

# 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

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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.

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### Editorial

In recent weeks, the world has experienced an acceleration of history which cannot leave indifferent the observer of the cultural policies of a continent, involved in the mysteries of global geopolitics.

The increase in the number of BRICS member countries with the entry of new African countries thus joining South Africa in this economic and commercial Organization initiated by the "Global South" and the reception of the African Union as a united bloc in the G20, has just been added this September, on the occasion of the 45th session of the UNESCO World Heritage Committee, 7 new African sites inscribed on the world heritage list of the humanity and in particular natural sites but of a cultural nature.

But at the same time, the masters of the world who reign over the Security Council, the real decision-making body of the World Organization, as if by chance, with the sole exception of the leader of the host country, shun the General Assembly of the Nations- United Nations where the heads of more than 150 member countries of the UN are gathered, that is to say almost all of the leaders of the world.

This is an opportunity to question the sincerity and meaning of the public gestures of the rulers of the people beyond diplomatic blows. We can indeed wonder if resistance to the winds of History can pay off in the long term!

The march of History as it has begun will seek to avoid the “clash of civilizations” and will impose dialogue between civilizations shaped and guided by the relevance of their culture.

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### H. Highlights

#### Senegal: Death of Pathé Diagne, an intellectual with multiple talents

The Senegalese academic Pathé Diagne, died on August 23, was a multidimensional man who devoted his life to research, teaching, the promotion of national languages and the cultural and intellectual wealth of Africa.

Born in Saint-Louis in 1934, Pathé Diagne grew up there and only left his hometown to complete his final years in Dakar. Economist, linguist, historian of civilizations, and publisher, he was trained in various disciplines at the University of Dakar, now Cheikh Anta Diop



University, at the University of Paris-Sorbonne and at the École Pratique des Hautes Études en Sciences Sociales in Paris.

His commitment to the linguistic fight on the description of national languages and in particular on the gemination of Wolof during the time of the former president of Senegal Léopold Sédar Senghor, was remarkable and laid the foundations for in-depth research on our national languages and decrees on their spelling.

Pathé Diagne participated, through his work, in the early 1960s, in the United States, in the advent of transformational and generative linguistics. He also contributed to comparative linguistics studies initiated within the West African Linguistic Society. He was a teacher-researcher at the Fundamental Institute of Black Africa (IFAN) and at the Faculty of Letters and Human Sciences of the University of Dakar.

Former editor-in-chief of the journal *Présence Africaine*, Pathé Diagne was one of the organizers of the World Festival of Negro Arts in Dakar (1966), the Pan-African Festival in Algiers (1969) and the African Cultural Manifesto which led to the cultural charter for Africa of the Organization of African Unity (OAU) which became the African Union (1977). He created the Librairie and Éditions Sankoré in Dakar in the mid-1970s. He was the organizer of the first Pan-African Conference in Dakar (1984).

Pathé Diagne was a man of many talents and an accomplished scholar. His academic career, first at IFAN in the 1970s and then at the University of Dakar, is a testimony to his devotion to research and his love for Africa and its history.

Web site: <https://theconversation.com/senegal-deces-de-pathe-diagne-un-intellectuel-aux-multiples-talents-212560>

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## **A. News from OCPA**

Activities of the Executive Director and members of the OCPA Secretariat

### **A.1 OCPA at the Opening of the collective exhibition “Ser Humano”**

On September 13, a delegation from OCPA took part, in Maputo, in the opening of the collective exhibition “Ser Humano”, organized by the Portuguese Cultural Center, the Camões Institute of Maputo on the occasion of the 20th anniversary of MUVART, a contemporary art creation movement created in 2003 and which is characterized by collective creations with reference to several languages of expression in dialogue.

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### **A.2 Online press conference on the launch of the fund to support the mobility of cultural professionals in the Indian Ocean region and Mozambique**

On September 15, in a press conference organized in Mauritius and relayed online in Maputo by the secretariat of the Indian Ocean Commission (IOC) a new aid fund was launched for the mobility of cultural professionals. The fund “AleVini” is one of the first major activities of the project to promote cultural and creative industries in the Indian Ocean region and Mozambique of which OCPA is an active member of the Consortium. The operating details of this first mobility fund, “AleVini”, scheduled to start in January 2024, are the subject of a Call, the details of which are presented on the Facebook and LinkedIn pages of “Culture COI”.

NB. This regional project is financed by the French Development Agency ([AFD](#)), it aims to **support trade and facilitate market access**. The call is open to **individuals** (artists and cultural professionals) and **entities** (festival, association, collective, group of artists, place of residence etc.) based in the region. Application deadline: 15 November 2023.



More at <https://www.commissionoceanindien.org/fonds-de-mobilite-pour-les-acteurs-culturels-dans-locean-indien-2/>

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## **RICADIA news**

### **A.3 Earthquake in Morocco: Message of solidarity from OCPA**

The earthquake that shook the Kingdom of Morocco was keenly felt at OCPA where the Executive Director expressed the solidarity of the Organization with the active partners operating in the Kingdom, in particular the Ministry of Culture of the Kingdom, the permanent secretariat of the African Capitals of Culture, the cultural company Afrikayna as well as the OCPA Focal Point in Morocco at Mohamed V University and the OCPA's external collaborator in the country, Salma El Tayeb.

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### **A.4 Contacts in preparation for the World Congress on Art Education**

Furthermore, in the overall context of the file still under study of artistic education, the Executive Director took the opportunity of his presence in Kinshasa on September 1 to exchange with the young technical team which is preparing the visit of the Secretary General of the Pan-African Federalist Movement as a prelude to the World Congress planned for next year.

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### **A.5 Doctoral title for Pedro Cossa, former Administrative Officer of OCPA**

Finally in Maputo, the Executive Director was informed of the academic promotion of the former Administrative Officer from the early days of the Observatory of Cultural Policies in Africa, Pedro Cossa, currently a civil servant at the SADC national office in Mozambique, who defended a doctoral thesis at the Pedagogical University of Maputo.

He presented the lucky graduate with congratulations from OCPA.

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### **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 1<sup>st</sup> 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.

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**For previous news and OCPA activities click on**  
<http://www.ocpanet.org/activities/news/index-en.html>

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

### **B.1 Ivory Coast: Masa 2024 - The call for applications to artistic groups open**

The submission phase of applications from artistic groups, with a view to participation in the Abidjan Performing Arts Market (Masa, April 13 -20, 2024), is open. This is indicated in a note sent to our editorial staff, coming from the general management of Masa. This call for applications concerns both the Masa Marché and the Masa Festival, this press release indicates.

This concerns artistic groups operating in the arts of circus, storytelling, dance, humor, music, slam and theater.

“To participate in the Masa Marché, you must be an African or diaspora company or artist. And have a show less than 3 years old that has never been presented at Masa. As for the Masa Festival (open to companies and artists from around the world), you must have a show less than 3 years old that has never been presented at Masa. The show must be able to be performed indoors or in a public space. It must also meet one of the following categories: circus, puppetry, storytelling, dance, humor, music, slam and theater,” we can read.

Applications can be submitted on the Masa website via the application form available online, no later than October 30. The list of groups selected for the official selection will be published on December 16 at the latest.

Web site: <https://www.fr.masa.ci/masa-2024-appel-a-candidatures-aux-groupes-artistiques-cirque-conte-danse-humour-musique-slam-theatre>

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### **B.2 The Third Novel of Wole Soyinka "Chronicles from the Land of the Happiest People on Earth"**

This novel is the fruit of a long lived experience. "Anger, frustration and also puzzlement" are how this book came about, Soyinka told. Anger against the country's growing level of corruption and global dysfunction. According to a Gallup poll on the happiest countries of the world, Nigeria was among the top six – he said.

The novel follows the adventures of Papa Davina, a wannabe guru who comes back from the United States and finds an unlikely following as the creator of his own religion. "They're fascinating characters, these Papa Davinas of the world - whether they come from Christianity or Islam," Soyinka says. Facing such developments are two friends, a doctor and an engineer, trying to stay sane in a country on the verge of social explosion. With their adventures and dialogues, Soyinka tries to focus on the humane side of a morally collapsing society.

Soyinka's latest novel is ripe with French words and expressions that reflect the reality of the streets of cities such as Lagos, where many French-speaking West Africans work and live.



Web site: <https://www.rfi.fr/en/culture/20230918-nigerian-literary-hero-wole-soyinka-present-new-novel-in-france>

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### **B.3 Namibia: 'Tsamma Time' Spotlights Contemporary San Art**

For many people the idea of San art may connote images of rock art depicting ancient occurrences, rites and rituals. In 'Tsamma Time,' an exhibition of contemporary San art currently on display at the National Art Gallery of Namibia, the San community's enduring creativity, their profound connection to nature and historical penchant for storytelling comes to the fore in a diverse and vibrant offering by Omba Arts Trust.

While the 'tsamma' of the exhibition title invokes notions of the approaching summer, the word actually refers to a wild melon harvested by the Ju/'hoansi people in September. The fruit is a symbol of happiness, hope, the changing season and much needed sustenance.

As the featured San artists celebrate tsamma time, they invite patrons into their world through a selection of drawings, paintings, video and soundscapes. Through over 100 artworks by 29 artists, viewers come to learn not only of the sunny and starry night scenes of the natural world that surrounds San communities.

Images of wildlife such as eland, zebras, elephants, giraffes, birds, porcupines and smaller grasshoppers, worms and dung beetles are tenderly and charmingly wrought, while scenes of the 'clapping song', 'buffalo song', 'eland dance', veldkos and of burning community fires invite the viewer to consider San culture.

Read the article at <https://www.namibian.com.na/tsamma-time-spotlights-contemporary-san-art/>

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### **B.4 Angola: State Minister Speaks About Luanda Biennale with Ambassadors**

The Minister of State for Social Affairs, Dalva Ringonte, discussed, this Friday, with foreign diplomats accredited in Angola, aspects related to the 3rd edition of the Pan-African Forum for the Culture of Peace and Non-Violence - Biennale of Luanda, which will be held from November 22 to 24, 2023.

Speaking to the press at the end of the meeting, Minister Dalva Ringonte said that this event would focus on peace, security, education, human capital, the fundamental elements for the sustainable development of the continent as well as on issues relating to gender, women's participation in the democratic process and women's empowerment.

The Luanda Biennale will be held under the theme “Education, culture of peace and African citizenship, as tools for the sustainable development of the continent”. It seeks to contribute to three fundamental objectives, including the implementation of the “Action Plan for a Culture of Peace in Africa/let's act for peace”, adopted in March 2013, in Luanda.

The Luanda Biennale is scheduled for every two years, in partnership with the AU and UNESCO, to strengthen the Pan-African movement and the culture of peace and non-violence, through the creation of a multilateral alliance between governments, civil society, the artistic and scientific community, the private sector and international organizations.

Source: <https://www.angop.ao/fr/noticias/sociedade/ministra-de-estado-aborda-bienal-de-luanda-com-embaixadores/>

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## **B.5 Cultural and creative industries in Burkina Faso - Two days of reflection for structuring financing**

Organized by the Ministry of Communication, Culture, Arts and Tourism on September 5 and 6, 2023 in Ouagadougou, the 7th edition of the Days for the Promotion of Cultural and Creative Industries is being held under the theme: “dynamism of industries Burkinabe cultural and creative industries in a difficult security context: synergy between entrepreneurs and investors.”

The opening ceremony of the event was chaired by the Minister in charge of Culture, Jean Emmanuel Ouédraogo, who explained that his ministry has initiated these JPICCs since 2013 to reflect on the strategies to be implemented implemented to develop cultural entrepreneurship.

To hear the minister, the theme chosen is important because the problem of financing is at the beginning and at the end of the process of the emergence of any cultural enterprise.

According to Mr. Ouédraogo, to overcome the financing difficulties of the cultural and creative industries his department has set up mechanisms such as the Cultural and Tourist Development Fund in order to contribute to the creation of jobs and the reduction poverty and inequality.

Source: <https://www.sidwaya.info/blog/industries-culturelles-et-creatives-au-burkina-faso-deux-jours-de-reflexion-pour-des-financements-structurants/>

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

### **C.1 Uganda's Tombs of the Kings of Buganda removed from the World Heritage in Danger List**

The World Heritage Committee, meeting in Riyadh until 25 September, took this decision following the successful restoration work carried out by Uganda with UNESCO's support.

In 2010, a violent fire devastated the Tombs of the Kings of Buganda in Kasubi which are inscribed on UNESCO's World Heritage List. The site was then placed on the List of World Heritage in Danger, enabling an ambitious reconstruction programme to be developed. The plan, led by the Ugandan authorities, was realized in collaboration with UNESCO and with an international financial support. The reconstruction was completed in the summer of 2023.

The World Heritage Committee praised the reconstruction of the monuments and congratulated the Prime Minister (the Katikkiro) of Buganda, who had travelled to Riyadh for this occasion.

**Web site:** <https://whc.unesco.org/en/list/1022/>

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### **C.2 Africa: New African properties enter UNESCO World Heritage**

The committee was convened in Rhiyad, Saudi Arabia from 10 to 25 September 2023 to examine the 53 nominations, submitted in 2022 and 2023, with the aim of registering and protecting cultural and natural sites of exceptional value for humanity.

At the end of its fortnight's work, the Committee inscribed 42 new sites, of which 33 are cultural sites and 9 are natural sites. These inscriptions bring the total number of UNESCO World Heritage sites to 1199 across 168 countries.

With the new sites inscribed this year, Africa has reached the symbolic milestone of 100 sites on the World Heritage List.



As for Africa, the new properties entering UNESCO World Heritage are as follows:

- The Odzala Kokoua forest massif, in the Republic of Congo, where one of the largest populations of elephants in Central Africa is found.
- The cultural landscapes of Gedeo, Ethiopia with their sacred forests and megalithic steles.
- Bale Mountains National Park, also in Ethiopia.
- The Koutammakou site (North-East of Togo), already classified in 2004, extended to Benin. This extension thus covers the entire territory of the Batammariba population and their tower houses.
- The island of Djerba (Tunisia) with its 24 monuments: its mosques, its caravanserais and its Jewish quarter, and with a cultural diversity which is now recognized internationally.
- The dry forests of western Madagascar enter the list. Five protected areas on the Big Island have just been recognized for their exceptional fauna, flora and endemic habitats.

Source: <https://www.adiac-congo.com/content/art-et-culture-des-nouveaux-biens-africains-entrent-au-patrimoine-mondial-de-lunesco-151624>

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### **C.3 Egypt: the Prime Minister Pays Inspection Visit to Grand Egyptian Museum (GEM)**



The Prime Minister Moustafa Madbouli on Saturday 09/09/2023 followed up on progress in the implementation of the first phase of Metro Line 4, which falls within the framework of carrying out directives of President Abdel Fattah El Sisi to expand the state's green, sustainable and eco-friendly public transportation systems. Web site: <https://www.egyptindependent.com/pm-pays-inspection-visit-to-grand-egyptian-museum/>

When it is completed, the Grand Egyptian Museum just outside of Cairo on the Giza Plateau (and next door to the Pyramids) will not only be the new crown jewel of Egypt, but it will also be one of the largest, most modern, and most renowned museums in the entire world.

The main contract for the design of the Grand Egyptian Museum was awarded to the Irish architectural firm Heneghan Peng in 2003 after an extensive international competition.

The original cost of the Grand Egyptian Museum was estimated to be around \$500 million, but delays, changes, and other factors have driven the final price to over \$1 billion.

The first artifacts to be transferred to the entrance of the Grand Egyptian Museum was the 3,200 year old 83-tons statue of Ramses II that had stood in the middle of the Ramses Square in Cairo.

When everything is finally transferred the Grand Egyptian Museum will host about 100,000 ancient artifacts, 4,549 of which will be from the tomb of the famous King Tutankhamun. It is expected to welcome around 15,000 visitors per day, roughly three times the number of people who visit the current museum daily. That will amount to more than 5 million visitors per year.

Source: <https://egypttravelblog.com/fun-facts-about-the-new-grand-egyptian-museum/>

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#### **C.4 Tunisia: Culture and museums - Le Bardo, a reopening without much panache**

This temple of Tunisian memory was reopened on September 14 after a little more than two years of closure. Among the innovations is the presentation of the Blue Quran to the public. This parchment dating from the first five centuries of the Hegira was transcribed in golden letters. In addition, it is worth noting the integration of the cisterns of the old Beylical palace, the setting of the museum, in the visit, the exhibition of Sejnane pottery, a craft classified as intangible heritage by Unesco in 2018, the renovation of certain windows and museographic changes, the consolidation of the historic monument which houses the collections.

After a visit to the museum, we realize that the last two years have not served to catch up on all these major details, which prevent Le Bardo from becoming truly attractive. Starting from the lack of interpretation spaces in the museum and the palace, where its riches, its importance, its contribution to humanity as well as its architecture, its decorative elements, the art of living which there is explained to the public reigned, with a method adapted to all audiences (total lack of audiovisual tools for understanding the museum).

Read the original article <https://lapresse.tn/167727/culture-et-musees-le-bardo-une-reouverture-sans-grand-panache/>

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#### **C.5 Culture Minister Hannatu Musawa outlines an eight-point plan for Nigeria's Creative Economy**

The Art, Culture, and Creative Economy minister, Hannatu Musawa, has outlined an eight-point plan to boost the Nigerian entertainment and creative sector.

Since 2015, the Nigerian creative industries have been tipped to become a significant revenue generator. Specifically, in the same year, Nigeria's GDP amounted to N94.14 trillion (\$308.6 billion), with the creative industries contributing about N5 trillion (\$16.4 billion).

To further accelerate the economic potency of the creative industry, the minister promises to provide the necessary tools to enable the continuous growth of entertainment, art and culture.

The statement disclosed that aside from the ministry's eight-point plans, multiple initiatives and projects are planned, such as creative hubs and a Nigeria cultural expo.

The eight points are:

- **Nigeria destination 2030:** An ambitious national initiative to foster growth in arts, culture, and the creative economy under a unified vision.
- **Skills development:** Prioritising comprehensive training programmes to equip professionals within the sector for excellence in their respective fields.
- **Policy framework enhancement:** Expediting the creation and implementation of policies that stimulate revenue generation, job creation and sustainable growth. This includes a focus on intellectual property protection to support artists and content creators.
- **Focused strategy and collaboration:** Developing a comprehensive and effective strategy for the arts, culture and creative economy to enhance collective success.
- **Public-private partnerships:** Facilitating partnerships that drive investment, infrastructure development, technology and innovation hubs.
- **Global industry ranking:** Aiming to elevate Nigeria's art, culture and creative industries to be among the world's top 20 in terms of GDP contribution, employment and poverty reduction by 2050.
- **Enabling business environments:** Prioritising infrastructural development aided by digital transformation to integrate arts, culture and creative content onto digital platforms.



- **Cultural heritage preservation:** Focusing on safeguarding Nigeria's rich cultural heritage while fostering tourism and economic growth through initiatives that celebrate and preserve heritage.

Conclusively, she emphasised that a strong creative and cultural economy is a crucial growth driver and presents an opportunity to accelerate Nigeria's local and global development.

Web site: <https://www.premiumtimesng.com/entertainment/naija-fashion/618232-culture-minister-hannatu-musawa-outlines-an-eight-point-plan-for-nigerias-creative-economy.html>

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### **C.6 Angola: Launch of a cultural industries mapping project**

Luanda — The ministries of Industry, Commerce, Tourism and Culture launched on Wednesday in Luanda a project to map cultural and creative industries.

This project aims to improve economic activities in artistic centers, provide more opportunities for creators and develop the diverse cultural communities that make Angola a unique country.

On the occasion, the Secretary of State for Tourism, Hélder Marcelino, said that the mapping would make a real diagnosis of what exists in cultural terms.

In turn, the deputy general director of the National Institute of Creative Industries, Euclides da Lomba, indicated that the program was a consequence of any artistic movement, within the framework of the provisions and competences of this body.

The program, funded by the European Union, also aims to create jobs and grow the trade in artistic creations.

The event is organized by UNCTAD in collaboration with the Ministries of Industry, Commerce and Culture and Tourism.

Source: <https://www.angop.ao/fr/noticias/lazer-cultura/lancado-projecto-de-mapeamento-de-industrias-culturais/>

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### **C.7 Tunisia: The situation in the cultural sector under examination at the Kasbah**

September 2 (TAP) - The situation in the cultural sector was at the heart of the meeting, at the government palace in Kasbah, between the Head of Government, Ahmed Hachani and the Minister of Cultural Affairs, Hayet Ketat Guermazi.

According to a press release from the Presidency of the Government, published Saturday evening, the meeting focused in particular on the progress of work within the Ministry of Cultural Affairs, the situation of cultural institutions as well as the future of cultural houses and this in the light of technological development.

The Head of Government recommended the continuation of the digitalization of services in terms of support programs offered to artists and creators. The ongoing preparations for the reopening of the National Bardo Museum which will coincide with the start of the school year were at the center of the discussions.

Hachani also learned about the preparations for the Carthage Cinematographic Days (JCC) which will be held this year in an exceptional edition. The Ministry of Cultural Affairs had previously announced that the 34th edition of the JCC scheduled from October 28 to November 4, 2023, will be reserved for Tunisian cinema in accordance with the fundamental principles established by Tahar Cheriaa.

Source: <https://www.tap.info.tn/fr/Portail-%C3%A0-la-Une-FR-top/16588464-la-situation-dans>

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## **C.8 Namibia: Deputy Education Minister calls for social protection for artists and cultural practitioners**

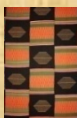
In Namibia, limited statistics exist on employment levels in the formal and informal markets, income levels, and employee contributions to household income in urban and rural areas, noted Hon Faustina Caley, the Deputy Minister of Education, Arts, and Culture.

“The decline in profit levels and the impact of the sustainability of wages are circumstances that required a response that could have cushioned the terrible impact on artists and cultural practitioners and their businesses.

Additionally, to circumvent the lack of data, the Ministry responsible for Arts and Culture and the development of Creative Industries is currently investigating and working to ensure the continued data gathering moving forward,” Caley said in her address at the panel discussion on social protection for Artists and Cultural Professionals in Namibia.

Web site: <https://economist.com.na/82092/education/deputy-education-minister-calls-for-social-protections-for-artists-and-cultural-practitioners/>

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

### **D.1 New report on "Development and cultural rights: The international governance" by the UN Special Rapporteur on Cultural Rights, Alexandra Xanthaki**

The report intends to examine how the various operational actors of development agendas integrate cultural rights and goals in their principles and policies and to identify existing gaps between the international cultural rights norms and standards and the operational approaches and programmes.

The aim is to contribute to bridging these gaps between the principles and the practices, to share successful practices and experiences and to provide some guidance on how cultural rights can be better implemented in development agendas and strategies, including in the 2030 Agenda for sustainable development and beyond.

The report is available in all UN languages on this page (A/78/213), as well as on the website of the mandate. The Special Rapporteur will be presenting her reports to the UN General Assembly on 18 October, tentatively at 4:00 PM, New York time (10:00 PM CEST). This interactive dialogue will be webcasted from this page: <http://webtv.un.org/live/>

More info at <https://www.ohchr.org/en/documents/thematic-reports/a78213-development-and-cultural-rights-international-governance>

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### **D.2 Culture in the Declaration of the High-level Political Forum on Sustainable Development (HLPF)**

The **Political Declaration to be adopted at the High-level Political Forum on Sustainable Development (HLPF)**, under the auspices of the General Assembly in September 2023 has been released that ‘affirms the role of culture as an enabler of sustainable development that provides people and communities with a strong sense of identity and social cohesion and contributes to more effective and sustainable development policies and measures at all levels.’

Source: <https://www.un.org/en/conferences/SDGSummit2023/political-declaration>



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### **D.3 ILO Report the improving working conditions in the CCSs in Africa**

A recent report from the **International Labour Organization (ILO)** highlights the improving working conditions in the CCSs in Africa. The report emphasises the need for policy interventions to ensure that freelancers, microenterprises, and informal sector workers enjoy labour and social protections comparable to those enjoyed by other workers.

This study is a call to action for an African cultural and creative economy that is thriving, sustainable and resilient. It provides direct support for achieving the objectives of the African Union (AU) Year of the Arts, Culture and Heritage (2021) under the theme “Arts, Culture and Heritage: Levers for Building the Africa We Want”.

More at [https://www.ilo.org/wcmsp5/groups/public/---africa/---ro-abidjan/documents/publication/wcms\\_888577.pdf](https://www.ilo.org/wcmsp5/groups/public/---africa/---ro-abidjan/documents/publication/wcms_888577.pdf)

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### **D.4 UNESCO Office in Venice: Internship Opportunity - Culture**

The UNESCO Regional Bureau for Science and Culture in Europe (Venice, Italy) is looking for interns to join its Culture unit. Successful interns will support the overall programme of the Bureau in the field of culture, including the organisation of awareness-raising and capacity-building activities, regional meetings, and the preparation of project proposals under the close guidance of the direct supervisor.

This is a great opportunity to understand the work and mission of UNESCO, to gain insight into issues of international cooperation, and to acquire hands-on experience in communication and resource mobilisation in an international environment.

Deadline: 1 October 2023 (Midnight CET). Apply at <https://rb.gy/kmhic> and mail your application to [veniceoffice@unesco.org](mailto:veniceoffice@unesco.org) (subject : “Application for an internship at the Culture unit”). More at

<https://en.unesco.org/careers/internships?fbclid=IwAR0Pfs6pYpOBYhQ1oUblXmF4eITHvb2T9VrKXlHuoNtiomxyaZHSAjI1IPM>

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### **D.5 Culture Funding Watch: Inquiry on Artistic and Cultural in Africa**

As part of the Deconfining project, CFW-Culture Funding Watch is launching a study for an indepth analysis of artistic and cultural mobility in Africa. The project "Deconfining arts, culture, and policies in Europe and Africa" aims to establish new equitable cultural connections between Europe and Africa. Through enhanced collaboration between the two continents, the project brings together cultural practitioners, policymakers, artists, universities and audiences from both continents.

Together, they are exploring and showcase innovative methods of intercontinental artistic and cultural cooperation, thereby contributing to a better understanding of confinement patterns from diverse perspectives in an intercontinental context. The project tends to move away from colonial perspectives in favor of a participatory approach, providing access for intercontinental mobility and co-creation.

Join us in shaping the future of cultural mobility in Africa by participating in our research!

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**Culture Funding Watch's** ambition is to help artists and arts organisations to access information and intelligence about Art and culture resources mobilisation.



It is a network of people and content that supports equal access to information, provides services to facilitate access to resources as well as advocates for transparent and responsible financing for the Arts and Culture.

It collects, sorts and disseminates funding opportunities, offers customised resources mobilisation services, builds long term sustainability capacity of cultural actors and organisations and promotes establishment of evidence based advocacy towards sustainable, transparent and responsible art funding.

Web site: <http://www.culturefundingwatch.com>

Contact: [info@culturefundingwatch.com](mailto:info@culturefundingwatch.com)

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## **D.6 UNESCO World Heritage site: A unique contribution to biodiversity conservation**

**A UNESCO and IUCN assessment of the status of species** reveals that UNESCO World Heritage sites make up less than 1% of the Earth's surface, yet they harbour more than 20% of mapped global species richness, including more than 75,000 species of plants including trees and over 30,000 species of mammals, birds, fishes, reptiles and amphibians.

**Safeguarding these biodiversity hotspots is essential. UNESCO is appealing to the 195 States Parties to the Convention to scale up investment in the conservation of their sites, and to nominate all remaining areas key to biodiversity conservation for World Heritage inscription.**

“This study demonstrates the importance of UNESCO World Heritage sites in protecting biodiversity. These 1,157 sites are not only historically and culturally outstanding, they are also critical to the preservation of the diversity of life on Earth, maintaining essential ecosystem services, and addressing climate disruption,” said Audrey Azoulay, Director General of UNESCO.

Read the report at <https://unesdoc.unesco.org/ark:/48223/pf0000385392>

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## **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>

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

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

#### **Seychelles: New Seychelles National Gallery Will Open with Exhibition in November**

The new Seychelles National Gallery, located inside the National Library building, will hold its first exhibition in November, said a top official on Wednesday. The executive director of the Creative Seychelles Agency (CSA), Emmanuel D'Offay, told reporters that the Gallery will function as the most important space for exhibition in Seychelles. It will cover an area of around 300 square metres, with high ceilings and a structural format that eases modular and flexible



display areas. D'Offay said that aside from being modern, the Gallery will have an open plan reception and sales area, with internet stations providing direct access to work made by leading Seychellois artists. The first event in November will be a cartography map exhibition done in collaboration with the Blue Economy department. The exhibition will launch the opening of the Gallery, which closed in 2018 when the National Library closed down due to a fungus infestation. Source: <https://allafrica.com/stories/202309080169.html>

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### **Rwanda: Explainer - UNESCO Heritage Sites and How They Matter**

Rwanda presented five nominations for evaluation during the Extended 45th session of the World Heritage Committee, held in Riyadh, Saudi Arabia, from September 10 to 25. Among these nominations are four Genocide memorials - Nyamata, Murambi, Gisozi, and Bisesero - as well as the lush Nyungwe Forest National Park, all aspiring to become United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage Sites. In this article, we delve into what it means to be a UNESCO heritage site and explore some of the most popular heritage sites around the globe.

Source: <https://allafrica.com/stories/202309080167.html>

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### **Sudanese Artists Work to Heal From Trauma of War**

The chaos of war surrounds the women in Sudanese artist Abubakr Moaz's paintings.

It's a scene Moaz knows from experience. He fled his home in Khartoum a few months after violence erupted there in April. He says he left everything behind, including his art studio. He first went through Ethiopia before landing in Kenya about a month ago. His work currently is part of an exhibit in the Kenyan capital, Nairobi, by a group of Sudanese artists. The exhibition curator Rahiem Shadad said "One of the main reasons why we did this event was to sort of bring in the Sudanese visual artists who came here due to the war and connect them one way or another to artists who are already in Nairobi, who have already created such a support system that have made this transition quite easy". Once the director of Downtown Gallery in Khartoum, Shadad said that dealing with the trauma and displacement of war has been difficult. Source:

<https://allafrica.com/stories/202309200131.html>

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

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

#### **Focus on cultural employment in different parts of the world**

In late August in India, **G20 Culture Ministers made a call to action**, urging the integration of decent work goals into ongoing and future cultural policies. They call for adequate remuneration systems, comprehensive social protection, and support for transition to the formal economy where relevant. Read more at

<https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-l-ajritul-tkuujifht-x/>

In the United States, the **Arts and Cultural Production Satellite Account report** confirmed a positive trend in cultural employment. Notably, the motion pictures industry and performing



arts-related industries, which were severely affected by the pandemic, experienced fast growth in terms of employment from 2020 to 2021. Read more at

<https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-1-ajritul-tkuujifht-c/>

According to a **report from the Inter-American Development Bank**, in Latin America and the Caribbean, the CCSs not only contribute 2.2 percent to the regional GDP but also exhibit the highest growth rates when compared to any other sector in the regional economy. Almost 50 percent of their workers are women.

Source: <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-1-ajritul-tkuujifht-q/>

**Latest figures from Eurostat** (August 2023) reveal that cultural employment made up 3.8 percent of the total workforce in 2022, varying from 1.5 percent in Romania to 5.4 percent in the Netherlands.

Source: <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-1-ajritul-tkuujifht-a/>

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

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

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## **F.2 Africultures**

### **Mobilization for artists from Burkina Faso, Mali and Niger - Let's continue the mobilization!**

A letter from the Directorates General of Cultural Affairs (DRAC) of September 11 aroused indignation in the world of culture in France. He asked to “suspend, until further notice, all cooperation with the following countries: Mali, Niger, Burkina Faso”. The ministries concerned and the President of the Republic then minimized the scope of this measure without canceling it.

Africultures, as a media dedicated to the knowledge and recognition of African and Afro-diasporic artistic expressions, launched a petition that same evening which has collected to date more than 6,000 signatures from entertainment professionals, authors, academics, journalists and artists from all disciplines and backgrounds. We expressed our indignation and tried to explain why this decision was unfair to the artists we have followed for more than 25 years.

We also learn, in an article in Le Monde, that the restrictions also constrain student mobility in these three countries. It is a fact, and not a lack of understanding as the French executive's denial would have us believe: France is suspending all academic, scientific and cultural cooperation with Burkina Faso, Mali and Niger. Security arguments cannot explain this historic choice of rupture. These restrictive measures only add to an already very complex situation for all cultural and academic professionals who wish to collaborate with African counterparts.

Faced with this attempt to close borders and withdraw, Africultures, faithful to its values, prefers dialogue and openness. As our manifesto indicates, we believe more than ever that “this requires highlighting the contribution of these creations in the deconstruction of colonial stereotypes which still fuel discrimination today. The challenge is to contribute to a world where everyone must have real equality of rights and dignity, in a common belonging to humanity.”

Write to us [atpartnership@africultures.com](mailto:atpartnership@africultures.com) to tell us about your initiatives or follow us on [Facebook](#), [Twitter](#), [Instagram](#).

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## **F.3 Agenda21culture**



## Call for Case studies: Inclusive cities

In the coming months, the USE platform will focus on the priority topic Inclusive Cities relating to the Sustainable Development Goals. This will include the following:

- access to essential services
- gender equality
- intergenerational solidarity
- urban planning for social cohesion and barrier-free cities
- **cultural vibrancy**
- social integration of migrants and refugees
- right to housing
- inclusion of people with disabilities.

We invite cities and members to submit their proposals and share their project, programme or policy with the USE good practices platform!

More information at <https://use.metropolis.org/newsroom/inclusive-cities---call-for-case-studies>

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

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

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## F.4 Music World Newsfrom IMC

### The crazy story of Oum Kalthoum, the diva of the Arab world

“Oum Kalthoum, birth of a diva” retraces the life of the woman nicknamed “The Celestial Star”. While a recently released graphic novel retraces the life of the Egyptian diva, we take a look back at an emblematic figure of the Arab world, political and feminist icon. Last March, *Oum Kalthoum, birth of a diva* (2023, Lattes) by Nadia Hathroubi Safsaf and Chadia Loueslati was released, a graphic novel retracing the life of the Egyptian singer. A look back at the life of “L’Astre d’Orient”, between sacred and popular, between politics and feminism. To tell the life of Oum Kalthoum is to tell a myth, a career that is nothing short of a miracle. Born in 1898 into a poor family in the Nile Delta, she grew up in a country where young girls did not have access to education. Daughter of a munshid (religious singer), Fatima Ibrahim as-Sayyid al-Beltagi, her real name, was quickly lulled by recitations and reading of the Koran.

Source: [https://leclaireur.fnac.com/article/275689-la-folle-histoire-doum-kalthoum-la-diva-du-monde-arabe/?utm\\_source=newsletter\\_429&utm\\_medium=email&utm\\_campaign=music-world-news](https://leclaireur.fnac.com/article/275689-la-folle-histoire-doum-kalthoum-la-diva-du-monde-arabe/?utm_source=newsletter_429&utm_medium=email&utm_campaign=music-world-news)

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

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## F.5 Artmailer Art Go News (South Africa)

### Iziko National Gallery CT: *Breaking Down The Walls – Exhibition from 24 August to 30 September 2023*

A large portion of the Iziko Collection includes near priceless historical paintings from all across the world. To help connect today’s public to an artistic practice that goes back centuries, the Curator of Historical Painting, Andrew Lamprecht invited contemporary realist painter Jacques Viljoen to make master copies and other works on site. For almost a year, Viljoen painstakingly copied works in the gallery, while engaging with the public. Soon after the opening of *Breaking Down the Walls* at the Iziko South African National Gallery, artist Jacques Viljoen began working in the gallery as artist-in-residence responding to the works on exhibition. Known for working exclusively from life and painting “en plein air”, in a representational manner, he began by making “master copies” of selected works on display, including John Singer Sargent’s *Portrait of Field Marshall Viscount Allenby* (undated) and James Jebusa Shannon’s *The Purple Stocking* (1883). The rest of Viljoen’s work can be seen as part of this exhibition of the Iziko National Gallery”, displayed alongside paintings and spaces that have been copied or referenced in his work.



Source: <https://www.iziko.org.za/exhibitions/breaking-down-the-walls-150-years-of-art-collecting/>

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## **F.6 SA Cultural Observatory (SACO)**

### **Masinyusane Workshop on Women's Contribution to the GDP**

26.09.23 - As part of its efforts of disseminating its research work, and engaging the various CCI stakeholders, the South African Cultural Observatory (SACO) presented a variety of research reports to the youth from Masinyusane Development Organization, a registered non-profit organization dedicated to the upliftment and development of disadvantaged young South Africans. The workshop took place on the 23rd of August 2023, at the Nelson Mandela University's North Campus. In line with celebrating and recognising women's month, the focus of the workshop was on celebrating the social, economic, cultural, and political achievements of women. At this workshop, SACO presented from a variety of its papers, under the topics "CCI's in SA"; "Youth in Crafts"; "Women in Audio-Visuals"; and, "Women in Sport", to an enthusiastic audience of young individuals with diverse interests in the cultural and sports industries. Source:

<https://www.southafricanculturalobservatory.org.za/article/masinyusane-workshop-on-women-s-contribution-to-the-gdp>

More at <https://www.southafricanculturalobservatory.org.za>

**Contact:** [info@southafricanculturalobservatory.org.za](mailto:info@southafricanculturalobservatory.org.za)

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

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

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