

Observatory of Cultural Policies in Africa

The Observatory has been launched with the support of African Union, the Ford Foundation and UNESCO with a view to monitor cultural trends and national cultural policies in the region and 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.

March 27, 2003

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Visit the OCPA web site

<http://www.imo.hr/ocpa/>

Are you planning meetings, research activities, publications of interest for the Observatory of Cultural Policies in Africa?

Have you heard about such activities implemented or foreseen by others?

Do you have information about innovative projects in cultural policy and cultural development in Africa?

Do you know interesting links or e-mail addresses to be included in the web site or the listserv?

Please send information and documents for inclusion in the OCPA web site!

Thank you for your co-operation


Interim Secretariat (UNESCO Maputo): <mailto:l.mbuyamba@unesco.org>

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E-mail: ocpa@unesco.org

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A. Commission de l'Océan indien (COI)

Q4, avenue Sir Guy Forget

Quatre Bornes, B.P. 7

République de Maurice

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Email : coi7@intnet.mu, URL : <http://www.coi-info.org/coi/prescoi.htm>

La COI est une organisation régionale qui regroupe quatre Etats ACP et une région ultrapériphérique européenne.

Créée en janvier 1984 par l'accord Général de Coopération de Victoria, la COI regroupait initialement Madagascar, Maurice et les Seychelles.

Elle compte parmi ses membres, depuis janvier 1986, la République Fédérale Islamique des Comores et la France agissant pour le compte de son département de la Réunion.

La COI, ses objectifs, ses missions, ses partenaires

L'accord général de Victoria définit d'une manière très large les domaines de coopération :

- la coopération diplomatique ;
- la coopération économique et commerciale ;
- la coopération dans le domaine de l'agriculture, de la pêche maritime et de la conservation des ressources et des écosystèmes ;
- **la coopération dans les domaines culturel**, scientifique, technique, de l'éducation et en matière de justice.

Depuis sa création, la COI a développé des actions dans les domaines les plus divers : environnement, **tourisme**, développement des échanges, pêche, télécommunications, **culture**, artisanat, météorologie, valorisation des ressources humaines.

Pour le financement de ses projets, la COI reçoit une aide importante de l'Union Européenne qui intervient, conformément aux orientations de la Convention de Lomé et désormais de l'accord de Cotonou, à travers le Fonds Européen de Développement (FED).

C'est dans ce cadre qu'est élaboré un document de cadrage -le Programme Indicatif Régional- qui détermine les domaines d'action et d'intervention de l'appui communautaire. Pour le 8ème FED (qui couvre la période 1995-2000), une enveloppe de 25,5 millions d'Euros a été affectée à des actions mises en œuvre par la COI dans les secteurs prioritaires suivants :

Les récentes décisions du Conseil des ministres de la C.O.I.

Culture : Le Conseil des ministres de la COI a renouvelé sa volonté de voir se tenir la prochaine édition du Festival culturel tournant, après celle de Maurice en 2003, à Madagascar, suivie par les Comores et les autres pays.

Tourisme : Le Conseil a confirmé la nécessité de mettre en place une organisation touristique des Iles de l'océan Indien (OTIOI) dont le siège serait basé à Madagascar et la Présidence assurée par les Seychelles.

Fédération Communautaire de l'océan Indien (F.C.O.I.)

La FCOI regroupe les ONGs des pays de la COI et sert d'interface entre les ONGs porteurs des projets, et les bailleurs de fonds. Les objectifs de la FCOI, sont:

- La promotion de l'identité indianocéanique
- La construction de la communauté indianocéanique.

· La reconnaissance de cette communauté par les Etats des pays qui la constituent et par la communauté internationale.

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B. African Books Collective: Strategic Plan 2002-2006

(ABC is the non-profit Oxford-based, worldwide marketing and distribution outlet for over 1,000 titles from Africa – scholarly, literature and children's books. It is founded, owned and governed by a group of African publishers. Its mission is to strengthen indigenous African publishing through collective action and to increase the visibility and accessibility of the wealth of African scholarship and culture.)

Introduction

African Books Collective (ABC) was established in 1989 as a self-help initiative by a group of African publishers. It is collectively owned by its founder publishers and is registered in the UK as a company limited by guarantee. It is governed by a Council of Management comprising elected representative publishers. ABC markets and distributes African published books worldwide outside Africa. It is non-profit making on its own behalf and an average 55% of net sales proceeds are remitted to Africa. ABC is supported by funding agencies in meeting the gap between income and expenditure.

Purpose and uses of the plan

- Provide the basis for partnership between ABC and funding agencies; and for collective funding agencies' support.
- Serve as the governing policy and financial plan for publishers, partner organisations, funding agencies, and ABC staff and consultants.
- Chart work operations and monitoring and reporting over the five years, 2002-2006.

Mission

African Books Collective, founded, owned and governed by African publishers seeks to strengthen indigenous African publishing through collective action and to increase the visibility and accessibility of the wealth of African scholarship and culture.

Strategy

- Work in partnership with publisher, donor and other cultural organisations in Africa and elsewhere to disseminate information and promote African publishing and book interests.
- Promote, market and distribute African-published materials worldwide outside publishers' domestic markets; and through a full range of marketing activities to increase sales of African-published books.
- Draw on new technologies and evolving marketing developments, to develop existing markets and establish new markets.

ABC's **strategy** is, in part, commercial in order to achieve its cultural **aims**. The **mission** can only be achieved through commercial **activities**.

Aims

- A vibrant, self-sustaining and independent publishing industry emanating from within African culture.
- African writers and scholars publishing with indigenous African publishers.

- African literature in the mainstream of international literary output.
- African scholarship strongly represented in the international intellectual community.
- Appreciation of African aesthetics and cultural identity.
- An efficient cost-effective ABC, maximising sales income, reducing the gap between income and expenditure in the long term, working towards self-sustainability, with strong capacity to carry forward its **mission**.

Cultural Context

The **strategy** to market and distribute books internationally is inherently cultural. It enhances the profile of African books and culture. ABC contributes to the fulfilment of the cultural development policies of its partners and donors.

- Culture is a precondition of development, development being a dialogue and a process of social change and progress, rooted within the local cultural context. This acknowledges that culture goes hand-in-hand with increased social and political consciousness; and that writing and literature are an integral part of a culturally dynamic society.
- Publishing is a cultural activity through which literature, science and ideas can be articulated. Books contribute to the reconstruction of history and identity, to scholarship and education; they provide pleasure and enjoyment and bring other benefits to the social and spiritual development of individuals and societies.
- The publishing situation in Africa is one of extreme underdevelopment.
- Publishing has a key role to play in ensuring that reading does not remain the preserve of an élite literate minority; or an activity that is confined to schools and universities for the purpose of passing examinations.
- Indigenous publishers have a particularly important role to play in seeking to promote literature and publishing in African languages.
- ABC's remittances to Africa translate into a major source of income for publishers. Publishers' core income is increased through ABC services thereby contributing towards economic viability and capacity building.
- ABC promotes and disseminates knowledge and scholarship from Africa, and African literature in the North. Promoting cultural activities from the South to the North aims to better inform the Northern populace about aspects of the African continent. Rendering both hemispheres more sensitive to a pluralistic, culturally diverse world is achieved through better communication between North and South. Genuinely diverse global culture is located in this communication between peoples.

African books available within the US from January 2003

African Books Collective and Michigan State University Press have signed an agreement to enter into a partnership designed to raise the profile of African-published books and disseminate them more widely. The Agreement was signed at a special ceremony on 4 July 2002 during the Arusha IV Seminar in Zanzibar on "Strengthening Scholarly Publishing in Africa". From 1 January 2003, ABC books will be exclusively marketed and distributed in North America by MSUP.

ABC and MSUP will work together to increase the visibility and sales of books representing the best cultural product from Africa – the wealth of its scholarship, fine literary writing, and children's books emanating from within the African culture. Such books have been disadvantaged by not having a N. American distributor; and MSUP will become the first US stockist of a critical mass of African-published books.

For further details:

Stephanie Kitchen, African Books Collective Ltd, The Jam Factory, 27 Park End Street, Oxford OX1 1HU, UK

Tel: +44-(0)1865-726686 Fax: +44-(0)1865-793298 Email: abc@africanbookscollective.com
<http://www.africanbookscollective.com>

Michigan State University Press, 1405 South Harrison Road, 25 Manly Miles Building, East Lansing, MI 48823-5202, USA

Tel: +1-517-335-9543 Fax: +1-517-432-2611; +1-800-678-2120 Email: msupress@msu.edu
<http://www.msupress.msu.edu>

C. Site Internet du Groupe 30 Afrique



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Pour répondre à sa mission de soutien à la création contemporaine et aux créateurs du Sud, le Groupe 30 Afrique a entrepris la création d'un Site Internet.

Ce site est destiné :

- aux institutions du Nord en vue de les accompagner dans leur recherche d'information sur la culture et les créateurs africains ;
- à élargir l'accès à l'information pour le créateur africain par la redistribution de l'information collectée au moyen de bulletins d'information gratuits (mensuel MEDI'ART et bimestriel PAPAYE);

Ainsi, le groupe 30 apporte un appui aux créateurs en se posant en médiateur entre ces derniers et les éventuels partenaires extérieurs.

Ses sources d'information dans cette perspective sont diverses :

- les membres actifs du réseau résidant dans 22 pays du continent africain ;
- les associations partenaires ;
- les souks culturels du Groupe 30 décentralisés à Accra, Lusaka et Nairobi ;
- l'Internet.

Par ailleurs, au-delà de sa vocation à informer et à se poser en médiateur, le Groupe 30 tend à participer à la structuration de l'espace culturel par le truchement d'espaces de diffusion et à l'émergence d'un environnement culturel, économique et juridique favorable à sa maîtrise.

Son outil : la mise en réseau au travers de l'information et de la création d'un espace de promotion et de solidarité culturelle.

D. Pan African Society for Musical Arts Education (Pasmae)

After having been mooted at the International Society for Music Education World Conference in Pretoria, South Africa, in 1998, the Pan African Society for Music Education was formed in August 2000 in Harare, Zimbabwe. A year later, in Lusaka, Zambia, Pasmae was born, with the name change to the Pan African Society for Musical Arts Education signifying the integrated nature of music and dance and theatre in Africa. Pasmae is affiliated to ISME, the International Society for Music Education, and in turn to the International Music Council

(IMC) and UNESCO. A draft constitution was accepted in a meeting held by the general assembly in Lusaka, 2001 during the [first conference](#) hosted by ZaMEA.

Contact: Caroline van Niekerk

PASMAE Secretary-General

<http://www.pasmae.org/>

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E. Souk Ukaz 2003

The Middle East Center for Culture and Development (MECCAD) invites participation in Souk Ukaz 2003: An International Cultural Market. This cultural marketplace will be held from the 14th through the 21st of July, 2003 in Amman.

Annually, Souk Ukaz attracts about 50,000 participants: among them include international media, leading international experts in the field of arts and culture invited as special guests of MECCAD, such as directors of festivals, top executives from large cultural organizations and cultural intellectualists as well as internationally renowned musicians and artists.

Souk Ukaz provides an excellent opportunity to familiarize yourself with the Music of the Arab World and Arab artistic expressions. In addition, Souk Ukaz provides an ideal platform for contributing to the development and strengthening of friendly working relations between all the musical cultures of the world on the basis of their absolute equality, mutual respect and appreciation.

Participation of culturally diverse organizations will facilitate the development of an open space to celebrate humanity and foster greater understanding of the intricacies of different cultures that is demonstrated through musical and artistic expression. Souk Ukaz is a mega and unprecedented international cultural market/encounter that MECCAD produces annually to facilitate its mission.

MECCAD is a young (and growing) non-governmental organization with offices in New York and Amman. MECCAD's mission is to build and disseminate knowledge and expertise regarding development and use of cultural resources for social, economic and human development in the Middle East. Through US and international partnerships, MECCAD promotes research, training and cultural exchanges within the Middle East and between the Middle East and the rest of the world.

Among MECCAD's most visible projects have been creation of Souk Ukaz 2001 and Souk Ukaz 2002, both of which have taken place in Amman. These international, multidisciplinary cultural markets are based on the traditional Arab concept of artists and poets coming together to showcase their talents and skills while engaging audiences. Both markets created highly visible opportunities to unleash talent, broaden cultural engagement, stimulate artistic creativity and enhance cultural cooperation among diverse communities.

This year's event titled Dialogue of Cultures in a Fast Changing World will focus on the promotion of inter-Arab cultural collaborations and enhancement of international cooperation for cross-cultural understanding, mutual respect and development. The event will consist of a series of workshops, presentations and performances by renowned individuals and groups from the Middle East, Africa, Europe and the United States.

If you would like a full program of our market's activities, would like to receive catalogues from our first two cultural markets or have any questions, please feel free to contact Kira Brereton, Deputy Executive Director, Middle East Center for Culture and Development, New York on k.brereton@meccad.org.

F. Events

F.1 UNESCO Conference on Teaching and Learning for Intercultural Understanding, Human Rights and a Culture of Peace

Jyväskylä, Finland, 15-18 June 2003

The Conference is organised by the Institute for Educational Research, University of Jyväskylä and UNESCO. About 500 experts and scholars representing the field have expressed their willingness to give a presentation to examine the conference's vital and timely theme and share ideas about teaching the issues of equity, social justice, conflict resolution and democracy. The overarching themes of the conference are intended to spur the participants to consider and analyse, critically, pedagogical approaches to and the practices of intercultural education

F.2 Comité intergouvernemental de l'UNESCO pour la promotion du retour de biens culturels à leur pays d'origine ou de leur restitution en cas d'appropriation illégale

UNESCO , Paris, 25 au 28 mars.

Le Comité, composé de représentants de 22 Etats membres* élus pour quatre ans, se réunit tous les deux ans pour examiner les affaires dont il est saisi. Durant cette douzième session, il se penchera notamment sur les principes récemment élaborés pour faciliter le règlement des différends concernant les biens culturels déplacés au cours de la Seconde Guerre mondiale, et sur les progrès réalisés en matière d'identification et de conservation de biens afghans exportés illégalement, en vue de leur futur rapatriement.

Le Comité a examiné aussi la mise en œuvre de mesures de prévention destinées à limiter le trafic illicite de biens culturels. Il s'agissait notamment de l'établissement d'inventaires normalisés permettant d'harmoniser au niveau international les fiches descriptives des objets d'art et des antiquités (norme Object-ID). La création de bases de données, notamment sur les législations nationales des Etats membres de l'UNESCO concernant les biens culturels, a été également discutée.

Depuis sa précédente session (mars 2001) du Comité, six Etats sont devenus parties à la Convention de l'UNESCO de 1970 concernant les mesures à prendre pour interdire et empêcher l'importation, l'exportation et le transfert illicite des biens culturels. Ces nouveaux venus sont l'Albanie, la Barbade, le Bhoutan, le Japon, le Royaume-Uni et **le Rwanda**, portant à 97 le nombre total des Etats parties. De plus, la Belgique, le Danemark, **le Maroc**, la Suède et la Suisse ont annoncé leur intention de ratifier cette convention ou sont en train de le faire.

Quant à la **Convention d'UNIDROIT** sur les biens culturels volés ou illicitement exportés, adoptée en 1995, elle compte cinq nouveaux Etats parties (Argentine, Cambodge, Espagne, Norvège et Portugal), ce qui porte le nombre total des Etats parties à 18. Cette convention complète celle de l'UNESCO, en couvrant pour sa part le domaine du droit privé. Créé en 1980, le Comité n'est pas un organe juridictionnel habilité, à ce titre, à trancher directement les litiges entre les parties. Il a cependant une fonction consultative et peut ainsi offrir ses bons offices pour faciliter les négociations bilatérales visant la restitution ou le retour des biens culturels aux pays d'origine. Il s'attache aussi, entre autres, à encourager la création ou le renforcement des musées dans les pays en développement et à former le personnel scientifique et technique nécessaire (voir <http://www.unesco.org/culture/legalprotection>).

* Cette année, il s'agit de : **Angola**, Barbade, Cameroun, Chine, **Côte d'Ivoire**, Croatie, El Salvador, **Ethiopie**, Grèce, Guatemala, Hongrie, Inde, Iran, Italie, Liban, Pakistan, Pérou, République de Corée, République tchèque, **République-Unie de Tanzanie**, **Tunisie**, Turquie.

F.3 The 6th Extraordinary Session of the World Heritage Committee

UNESCO, 17-21 March 2003

The 6th Extraordinary Session of the World Heritage Committee, held at UNESCO Headquarters discussed the future of the World Heritage system. Most of the critical issues on the agenda revolved around the process of revising the *Operational Guidelines* for the implementation of the World Heritage Convention. Among these issues figure

- Procedures for inscribing World Heritage sites on the List of World Heritage in Danger and for deleting sites from the World Heritage List that should be included in the *Guidelines* so that full use is made of all the tools given by the World Heritage Convention for the conservation of World Heritage.
- Procedures for emergency nominations to, and inscriptions on, the World Heritage List and, if necessary, the List of World Heritage in Danger.

The Director-General observed that UNESCO is undergoing an important phase in its history: "We are engaged in an intensive process of strengthening existing instruments for the protection of cultural heritage and are embarking on the development of new instruments to protect heritage in its diversity". Thus, on the one hand, UNESCO is preparing for the 2nd Protocol of the 1954 Hague Convention to enter into force. On the other hand, a Draft Declaration on the Intentional Destruction of Cultural Heritage will be presented to the 167th session of the Executive Board in September 2003 and to the General Conference next October.

Noting that "approaches to heritage are evolving and interest in heritage is spreading", the Director-General referred to the Second Session of the Intergovernmental Experts Meeting for the drafting of a standard-setting instrument for the protection of intangible cultural heritage, earlier in March. He said that "good progress was made in reaching an agreed definition of intangible cultural heritage and a delineation of the field of application of a Convention in this area". Following a third meeting in June, the Director-General said, he plans to present a preliminary Draft Convention to the Member States for their consideration at the next General Conference.

The official Web site of the 27th session of the World Heritage Committee, which will take place in Suzhou (China), from the 29th of June to the 5th of July 2003, is now online at this address: <http://www.27whc.org>.

The Web site is available in Chinese and English versions (French to come) and provides numerous useful information about the forthcoming session of the Committee, the organizing city and other features.

F.4 Work Smart: Building Community Arts

Summer Institute for Arts Management

June 19- 21, 2003

Amherst, Massachuset

<http://www.umass.edu/aes/conferences/index.html>

This conference is devoted to continuing professional education of arts and nonprofit managers in the framework of 20 professional development workshops.

The Arts Extension Service provides a forum to raise critical issues and facilitate the necessary dialogue--among artists, educators, and cultural and civic leaders--to understand their community needs and context.

G. News from the Artsmanagement Newsletter

Internet: <http://www.artsmanagement.net>

G.1 Asia Pacific Journal of Arts and Cultural Management

The Asia Pacific Journal of Arts & Cultural Management is an initiative of the University of South Australia's Arts & Cultural Management Program. The journal aims to support the promotion of a research ethos within the arts and cultural sector in the Asia Pacific Region. The Journal will however also consider articles with a wider perspective e.g. from authors outside of Australia and the Asia Pacific Region, if the articles are relevant to the region. Details: <http://www.artsman.journal.unisa.edu.au/>

G.2 Book of the month: Booking & Tour Management for the Performing Arts

Solo artists and performing groups of all types will find everything needed to book performances, build tours, and succeed on the road in the third edition of this classic reference.

More: <http://www.artsmanagement.net> -> Books -> Artist /

G.3 Tour Management Guide to Sponsorship Best Practice

The Guide to Sponsorship Best Practice answers a lot of questions around sponsorship as a worthwhile marketing communications tool for a company.

This concise guide by Sponsorship Consulting Ltd. is a checklist for experienced sponsors and a paradigm for new sponsors. Sponsorship is recognised as a key marketing communications tool; it is a sophisticated, mature business. The disciplines employed to make it successful should be used across all types of sponsorship. However there can be confusion relating to sponsorship; this guide aims to elucidate.

More information: http://www.sponsorshipconsulting.co.uk/The_Guide.htm

G.4 eCulture - a newsletter on cultural content and digital heritage

This newsletter has been launched to inform you about the work of IST – the Information Society Technology, the projects funded, results obtained, and events organised. It has been also launched to provide pointers to activities in the Information Society relevant to the readers needs.

The aim is to encourage co-operation both between cultural organisations and with academics, researchers, technology providers and other content holders.

More information: <http://www.cordis.lu/ist/ka3/digicult/newsletter.htm>

G.5 Course of the month: MBA Cultural Management, Edinburgh UK

The Scottish Centre for Cultural Management & Policy (SCCMP), Scotland's national training centre for arts administration and cultural management, offers a well-established innovative programme of training, research and professional development programmes for employees and employers throughout Scotland's cultural sector.

SCCMP is a partnership between Queen Margaret University College and the major cultural bodies in Scotland. This special partnership has enabled the Centre to deliver a programme of consistently highly-rated, quality courses tailored to the specific needs of the cultural sector in Scotland entitled Cultural Training Scotland.

More information: <http://www.qmuc.ac.uk/sccmp/>

G.6 Digital Cultural Heritage V: Digital Libraries and Cultural Context

As part of a series of seminars on knowledge management in the cultural heritage sector, librarians, archivists, museum professionals and computer scientists will look at recent developments in digital libraries within a cultural context. The conference in Maastricht on 2 – 5 July 2003 will look at international trends, ontologies, and meanings of different technological applications. Following on from previous sessions which focused on developments in the realms of libraries(2000), archives (2001), and museums (2002), this seminar again focuses on recent developments in the library world and explores trends in converging methods in memory institutions.

Further information: <http://www.amsu.edu/courses/media/media12003.htm>

H. Promoting Multilingualism and Universal Access to Cyberspace

UNESCO is preparing a revised version of the "Draft Recommendation on the Promotion and Use of Multilingualism and Universal Access to Cyberspace". It will be submitted for adoption to the 32nd session of the General Conference of UNESCO (September-October 2003).

http://portal.unesco.org/ci/ev.php?URL_ID=8388&URL_DO=DO_TOPIC&URL_SECTION=201&reload=1047649380

I. Opening Session the High-Level Advisory Group on Dialogue between Peoples and Cultures (Information from Interarts)

The High-Level Advisory Group set up to debate questions related to the dialogue between Peoples and Cultures met for the first time on the 23th January 2003 in the presence of Romano Prodi, President of the European Commission. The members of the Group are Ms Assia Alaoui Bensalah, Ms Fatima Mernissi and Ms Tullia Zevi and Messrs Jean Daniel, Malek Chebel, Juan Diez Nicolas, Umberto Eco, Schmucl N. Eisenstadt, George Joffé, Ahmed Kamal Aboulmagd, Bichara Khader, Adnan Wafic Kassar, Pedrag Matvejevic, Rostane Mehdi, Tariq Ramadan, Faruk Sen and Faouzi Skali. The primary objective of the High-Level Advisory Group is to make sure the instruments already in place and future measures are meaningful. This calls for the Group to focus its analyses and proposals on three areas. First, to establish the conditions for giving new impetus to Euro-Mediterranean cultural dialogue; second, to establish practical guidelines for a reinvigorated approach to cultural cooperation; and third, to establish ways and means of meeting the combined goals of achieving internal cohesion within EU societies and greater coherence and consistency in relations with the Mediterranean countries and of stepping up dialogue between the countries and societies on the Mediterranean's southern shore. This action is directly linked to the Commission's priorities for 2003, and seeks to encourage contacts and increase exchanges between peoples and cultures. Further information is to be found at:

(http://europa.eu.int/rapid/start/cgi/guesten.ksh?p_action.gettxt=gt&doc=IP/03/104|0|RAPID&lg=EN&display=)

J. UNESCO Social and Human Sciences Documentation Centre

It promotes **international cooperation in social sciences by exchange of information** and supports the social and human sciences information and documentation programmes of UNESCO by:

- Serving as a **Clearing House** for relevant UNESCO documents as well as an **Information Centre** for specialists at headquarters and in the field, to governmental and non governmental organizations, to Members States, and to training, research and documentation centres.
- Maintaining the computerized **social science data bank DARE**.

● Providing **computer-based products** from the DARE Data Bank including publications, data on floppy disks, UNESCO CD-ROM and online access via UNESCO/Internet.

The **DARE Data Base** was created in 1974 and is being updated since on a regular basis. Information is gathered from widely distributed questionnaires as well as in cooperation with social science institutions in Member States.

It comprises **three sets of referral data**:

● social science **research and advanced training institutions, professional associations and groups** (4,765 records)

● social science **periodicals** (4,650 records)

● social science **specialists** (500 records)

Contact:

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K. AFRICA AUDIO-VISUAL LIBRARY - ANNUAL REPORT 2002 (AFAL, London)

AFAL was set up in December 2001. For too long there had been a glaring gap in the availability of resource material on African Arts and Cultures in their historic and dynamic context.

It is the aim of AFAL to make available a wide range of audio-visual materials featuring African Arts and Cultures. Many of these materials require good equipment to enable them to be used. This equipment would be provided by AFAL to enable all visitors (members and non-members irrespective of social and cultural backgrounds) to make immediate use of the materials that we have on offer.

A library such as the one we are building would be under used if it did not become the basis for seminars, workshops and lectures. In the first year of AFAL we have already piloted this with a workshop in which two video tapes on Art and Culture in Central Africa were studied by a good attendance of 25 people. The workshop was followed by a panel discussion. It is the first of a series of three workshops, the remaining two being planned for early 2003.

In order to establish AFAL as a charitable organisation, and among other things enable it to apply for charitable funding, AFAL has lodged an application for registered charity status, which is currently being considered by the Charity Commission.

Our web site www.afal.org is currently under construction . We have secured a web link from www.ww3.org and have subscribed to the directory of Refugees in Effective and Active Partnership.

Address

Hawkco House, 35 Horn Lane, Acton, London W3 6NS

L. Information d'Africultures: Lettre d'information 13/2003

www.africultures.com et africultures@domeus.fr

New York African Film Festival (5 to 10 April 2003)

10e édition - This year's astonishing variety of themes and styles is indicative of the diversity of Africa, which is blessed with historical and cultural richnesses despite the ravages of war and economic hardship.

www.africultures.com/actualite/agenda/detail.asp?no_evenement=230&trad=1

Exhibition on African Art in Atlanta (USA) (18 December - 9 June)

For This World and Beyond: African art from the Fred and Rita Richman collection
Atlanta-This winter and spring, the High Museum of Art will offer a unique opportunity to view a substantial portion of the Museum's current and future collection of African art
Groupe 30 Afrique, notre partenaire Africinfo

publie un bulletin disponible en ligne : Missik - le n°13 vient de paraître...

www.africultures.com/actualite/murmures/detail.asp?no_murmure=654

RAP 21 - Réseau Africain pour la Presse du 21ème siècle

La Newsletter n°11/2003 vient de paraître.

www.africultures.com/actualite/murmures/detail.asp?no_murmure=43

Cinéma Africain (Le)

Un livret des Cahiers du Cinéma réalisé par Elisabeth Lequeret

www.africultures.com/tables/livres/affiche_livre.asp?no=620

Festival Cinema Africano de Milan, Milan (Italie) du 24 au 30 mars

13e édition - Le Festival du Cinéma Africain de Milan se présente chaque année comme une occasion de rencontre et de connaissance des thèmes et des langages de nouvelles cinématographies africaines et de la diaspora

www.africultures.com/actualite/agenda/detail.asp?no_evnement=116

Salon des littératures Africaines, Bruxelles (Belgique) du 28 mars au 10 avril
dans le cadre d'Africalia 2003 en Belgique

www.africultures.com/actualite/agenda/detail.asp?no_evenement=1491

Festival Africalia 2003, (Belgique) du 7 mars au 30 septembre

Cette année une Saison Africaine se déroulera en Belgique : sept mois pour découvrir et rencontrer l'Afrique à travers l'art contemporain, la musique, le théâtre, la littérature, le cinéma, la danse.

www.africultures.com/actualite/agenda/detail.asp?no_evenement=1396

M. News from the International Federation of Arts Councils and Culture Agencies (IFACCA)

Contact : ifacca@ozco.gov.au

Address: Level 2, 372 Elizabeth Street, Surry Hills, Sydney, NSW 2010 Australia

Mailing address: PO Box 788 Strawberry Hills, NSW 2012 Australia

Phone: +61 2 9215 9016, Fax: +61 2 9215 9111

<http://www.hand2art.org/en/index.html>

31st edition of ACORNS

ACORNS is an international news service sent fortnightly to nearly 800 arts and cultural policy decision-makers in 140 countries. It is produced by the International Federation of Arts Councils and Culture Agencies (IFACCA), the first global network of national arts funding bodies. Contact: news@dramatic.com.au.

IFACCA Board to meet in Sydney

Thursday, March 20, 2003

The interim board of IFACCA will hold its next meeting at the Australia Council offices in Sydney on 31 March - 1 April. One of the board's major agenda items will be the program for the **Second World Summit on the Arts and Culture in Singapore on 23-26 November**. As this will be the board's last full meeting prior to the inaugural General Assembly on 23 November (part of the World Summit) IFACCA's constitution and the process for electing the next board will also be finalised at this meeting.

Additions to portals page

Three online bibliographies have been added to IFACCA's online bibliographies 'portal'. Visit and test drive them for yourself. 1) The Cultural Policies Collection of the Council of Europe Library. This provides access to the collection via a 'dedicated interface' and is available in French and English. Disponible en français et anglais. 2) The Centre for Cultural Policy Research (CCPR) Database, University of Glasgow. This includes books, journals, articles, reports, papers, speeches and more. 3) ERICarts Creative Europe Literature Review. More than 200 references on artistic creativity, management and governance searchable by keyword or by classification codes developed by ERICarts.

Lotto grants National Arts Festival R10,5m

allAfrica, Thursday, March 13, 2003 (South Africa)

This year's National Arts Festival will be a corker thanks to an extra R10,5m grant from the National Lottery to be spread over three years.

N. Publications

L'Afrique sub-saharienne 2003

Cet annuaire en un volume réunit des données essentielles sur tous les pays d'Afrique sub-saharienne. Il comprend des statistiques économiques et démographiques ; des études statistiques sur la région et sa population, sur l'agriculture, les forêts, le bétail, l'industrie, les finances, le commerce, le transport, l'éducation et les médias ; des articles sur des questions qui affectent globalement la région ; des faits sur les principales organisations internationales actives dans la région ; et des chapitres individuels sur chaque pays.

Arts and Artists from an Economic Perspective (UNESCO Publishing)

This book examines the relationship between the fine arts and economics: the contribution of various art forms toward economic growth and development, and the impact of economic factors on the creation of art.

Xavier Greffe identifies the economic factors that can affect the emergence, success and disappearance of artistic activities. He begins with an analysis of the art market, where the players cannot be measured by standard economic yardsticks. Users are initially unaware of the kind of satisfaction they can gain from unknown works of art; producers do not know whether their upfront costs in the commissioning of new art and design will be covered and artists are, in turn, more interested in creating than in producing specifically defined works on demand.

More details: <http://upo.unesco.org/bookdetails.asp?id=4015>