectors.

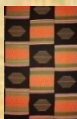
The study chose five sectors of the CCE to investigate more thoroughly, each located in one of the five sub-regions of Africa: cultural heritage in Egypt, dance in the Democratic Republic of Congo (DRC), fashion in the United Republic of Tanzania, film and TV in Nigeria, and live music in South Africa.

The report further clarifies the status and existing dynamics of the value chain in this economy. This detailed evidence will be crucial for policy interventions going forward in order to mitigate the existing precarity experienced by many cultural workers and practitioners.

A key aspect of the report is the recommendation of a programme of interventions to improve labour relations upholding international labour standards and fundamental principles and rights at work, stimulate entrepreneurship, skills development and employment prospects, foster social

dialogue and representation, and provide for adequate social protection and occupational safety and health in the CCE.

Read the report at https://www.ilo.org/africa/information-resources/publications/WCMS_888577/lang--en/index.htm



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

D.1 UNESCO Mentorship Programme's Online Meeting for Empowering female African Heritage Professionals

In line with UNESCO's Global Priorities for Africa and Gender Equality, UNESCO developed a Mentorship Programme to train young African experts on World Heritage. In close partnership with the African World Heritage Fund (AWHF) and the Advisory Bodies (ICCROM, ICOMOS and IUCN), 50 women experts will be trained to further support African Members States to implement the World Heritage Convention and, more specifically, to be involved in undertaking Reactive Monitoring and Advisory missions processes and doing evaluation missions.

On 6 July, the UNESCO World Heritage Centre convened an online meeting and invited eight women mentees to share their experiences regarding the first months of their commitment and training. The response was unanimously positive, with each mentee describing their growing interest and competence in implementing the World Heritage Convention in Africa.

This training has indeed provided me with the knowledge and ability to understand the procedures for the Implementation of the World Heritage Convention.

Web site: <https://whc.unesco.org/en/news/2599/>

D.2 45th Session of the World Heritage Committee (Riyadh, Saudi Arabia, 10 - 25 September 2023)

The Committee will examine the state of conservation of 260 sites already inscribed on the World Heritage List, 55 of which are also on the List of World Heritage in Danger.

Among the 53 new candidate sites proposed in 2022 and in 2023 Africa is concerned by:

4 natural sites

- Congo, Forest Massif of Odzala-Kokoua
- Madagascar, Andrefana Dry Forests, extension of "Tsingy de Bemaraha Nature Reser
- Ethiopia, Bale Mountains National Park
- Rwanda, Nyungwe National Park

5 cultural sites

- Benin, Koutammakou, the Land of the Batammariba
- Ethiopia, The Gedeo cultural landscape
- Cameroon, The Sukur and Diy-Gid-Bly cultural landscape of Mandara Mountains
- Rwanda, Memorial Sites of Genocide: Nyamata, Murambi, Gisozi and Bisesero
- Tunisia, Djerba: cultural landscape, testimony to a settlement pattern in an island territory

To date, the World Heritage Committee has inscribed 1,157 sites in 167 countries on the World Heritage List. Composed of representatives from 21 States Parties that have ratified the World Heritage Convention, the Committee is responsible for implementing the Convention.

Read more: <https://whc.unesco.org/en/sessions/45COM/>

Contact: t.mallard@unesco.org

D.3 CHAIN - Cultural Heritage Academic Interdisciplinary Network / Heritage ForAll – Call for Papers

Scheduled for 27-29 2024, the next edition of the CHAIN conference will have the theme “Cultural Heritage Routes: Safeguarding, Participation, Sustainable Development”.

This year's theme deals with "routes" of cultural heritage understood not only in a geographical sense but also in a symbolic sense, that is, as trajectories of intersection and exchange between "paths" aimed at save, enhance and share the material and the immaterial.

The proposal is open to doctoral students, researchers, professionals and institutions.

To read the full call and participate in the third edition of the international conference organized by doctoral students in Cultural Heritage and Production Sciences of the University of Catania, visit the web site <https://www.chain-conference.com/conference-2024>

D.4 UNESCO and ICCROM Publish a Manual on «Endangered Heritage» in 13 langues

Protecting cultural heritage during an armed conflict is challenging, and, at times, proves to be life threatening. Yet communities trapped in war zones valiantly try to save their cultural heritage, as it provides a sense of continuity amid turmoil and uncertainty.

A striking example of a community-led rescue of cultural heritage is the successful evacuation of the privately held manuscript collections from Timbuktu during the conflict that broke out in northern Mali in 2013. This handbook is the result of insights gained from similar experiences collected through ICCROM's initiative on First Aid to Cultural Heritage in Times of Crisis.

It provides step-by-step guidance for evacuating cultural collections under extreme conditions. It is meant to assist those institutions, which are trying to prevent the destruction and looting of cultural objects during a crisis situation. Considering that no two emergency situations are alike, the handbook describes a simple work flow that can be customized to meet the needs of a specific emergency context.

In 2014, the team was called upon to salvage the collection of the Museum of Islamic Art of Cairo which was damaged due to a bomb attack at a nearby police station. Every effort has been made to ensure that the information provided in this publication is relevant.

Web site: <https://unesdoc.unesco.org/ark:/48223/pf0000246684>

D.5 Culture as a Global Public Good: Member States Rally for Culture as a Stand-Alone Goal in Post-2030 Agenda

For the first time since the MONDIACULT 2022 Declaration was adopted, Permanent Representatives to the United Nations, have jointly advocated for the deeper inclusion of culture at the UN, calling for the inclusion of culture in this year's SDG Summit, the Declaration on Future Generations, the 2024 Summit of the Future, and the 2025 World Social Summit.

This call was made at a side-event titled "Culture as a Global Public Good: Towards a Culture Development Goal beyond 2030" organised by Greece and UNESCO on 12 July 2023, in the margins of the High-Level Political Forum. This event sought to advocate for the integration of culture as a standalone goal in the post-2030 agenda, emphasising its significance in sustainable development and as a global public good.

The collective call made by the speakers and the focus of the side-event both emphasised that culture is not just a component, but a driving force essential to the narrative of sustainable development, peace, and prosperity.

Among the different challenges the representatives of the Member States highlighted the following issues:

- the vulnerability of cultural heritage to the impacts of climate change
- the need for effective management strategies to preserve and protect cultural heritage.
- the “Return or restitution of cultural property to the countries of origine
- the affirmation of culture as a global public good, a driver of progress on the SDGs.
- the development of a Global Framework for Cultural and Arts Education
- the UNESCO World Conference on Arts Education (2024) in the United Arab Emirates.

The Permanent Representatives of Italy, Egypt, and Portugal, the Deputy Head of Delegation of the European Union to the UN, as well as the Deputy Representatives of Peru and Mexico to the UN, all reaffirmed their commitment to safeguarding, protecting, and advocating for cultural heritage, recognising culture’s ability to spur transformative change.

In **conclusion**, this event underscored the need to weave culture into global agendas, as an integral part of our future. With this drive, the goal is to **propel culture’s role on global agendas, now and beyond 2030**. All speakers’ unified vision projected a future where culture is not just a facet of development but serves as a powerful agent of change.

Web site: <https://www.unesco.org/en/articles/culture-global-public-good-member-states-rally-culture-stand-alone-goal-post-2030-agenda>



E. Cultural Agenda in the African Press/Informations culturelles dans la presse africaine

E.1 Links to portals/Liens vers des portails de presse

<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>

<http://abidjantv.net/category/art-et-culture/>

E.2 Selected information from AllAfrica/Selected information from AllAfrica / Informations provenant de AllAfrica

Africa: Decolonising African Cinema in the Time of Netflix

When film director Alain Kassanda set out to tell the story of his grandparents in colonial Belgian Congo, he wanted to collect films from the period. The images he found spoke of Belgians civilising the local population - building roads and schools, and depictions of black folklore. The report commissioned by Paris in 2018 to Felwine Sarr and Benedicte Savoy claims that 90% of the cultural legacy of sub-Saharan Africa resides outside the continent. "Audiovisual restitution is also the fight for memory. "Africa has been the continent [narrated]

by others, by the colonisers,". The 1934 Laval decree prevented African directors from filming in French-speaking Africa without authorization from the authorities to prevent the spread of anti-colonial messages. Only from 1960, with the arrival of independence, did a first generation of African filmmakers emerge. But the umbilical cord was never completely cut. To begin with, in those first years of independence, many filmmakers went to study in France, Russia, the United Kingdom or the USA. now out of reach of many Africans. There are countless initiatives to digitise and in many cases restore rights, but there is still a long way to go. Web site: https://allafrica.com/stories/202308220003.html#google_vignette

Africa: First-Ever Africa Cinema Summit to Hold in Ghana

The event, hosted by the National Film Authority of Ghana in partnership with FilmOne and Silverbird Cinema, is scheduled from 14 to 16 November. The convener noted that the concept of the summit goes beyond the shores of Nigeria and Ghana alone. During the press conference, the co-founder and Managing Director of Film House Cinemas, Moses Babatope, doused claims that streaming platforms threaten cinemas in Africa.. According to a UNESCO report, Africa, with 1,653 screens across the continent serving 1.3 billion people, is the most underserved continent concerning cinema distribution. The summit, hopes to address this problems of African cinema. Source: https://allafrica.com/stories/202308170050.html#google_vignette

Lesotho: Gem Awakens Film Industry

Gem Institute, in partnership with the National Commission for UNESCO, have launched a new film series which they said was the first of many aimed at uplifting the country's film industry. The initiative called 'Wish for my daughter', is an umbrella of 10 films, which will be locally produced by Basotho and Batswana who are partners in this project. The project has raised over M1 million from supporting partners namely the European Union (EU), Motion Pictures, UNESCO and Kanye Bulletin. Ms Letima explained that *this film* is a story about a girl from a royal family who wants to succeed her father on the throne after his death. This is because the male child of the family is still too young to lead the nation. However, the culture-oriented relatives are strongly opposed to the idea and the issue ends up in court. The film has over 70 cast members and is expected to premiere in December this year. "We have learnt that some Basotho had already started on the journey of producing their films though there are no markets to sell their work. We have taken a giant leap to be the movers and shakers of the industry," added Ms Letima. She said to market their films, they are going to reintroduce cinemas in communities of the North, South and Central regions. Web site:

https://allafrica.com/stories/202308150173.html#google_vignette

Africa: Creative Arts Industry to Deepen Ties Between Africa, Russia

The Innosocium Foundation, a social platform of the Roscongress Foundation, held a session entitled 'Cultural Products and Brands for a Creative Economy' at the Russia-Africa Economic and Humanitarian Forum in held St Petersburg, Russia. Participants discussed new opportunities for cooperation, development of culture and art, expansion of cultural ties, and implementation of joint creative projects between Russia and Africa in the creative industries. Particular attention was paid to the cultural identity of people and its potential to create competitive advantages and achieve socio-economic development goals. "The creative industries sector offers great opportunities for national cultures to get closer and enrich each other within the framework of Russia's developing cooperation with Africa, which is reaching a new level.

Web site: <https://www.rfi.fr/fr/afrique/20230822-ghana-un-sommet-pour-r%C3%A9fl%C3%A9chir-sur-la-restitution-des-biens-culturels-pill%C3%A9s-dans-les-anciennes-colonies>



F. Info from newsletters and information services

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

In focus: Preserving Artistic Integrity in a Fast-Evolving AI Era

In the fast-evolving digital age, generative artificial intelligence has emerged as a transformative force, presenting new opportunities for creativity, but also raising critical questions about the future of art and the role of human artists. Artists and designers are embracing AI-generated art and aesthetics, blurring the lines between human and machine.

The rise of AI-generated art has also sparked a backlash, with some artists actively fighting against the dominance of AI in the art world. The call for protections and legal remedies for creators to ensure their rights are protected when their works are used in generative AI training has also been loud and clear.

In November 2021, UNESCO produced a global standard on AI ethics – the **Recommendation on the Ethics of Artificial Intelligence**, which has been adopted by all 193 Member States.

As AI's influence continues to grow, it is attracting the attention of legislators worldwide as the 2023 **AI Index Report** released by the Stanford Institute for Human-Centered Artificial Intelligence reveals. African governments are developing regulations to ramp up the adoption of AI, which could help combat poverty and unemployment. AI could expand Africa's economy by a staggering USD 1.5 trillion. While regulations differ, they all aim to address ethical considerations such as data privacy, bias, and transparency. Similarly, in Latin America, Argentina, Brazil, Chile, Colombia, Mexico, Peru and Uruguay have all either formulated or are developing an AI strategy, according to the OECD's Observatory of Public Innovation.

A key area of legislation related to AI's impact on arts and culture are copyright laws. Key issues discussed include licensing for training, fair use (which focuses on determining the legality of using creators' works in training sets and subsequent outputs) and consumer disclosures about AI-generated versus human-generated content. Conversely, Japan has affirmed that employing datasets to train AI models does not constitute a breach of copyright regulations. This ruling implies that those instructing the models can amass openly accessible data without the necessity of obtaining licenses or seeking consent from the data proprietors.

Meanwhile, the European Union is considering far-reaching legislation on artificial intelligence (AI). The proposed Artificial Intelligence Act would classify AI systems by risk and mandate various development and use requirements. While AI's influence on the cultural and creative sectors is undeniable, what is clearly emerging as essential is for stakeholders to collaborate and establish ethical and legislative frameworks that protect the rights of artists while fostering an environment that nurtures creativity and inclusivity in the digital age. Web site:

<http://www.ifacca.org>

Contact: info@ifacca.org

F.2 Africultures

The new permanent exhibition at the Immigration Museum

After three years of work, the Museum is reopening its permanent gallery with a completely renewed space, more didactic and evolving, integrating recent research on immigration in France. The National Museum of the History of Immigration is reopening its permanent gallery with a completely renewed, more didactic and evolving space integrating recent research on immigration in France. Come and discover the new immersive spaces such as the Music Studio or the TV Lounge during this free weekend for all. A mediation system accessible to all will be offered free of charge throughout the weekend.

Web site: <https://www.palais-portedoree.fr/>

F.3 Agenda21culture

"Open Conference - CCIs and Innovation Contrast" (Bilbao, 25-26 October 2023)

At this platform for discussion on CCIs and Innovation a global study on innovation ecosystems involving over 20 regions will be presented. This conference takes place in the framework of the second phase of the CCIs and Innovation CONTRAST project launched by the Department of Culture and Language Policy of the Basque Government.

The aims of this project are as follows:

1. To study regional contexts of innovation in the CCIs, to identify environmental elements that favour the development of innovative projects.
2. To examine cases of innovation among the CCIs in each region, to know their specificities, and their position with regards to measurement standards.
3. Carry out a cross-sectional analysis for extracting typologies of environments favourable to innovation and design a scorecard of innovation indicators to monitor innovation.

The study realized intended to:

1. Learn about the innovation ecosystem of each of the participating regions.
2. Analyse the organizations and innovation projects in each region.
3. Identify the characteristics that make organizations innovative in the sector.

The Conference of Bilbao will be also the opportunity to learn from key experts on CCI and innovation at global level, as well as to jointly reflect on the specificities of innovation in the cultural and creative sectors.

Source: <https://www.agenda21culture.net/news/open-conference-ccis-and-innovation>

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

Contact: info@agenda21culture.net

F.4 Music World News, Newsletter of the International Music Council

Nigerian Artists Earned More Than \$14 Million on Spotify in 2022

Spotify's latest report on the growth of Afrobeats on the platform was released on Thursday, and the company reports that Nigerian artists generated over \$14 million in revenue from its platform alone in 2022. Spotify's streaming revenue in 2022 saw 74% growth year-on-year, more than the 64% revenue growth recorded by the entire Nigerian music industry last year. The company disclosed that "The number of Nigerian artists who generated more than 5 million NGN and 10 million NGN in royalties from Spotify alone has increased by nearly 25% over the last year," the report says. "While Nigerian music industry revenues overall have grown 63%

from 2021 to 2022 (according to IFPI), revenues generated by Nigerian artists — from Spotify alone — grew 74% over this same period.”

Source: https://www.digitalmusicnews.com/2023/08/13/spotify-nigerian-artists-earnings-2022/?utm_source=newsletter_425&utm_medium=email&utm_campaign=music-world-news

Web site: <http://www.imc-cim.org/>

F.5 Mawred – Culture resource Newsletter

”New Voices in Cultural Policies”

This is a publication that includes 10 articles on topics related to cultural policies in the Arab region between 2019 and 2022, within 4 chapters that address issues of legislations, funding, rights, and digitization. It presents a survey on policies, practices, and diverse experiences of cultural work in several countries in the Arab region namely Egypt, Algeria, Libya, Lebanon, Palestine and a number of Gulf countries. Five researchers from Algeria, Egypt, Lebanon, Libya, and Palestine, participated in writing the publication with the supervision of Dr. Habiba Laloui, through an open research workshop that adopts a collaborative peer learning approach for collective development of content and ideas, in the framework of Culture Resource’s cultural policies and research’s program. The publication is considered a space for new voices for cultural actors, researchers, and those interested in cultural affairs. It also serves as a contribution to the documentation and understanding of an important phase that the Arab region is witnessing. Web site: <https://mawred.org/research-publication-en/new-voices-in-cultural-policies/?lang=en>

The Call for Production Awards 2024 Is Now Open!

Culture Resource invites artists and writers under 35 from the Arab region to apply for the 2024 Production Awards program. The program supports creative projects by offering 25 grants of up to €8,500 for literature, music, performing arts, and visual arts, and up to €13,000 for cinema and video projects. Applications are accepted until 13 October, 2023 at 16:00 Beirut time. Click here for eligibility criteria and application guidelines: <https://mawred.org/artistic-creativity/production-awards/?lang=en>

Web site <https://mawred.org/>

F.6 Ettijahat.- Independent Culture Newsletter

Strengthen the Culture of Knowledge: Research programme. Edition 2023 - 2024

Apply now to the latest edition of the research programme which is dedicated to individual researchers from Syria and Lebanon, to provide cash and research contributions to creative projects and art productions in the Syrian and Lebanese contexts, and to monitor the relationship between arts, cultural and creative expressions, and changes in public life in both countries, in addition to the issues related to the diaspora.

Deadline for submitting proposals: September 10, 2023

Source: <https://ettijahat.org/page/1210#gsc.tab=0>

Web site: <https://ettijahat.org/>

Contact: info@ettijahat.org



**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
