

*With the best wishes from OCPA for 2019*

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

# Observatory of Cultural Policies in Africa

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



## OCPA NEWS

**No 375**

*26 December 2018*

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

\*\*\*

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

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

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

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

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

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

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

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

\*

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

\*\*\*

***We express our thanks to our main partners whose support has permitted the  
development of our activities:***



**ENCATC**

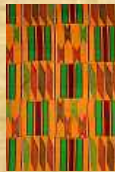


**CBAAC**



**FORD FOUNDATION**

\*\*\*



\*\*\*

## **In this issue**

### **A. News from OCPA**

Activities of the Executive Director and the Team of the Secretariat

A.1 Mission of the Executive Director to Brazzaville to attend

- the Workshop on the Status of the Artist in Africa (Brazzaville, Rep, Congo, 27-29 November 2018)
- the First Meeting of the Ministers of Culture of the Member States of ECCAS

A.2 Participation in the celebration of the 50th anniversary of CELHTO

A.3 Talks with OCPA partners in Niamey for preparing the seminar on the status of the African artist

A.4 Activities in Maputo

A.5 OCPA at the conference of non-governmental organizations having official relations with UNESCO

A.6 Publications de l'OCPA/OCPA Publications

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

B.1 Cameroon: The Nguon Festival - 547th edition (Foumban, 2 - 9 December 2018)

B.2 Algeria: Launch of the first cultural meeting "Voices of Women" in Bechar

B.3 Arab League: Meeting of Arab Tourism and Culture Ministers - Alexandria, 11 December

B.4 Forum on Cities and Heritage in Arab Countries (Essaouira, 26-28 November)

B.5 Senegal: Dance workshop with the Great Ladies of African Dances (31 January - 13 February 2019)

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

C.1 Senegal: Inauguration of the Museum of Black Civilizations

C.2 Tanzania: Report of the 2nd Mashariki Creative Economy Impact Investment Conference

C.3 Declaration of the meeting of ECCAS Ministers of Culture (Brazzaville, 30 November)

C.4 Culture and Tourism - Nigeria Compiles List of Festivals Nationwide

C.5 Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Port Louis, 26 November - 1 December 2018)

### **D. Cultural Policies in Other Regions: Institutions, Resources and Events**

**D.1 Belgium reopens its museum of Africa, the Tervuren Museum haunted by colonialism**

**D.2** Workshop of young festival managers (13-19 November 2019)

**D.3** 3rd UNWTO/UNESCO Conference on Tourism and Culture (**Istanbul, 3-5 December**)

D.4 The example of a cultural public service in the Mediterranean by Eleni Pipelia

D.5 Freemuse report exposes shocking realities facing female musicians

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

E.1 Links to portals

E.2 Selected information from AllAfrica

- Ethiopia: Artists Vow to Further Strengthen Unity in Diversity
- Nigeria: U.S.'s Netflix to Invest in Original African Content
- Africa: British, French Museums to Return Benin Bronzes After Over 100 Years
- Africa: Laying the Foundations for a Pan-African Film Industry

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

F.1 News from the web site of UNESCO's Communication and Information Sector

- World Trends in Freedom of Expression and Media Development

F.2 News from the International Federation of Arts Councils and Cultural Agencies

- [Renewing Cultural Diplomacy](#)

F.3 Africultures

- *Africultures: A special issue - The Africultures fight goes on!*

F.4 The Cultural Policy in the Arab Region (ARCP) Newsletter

- **Algeria: 23<sup>rd</sup> International Book Fair of Algiers**

- **Inaugural Sudan National Theatre Festival Launched with Emirati Support**

F.5 Agenda 21 Culture Circular

- Third UGLC Culture Summit Buenos Aires, Argentina, 2019

F.6 Newsletter Casa África

- 50 years of photographic testimony in Equatorial Guinea (Malabo and Bata till 5 February 2019)

F.7 News from Ettijahat

- **Apply Now! The sixth Edition of the Research Programme is Open**
- **An Open Day on Cultural Research to Be Held at the American University of Beirut**

F.8 C-News - Culturelink Newsletter

- Culture Professionals: Towards A European Policy Framework - By KEA European Affairs, Policy Department for Structural and Cohesion Policies, Brussels, 2018, 51 p.
- Critical Arts Special Issue: Participation, Art and Digital Culture

F.9 Cyberkaris - the monthly electronic newsletter of the Interarts Foundation

- Cultural Poverty by *Gemma Carbó*, chair of the Board of the Interarts Foundation

F.10 Le Kolatier Newsletter

- **Launching of Art Connect Africa, a New Platform** for cooperation and cultural exchange in Africa

**XXX**

## **A. News from OCPA**

Activities of the Executive Director and the Team of the Secretariat

### **A.1 Mission of the Executive Director to Brazzaville**

During this mission the Executive Director of OCPA participated in

- **the Workshop on the Status of the Artist in Africa (Brazzaville, Republic of Congo, 27-29 November 2018)** organized by the UNESCO Regional Office in Yaoundé during which it issued a communication on the Status and Status of the Artist in Africa;
- **the First Meeting of the Ministers of Culture of the Member States of ECCAS** (Economic Community of Central African States) was organized on 30 November 2018, The agenda for this meeting was essentially to evaluate the implementation of the regional strategy for culture adopted in November 2013.

At the end of their work, the Ministers of Culture of Central Africa adopted an action plan for the period 2019-2020 including major axes relating the implementation of national cultural policies, the facilitation of the mobility of artists and their products in the region, the creation of a training center for cultural professionals, the access to funding, the elaboration of a statute for cultural actors, the fight against piracy of works of art and a regional database of culture.

The opening ceremony of the conference was chaired by the Prime Minister, head of the Congolese government. It included the intervention of the Assistant Director-General of UNESCO for Africa and External Relations, Mr. Firmin Matoko and also the congratulations expressed to OCPA for the quality of its technical support to the work of these meetings.

\*\*\*

### **A.2 Participation in the celebration of the 50th anniversary of CELHTO**

The Executive Director of the OCPA went on December 1, to Niamey, Niger, where he took part in the celebrations of the 50th anniversary of the CELHTO (Center for Linguistic and Historical Studies by Oral Tradition) of the African Union and contributed to the animation of the Round Table that accompanied it.

From 4 to 5 December 2018, still at CELHTO in Niamey, Lupwishi Mbuyamba chaired the 6th Summit of Cultural Institutions of Africa and the Diaspora which adopted its first program of launching activities. CELHTO's contribution to the organization of these meetings was highly appreciated, as was the personal presence at the ceremonies of the representatives of national authorities, the Prime Minister, the Minister in charge of Culture as well as that of the Director of Social Affairs of the Commission of the African Union who arrived from Addis Ababa.

In addition to formal meetings, SICADIA is a forum for meetings, exchange information, and for the preparation of cooperation agreements. Thus, apart from the agreements around a reinvigorated CELHTO, it was possible to note the adoption of joint projects among institutions and associations represented such as CICIBA, CERDOTOLA, ACALAN, CODESRIA, CERAV, International Theater Institute, the African Music Council, the Pan African Music Festival, the Niger River Festival, ARTERIAL, PANAFSTRAG, EPA, OCPA and many others.

\*\*\*

### **A.3 Talks with OCPA partners in Niamey for preparing the seminar on the status of the African artist**

On the sidelines of this important meeting, the CERAV-Africa, the Niger River Festival Foundation and the OCPA, partners in the organization of the seminar on the status of the African artist scheduled to be held in Ségou, Mali (January 31 - February 1, 2019), met to define the organization of the meeting and identify resource persons.

\*\*\*

### **A.4 Activities in Maputo**

Returned to Maputo, the Executive Director took part, on Skype, in the work of the CERAV's board of directors, the Regional Center for Living Arts-Africa, a Category 2 Institute of UNESCO, convened at its headquarters, in Bobo-Dioulasso, Burkina Faso, on 20 December.

\*\*\*

### **A.5 OCPA at the conference of the NGOs having official relations with UNESCO**

Shortly before, from 17 to 19 December, in Paris, at the UNESCO Headquarters, was held the biennial conference of non-governmental organizations having an official relation of cooperation with UNESCO. OCPA, member of the Liaison Committee of this network, was represented at this meeting by Dr. Estevao Filimao, Director of the Faculty of Culture of ISARC (Higher Institute of Arts and Culture). Mozambique, Intern Supervisor at OCPA.

\*\*\*

### **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.

\*\*\*

Most of the Reports of some 25 meetings and training sessions organized by OCPA are published at <http://ocpa.irmo.hr/activities/meetings/index-en.html>.

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

\*\*\*

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

\*\*\*



\*\*\*

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

### **B.1 Cameroon: The Nguon Festival - 547th edition (Foumban, 2 - 9 December 2018)**

The Minister of Arts and Culture chaired the celebration of the 547th edition of Nguon, these traditional cultural days of the Bamoun people, a festival full of peculiarities and originality.

During these festivities, the traditional memory, his majesty Ibrahim Mbombo Njoya submitted to the ritual of popular judgment during which the people decide on his action before renewing his confidence to the 19th ruler of the dynasty founded by Nchare Yen.

Referring to the theme of this edition, "The Nguon, framework of cultural renewal and strengthening of the living-together", Narcisse Mouelle Kombi, Minister of Arts and Culture (MINAC), presented this festival as a "factor of peace, a vector of cohesion and social inclusion, a strategic element in the definition of any sustainable development policy".

According to the minister, the durability and the richness of this festival, were at the origin of the steps engaged with UNESCO, with a view to the proposal of the inscription of the Nguon on the representative list of the intangible cultural heritage of the humanity.

Source: <https://www.allafrica.com/stories/201812110302.html>

\*\*\*

### **B.2 Algeria: Launch of the first cultural meeting "Voices of Women" in Bechar**

The artistic and poetic representations of the first meeting "Voices of Women", whose kickoff was given to Bechar in a space dedicated to the woman and her creativity. "On the occasion of this cultural meeting, we want to highlight the contribution of women to the preservation of traditional musical and choreographic expressions and the cultural heritage of the participating regions," the members of the organizing association told APS.

Web site: <https://fr.allafrica.com/stories/201812110342.html>

\*\*\*

### **B.3 Arab League: Meeting of Arab Tourism and Culture Ministers (Alexandria, 11 December 2018)**

This co-ordinating meeting of Tourism and Culture Ministers in the Arab countries was organized by the Ligue of the Arab States in Egypt with a view to review their efforts realized and foreseen to preserve their heritage, to improve employment, to promote the Arab culture and cultural identity, to improve in the world the knowledge of the historical and cultural heritage of the Arab countries, especially in light of the major challenges faced by these emerging generations and threatening the identity and culture of origin.

The Alexandria meeting approved also the proposal made by Tunisian Minister of Culture, Mohammed Zine El Abidine to held the next meeting of this co-ordinating body in Tunisia.

More information at <https://navva.org/uae/uae/a-joint-meeting-of-the-arab-ministers-of-tourism-and-culture-at-the-bibliotheca-alexandrina-11-december/>

\*\*\*

### **B.4 International Forum on Cities and Heritage in Arab Countries (Essaouira, Morocco, 26-28 November 2018)**

This Forum was organized to highlight the best solutions to the preservation of urban heritage in Arab cities, to encourage social diversity, and to exchange ideas for solutions on common challenges.

On the basis of case studies from the region the meeting deepened the reflections on appropriate tools to develop cultural heritage and achieve sustainable development in urban contexts.

The Forum discussions focused on three main themes:

- i. integrating the conservation of historic cities within sustainable development;
- ii. developing capacities, scientific research and the exchange of information;
- iii. promoting a participatory and collaborative approach between stakeholders.

The three-day event included a number of lectures and panel discussions that aim at highlighting the effective and influential factors that contribute to the preservation of urban heritage in Arab cities. It was also aimed at encouraging social diversity in order to share experiences and experiments and to exchange proposals for solutions on common challenges.

Read more at <https://www.iccrom.org/news/international-forum-cities-and-heritage-arab-countries> and <http://gulftoday.ae/portal/2bec86cf-817d-440a-9841-2a1d551586f8.aspx>

\*\*\*

### **B.5 Workshop with the Great Ladies of African Dances (31 January - 13 February 2019)**

The Ecole des Sables (Senegal) regularly organizes dance workshops bringing together dancers from Africa and around the world to advance the development of the Contemporary African Dance and is a platform for meetings and exchanges.

The course is for dance enthusiasts of all levels who wish to live a unique dance and sharing experience at the Ecole des Sables. He will be supervised by the Great Ladies of African Dance from Guadeloupe, Zimbabwe and South Africa). The program includes classes, 6 hours a day, as well as experimental workshops.

Web site: <http://ecoledessables.org/2018/11/13/stage-de-danse-with-the-great-women-of-African-dance/>

Contact: [stage-workshop@jantbi.org](mailto:stage-workshop@jantbi.org)

\*\*\*



\*\*\*

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

### **C.1 Senegal: Inauguration of the Museum of Black Civilizations**

The Museum of Black Civilizations was inaugurated on December 6th by the Head of State Macky Sall. The idea of this museum was issued in 1966. The work began in December 2015.

Abdou Latif Coulibaly, Minister of Culture and the director of the museum, Ahmadou Bokoum recalled that this museum "is pan-African and universal in scope".

According to the minister, this inauguration is "the festival of African art. The new museum "claims the status of modern museums It has eighteen thousand objects. Asked about the restitution of African works expatriated during colonization, the minister of culture said that "he would like to take back all the objects that are identified as Senegal.

As for the director of the museum, he emphasized that the purpose of this center is to make African history known and to project oneself into the future.

Source: <https://www.allafrica.com/stories/201812070844.html>

\*\*\*

### **C.2 Report of the 2nd Mashariki Creative Economy Impact Investment Conference (Dar es Salaam, 11- 12 October 2018)**

Organized by CDEA (Culture and Development East Africa) with the support of the British Council, this two-day Multi-Stakeholder Platform had the aim to discuss the ways to improve investment and funding mechanisms for the creative industries in East Africa,

It involved Copyright and Intellectual Property Organizations, cultural policymakers, creative organizations from Uganda, Kenya and Tanzania who examined the multiple ways of financing and explored the possibilities to boost the creative sector. It also encouraged EAC states to establish a guarantee fund for the creative sector with the East African Development Bank.

The conference recommended namely to

- carry out an audit on creative sector's economic impact in the region.
- have a policy conference in Arusha on an IP agenda for creative industries for the region.
- mobilize banks ready to create a financing product for the creatives industry.
- ratify international treaties, update and harmonize their IP laws across the region.
- improve data collection and statistics on creative goods and services.

Read more at [https://drive.google.com/a/cdea.or.tz/file/d/1SZKZ-gm2YkNmdVmNkM-PIInoEMiT4TBQy/view?usp=drive\\_web](https://drive.google.com/a/cdea.or.tz/file/d/1SZKZ-gm2YkNmdVmNkM-PIInoEMiT4TBQy/view?usp=drive_web)

\*\*\*

### **C.3 Republic of Congo: Declaration of the 1st meeting of ECCAS Ministers of Culture**

This declaration was adopted by the Meeting of Ministers in charge of Culture of the Member States of the Economic Community of Central African States, meeting in Brazzaville on November 30, 2018, on the theme: "Development and Promotion of Culture in Central Africa";



Recalling the importance of the place and role of culture and cultural and creative industries in the development of the economies of the Member States of the Community;

Reaffirming their commitment to make sustainable development and the promotion of the economy of culture a high priority in Central Africa, the ministers adopted this declaration defining the axes of the 2019-2020 action plan of the development of Central Africa, resulting from the experts meeting in Brazzaville on 27 and 28 November 2018.

This strategy proposes in particular a series of actions and measures to be taken to

- i. strengthen cooperation and solidarity at sub-regional level;
- ii. recognize culture as a driver of economic growth and job creation;
- iii. integrate culture into development policies and strategies;
- iv. ensure copyright and the circulation of the cultural goods and services;
- v. promote participation of disadvantaged people in the cultural and creative industries.

In the final provisions, the Declaration calls upon the international community and donors to support the implementation of the objectives of this ECCAS cultural development strategy.

Read the text of the declaration at [www.ceeac-eccas.org/images/CEEAC/Council/2-Declaration\\_of\\_Brazzaville\\_on\\_the\\_culture-converted.pdf](http://www.ceeac-eccas.org/images/CEEAC/Council/2-Declaration_of_Brazzaville_on_the_culture-converted.pdf)

\*\*\*

#### **C.4 Culture and Tourism - Nigeria Compiles List of Festivals Nationwide**

The Minister of Information and Culture, Alhaji Lai Mohammed, said his ministry will soon produce a compendium of festivals. He disclosed this in Istanbul, Turkey, on Monday at the 3rd World Conference on Tourism and Culture, jointly organized by UNWTO and UNESCO.

With more than 365 festivals Nigeria can organize one festival per day all year round, thus boosting domestic and international tourism. Nigeria's ethnic groups are rooted in their cultures, which they showcase through festivals like the Durbar and the New Yam Festival,

Web site: <https://allafrica.com/stories/201812050109.html>

\*\*\*

#### **C.5 Results of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Port Louis, 26 November - 1 December 2018)**

Meeting in Mauritius, the 13th Session of the Intergovernmental Committee inscribed 15 elements on the Representative List of the Intangible Cultural Heritage of Humanity.

The Representative List seeks to enhance visibility for the traditions and know-how of communities without recognizing standards of excellence or exclusivity.

The newly inscribed elements concerning Africa are:

- Malawi: Mwinoghe, a joyous dance performed in three ethnic communities of the country.
- Tunisia— Pottery skills of the women of Sejnane — this specific pottery practice contributes to the production of terracotta artefacts for domestic use. They are decorated with two-tone geometrical patterns reminiscent of traditional tattoos.
- Zambia—Mooba dance of the Lenje ethnic group — This is the main dance of the Lenje ethnic group of the Central Province of Zambia, performed since pre-colonial times.

The Committee also inscribed seven elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding. Out of them 3 concerns Africa:

- Algeria—Knowledge and skills of the water measurers of the foggaras of Touat and Tidikelt in the ksour communities.
- Egypt—Traditional Hand Puppetry—Al-Aragoz, an old form of Egyptian traditional hand puppetry taking its name from the main puppet, whose distinctive voice is produced with the help of a vocal modifier.
- Kenya—Enkipaata, Eunoto and Olng'esherr, three interrelated male rites of passage of the Maasai community.

Web site: <http://www.unesco.org/new/ich2018-representativelist>

Contact: [l.iglesias@unesco.org](mailto:l.iglesias@unesco.org) (link sends e-mail)

\*\*\*



\*\*\*

## **D. Cultural Policies in Other Regions: Institutions, Resources and Events**

### **D.1 Belgium Reopens the Tervuren Museum of Africa, a Museum Haunted by Colonialism**

The Tervuren Museum dedicated to Africa was inaugurated after extensive renovation to erase its reputation as a vestige of the colonial past, an event that comes amidst controversy over the return of African cultural property looted or acquired at low prices.

The renovated permanent exhibition now claims a "critical view" of the colonialist past, and the history of objects collected under Leopold II, King of Belgium (1865 - 1909) who has long managed the Congo as his private property, but for some leave a taste of unfinished restitution of works to the countries of origin.

According to Alexander De Croo, the director of the museum, "restitution must no longer be a taboo", but this poses a number of conditions in terms of conservation on the part of the authorities of the countries concerned.

Source: <https://www.jeuneafrique.com/682850/culture/la-belgique-rouvre-son-the-museum-of-the-lafrique-hante-by-colonialism/>

\*\*\*

### **D.2 Workshop of young festival managers (France - Belgium, 13-19 November 2019)**

The Festival Academy (initiative of the European Festivals Association - EFA) is launching a call for applications for the 16th edition of the Workshop for Young Managers of Festivals, which will take place from 13 to 19 November 2019 in the Eurometropolis region ( Belgium / France: Lille-Kortrijk-Tournai-Valenciennes), organized in partnership with NEXT Festival.

The workshop offers up to 35 festival directors from around the world the opportunity to spend 7 days with a diverse group of emerging and experienced festival leaders, cultural activists and local artists at the NEXT International Festival - to have a global conversation about the current challenges and the role that festivals, arts and culture can play in these areas. process.

Those interested can apply by 31 January 2019 to [info@TheFestivalAcademy.eu](mailto:info@TheFestivalAcademy.eu)

More information on <http://www.TheFestivalAcademy.eu>

\*\*\*

### **D.3 The 3rd UNWTO/UNESCO Conference on Tourism and Culture (Istanbul, 3-5 December 2018)**

The preparation of the 3rd UNWTO/UNESCO World Conference on Tourism and Culture was based on the outcomes of the two previous editions of this event and their respective Declarations: the 2015 Siem Reap Declaration, which recommended closer and targeted partnerships between stakeholders of culture and of tourism; and the 2017 Muscat Declaration, which committed its endorsees to enhancing the contribution of tourism and culture in national SDG strategies.

The theme of the 2018 World Conference, ‘for the Benefit of All’, puts forward two priorities:

- creating more inclusive partnerships between tourism and culture;
- promoting cultural interaction and equitably shared by all communities.

This year’s edition concentrated on technology, visitor management models and the approaches that bring the widest possible range of benefits to both visitors and locals, while safeguarding cultural values and heritage in line with responsible tourism principles and the UNWTO Global Code of Ethics for Tourism.

The Conference further highlighted how cultural tourism can make an important contribution to the United Nations’ 2030 Sustainable Development Agenda and its 17 Sustainable Development Goals in terms of poverty reduction, fighting inequality and promoting inclusive growth.

At the end of the Conference participants were expected to adopt the Istanbul Declaration on Tourism and Culture: For the Benefit of All.

See the draft at

<https://custom.event.com/E5C28A0D212A415D9AD3C8B699EBC072/files/6119fd4639ff42539d15087a68565cb4.pdf>

\*\*\*

### **D.4 The example of a cultural public service in the Mediterranean by Eleni Pipelia Archaeologist at the Hellenic Ministry of Culture and Sports**

The illicit traffic of cultural property, as a cause and inevitable consequence of attacks on the cultural heritage of countries in times of war and peacetime, is a subject of public interest. The relatively recent events of the destruction of archaeological remains in the Middle East, as well as the looting of the archeological museums of Palmyra in Syria and Mallawi in Egypt, which made the headlines, have reminded us in a dramatic way of the character delictual and transnational phenomenon.

The illicit traffic in cultural property encompasses a set of notions and values subject to varied and often conflicting interpretations. The crux of the problem is movable property, movable cultural property<sup>1</sup> which is part of the cultural heritage of every people and which illegally flows into the international art market. Illicit traffic in cultural property represents the point where culture intersects with organized crime.

A brief review of the definitions of the terms used is necessary to understand the scale of the phenomenon, as well as its legal and operational dimension.

Web site:

[https://www.academia.edu/checkout?feature=ADVANCED\\_SEARCH&trigger=download-new-design-related-works&after\\_upgrade\\_path=%2Fsearch%2Fadvanced%3Fw%3D37987417](https://www.academia.edu/checkout?feature=ADVANCED_SEARCH&trigger=download-new-design-related-works&after_upgrade_path=%2Fsearch%2Fadvanced%3Fw%3D37987417)

\*\*\*

## **D.5 Freemuse report exposes shocking realities facing female musicians**

Titled Creativity Wronged: How Women's Right to Artistic Freedom Is Denied and Marginalised, the report is based on five years of research and lists Afghanistan, Bolivia, Cambodia, Egypt, India, Iran, Japan, Nigeria, Pakistan, Saudi Arabia and Turkey as the main "countries of concern".

It says women account for 89% of all artistic violations in Egypt. The North African country contributed 20% of all artist expression violations. South Africa, Uganda, Mauritania, Morocco, Senegal, Ghana, Somaliland and Burundi are also mentioned in the report.

Meanwhile, the report says the governments of the 11 countries that are most prominently featured in the report are responsible for 65% of all violations on female artistic rights. The other institutions accountable for high incidents of artistic rights violations include social media platforms (16%), artistic communities such as festivals and galleries (11%) and private education institutions (8%).

The research reveals that 40% women working in the music sector are affected. They are followed by women in the visual arts and dance, theatre and literature sectors (27% and 19%), Freemuse urges governments to "formulate comprehensive laws against gender discrimination.

Source: <https://www.musicinafrica.net/magazine/fremuse-report-exposes-shocking-realities-facing-female-musicians>

\*\*\*



\*\*\*

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

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

<http://fr.allafrica.com/arts/bydate/?n=1>

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

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

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

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

\*\*\*

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

#### **Ethiopia: Artists Vow to Further Strengthen Unity in Diversity**

Addis Ababa — Artists who took part in the 13th Ethiopian Nations, Nationalities and Peoples Day promised to teach Ethiopians to recognize the integrative power of diversity as a source of unity and peaceful coexistence. NNP Day was celebrated at national level by about 25,000 at

Addis Ababa Stadium. During the event, artists performed traditional dances that demonstrated the beauty of the diverse nations, nationalities and peoples of Ethiopia. Ras Theater Director, Meron Teshale told ENA that art has a power to strengthen unity in diversity and show diversity as a source of peace and harmony. Poems, drama, music, and dance, among others, are important instruments to teach the people about the beauty of diversity with few words and through entertainment, she added. Celebrating this day is important to share cultural experiences that develop tolerance and unity. <https://allafrica.com/stories/201812180465.html>

\*\*\*

### **Nigeria: U.S.'s Netflix to Invest in Original African Content**

Global streaming giant, Netflix has announced plans to invest in more African content in 2019. News Agency of Nigeria (NAN) reports that the media company, which is available in 190 countries including Nigeria, has about 137 million subscribers globally. Speaking at Content London conference, Erik Barmack, Netflix's vice president of international originals, said the company is "in the process of looking at opportunities in Africa," according to Quartz Africa. Barmack added that Netflix will "definitely" commission series from Africa in 2019 and predicted that within the coming years, half of the 10 most-watched shows will come from outside the US. <https://allafrica.com/stories/201812060036.html>

\*\*\*

### **Africa: British, French Museums to Return Benin Bronzes after Over 100 Years**

Some of the bronzes looted from the Benin Empire by British soldiers over 100 years will be returned to Nigeria, but with certain terms and conditions, CNN is reporting. According to CNN, the Benin Dialogue Group, which comprises of representatives of several European museums, the Royal Court of Benin, Edo State Government, and Nigeria's National Commission for Museums and Monuments, struck a deal in October to have some of the most iconic pieces returned to Nigeria. The British Museum has agreed to "loan" the plaques back to Benin Royal Museum in Edo State for an exhibition within three years. More than 1,000 of the bronzes are held at museums across Europe, with the most valuable collection at the British Museum in London. Nigerian governments have sought their return since the country gained independence in 1960. <https://allafrica.com/stories/201811270645.html>

\*\*\*

### **Africa: Laying the Foundations for a Pan-African Film Industry**

Africa's film industry is set to play a key role in creating new jobs in Africa as the continent prepares for massive demographic waves. This is according to a recently released report, Framing the Shot - Key Trends in African Film 2018 by Dayo Ogunyemi's Lagos-based production house 234 Media, in partnership with the Goethe-Institut and with support from the German Federal Foreign Office. Within a generation, the report says, Africa will have the world's largest workforce, while it will have more than a third of the world's population by 2100. According to the analysis, the two largest film industries in Africa currently contribute a total of \$1 billion to the continent's annual GDP. Nigerian film generates close to one million jobs, while the South African industry generates over 21,600. Box-office revenues reached \$12 million for Nigeria last year, with a third of the total going to local films. South Africa boasted a significantly larger revenue at \$89.6 million for the same period, but with only 3.8% going to South African productions. But investments are still falling short, and African filmmakers face numerous challenges in financing and distributing their productions. African film is still problematic because there are very few financial instruments to develop content, let alone finance a production. <https://allafrica.com/stories/201811300473.html>

\*\*\*



\*\*\*

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

### **F.1 News from the web site of UNESCO's Communication and Information Sector**

#### **World Trends in Freedom of Expression and Media Development**

Across the world, journalism is under fire. While more individuals have access to content than ever before, the combination of political polarization and technological change have facilitated the rapid spread of hate speech, misogyny and unverified 'fake news', often leading to disproportionate restrictions on freedom of expression. In an ever-growing number of countries, journalists face physical and verbal attacks that threaten their ability to report news and information to the public. In the face of such challenges, this new volume in the *World Trends in Freedom of Expression and Media Development* series offers a critical analysis of new trends in media freedom, pluralism, independence and the safety of journalists. The report provides a global perspective that serves as an essential resource for UNESCO Member States, international organizations, civil society, academia and individuals seeking to understand the media landscape. Read the report at [https://unesdoc.unesco.org/ark:/48223/pf0000261065\\_eng](https://unesdoc.unesco.org/ark:/48223/pf0000261065_eng)

\*\*\*

### **F.2 News from the International Federation of Arts Councils and Cultural Agencies**

#### **Renewing Cultural Diplomacy**

Speech by Simon Brault, Cercle France-Amériques, Paris, October 16, 2018 - In both the Americas and France, much has been written and said about the ways governments can use cultural diplomacy as a tool of foreign policy. Governments might, for example, share scientific, academic, literary and artistic research, ideas and creations, and exchange comparative perspectives on a variety of topics within the cultural field. They pursue these kinds of activities in a bid to have a positive influence, initiate a dialogue with the potential to move beyond the realm of ideas and culture, and to maintain ties that could soften economic or political disagreements, if not military conflicts. Of course, countries—and especially governments—vary in their approach. Cultural diplomacy changes in response to shifting political situations... Web site: <https://canadacouncil.ca/spotlight/2018/11/renewing-cultural-diplomacy>

\*\*\*

### **F.3 Africultures**

#### ***Africultures: A special issue - The Africultures fight goes on!***

*A year ago fell the ax: Africultures, in cessation of payment, was on the verge of extinction. Too many cuts in subsidies, too little leeway to keep jobs that were no longer helped. The Africultures team then gathered around a painful question: should we give up? The jolt was unanimous: to let disappear contents, articles, database, fruits of two decades of work? Heartbreaking. To lose our name, our site, our magazine, to let all our traces disappear? Impossible! What brought us together, beyond our visions, our generations, our greater or less closeness with the association in previous times, is this unthinkable loss, this obstinate refusal to let go of what founded so many year of our lives, what we wanted to continue to defend,*

*looking to the future but rooted in our past and in the experience of those who had preceded us. We launched a call and were supported by a hundred renowned intellectuals and artists, as well as nearly two thousand readers. It was at this moment that the idea of a special issue, which could have been a manifesto, was born, the last cry we wanted to push before we retired. We made another choice. The choice of an out-series, that is to say a number in a series not yet completed.*

Web site: <http://africultures.com/>

Contact: <http://africultures.com/contact/>

\*\*\*

#### **F.4 The Cultural Policy in the Arab Region (ARCP) Newsletter**

##### **Algeria: 23<sup>rd</sup> International Book Fair of Algiers**

The 23<sup>rd</sup> International Book Fair of Algiers took place in November 2018 and was attended by 2.2 million visitors. The 12-day long exhibition included book signing events for recent publications, seminars, workshops and poetry evenings. The book fair comes at a time when Algerian publishing houses are reaching a thousand in number, but during a period of decline in the book market, with only forty bookshops open.

\*\*\*

##### **Inaugural Sudan National Theatre Festival Launched with Emirati Support**

In November 2018, the Sudanese capital Khartoum witnessed the launch of the first ever Sudan National Theatre Festival, organized by the Sharjah-based Arab Theatre Institute. The institute intends to organize and support seven theatre festivals within the first phase of its implementation of an initiative launched by Sultan bin Mohammed al-Qasimi, Supreme Council Member and Ruler of Sharjah, in his role as head of the Arab Theatre Institute. The initiative will see the creation of numerous national theatre festivals in other Arab countries.

\*\*\*

#### **F.5 Agenda 21 Culture Circular**

##### **Third UGLC Culture Summit Buenos Aires, Argentina, 2019**

Following the success of the first and second Culture Summits, and considering the growing importance of culture in the framework of sustainable cities, the Executive Bureau of UCLG has decided to convene a third UCLG Culture Summit in 2019 in Buenos Aires. This third Summit will be a unique global event that will send very strong messages on the role of culture in development. Its programme, to be elaborated between the UCLG Committee on culture and the host city, will emphasize that culture is an integral part of sustainable cities, and will promote the sharing of experiences and innovations from cities across the world. Complementary information at <http://www.agenda21culture.net/summit/3rd-culture-summit>

\*\*\*

#### **F.6 Newsletter Casa África**

##### **50 years of photographic testimony in Equatorial Guinea (Malabo and Bata, until 5 February 2019)**

The photos of the exhibition were selected from the collection of images distributed by the EFE Agency about many historical moments of the country. The EFE was a privileged witness of the birth of Equatorial Guinea as a sovereign nation. Once the Republic of Equatorial Guinea was established, EFE acted as a precursor agency for the dissemination of local information throughout the world through its international delegations. This information in the cultural, social, economic and political spheres is part of a common legacy. A sample of that legacy are the 32 images that are now publicly displayed to allow us to remember landmarks of

the country's recent history. The exhibition was inaugurated at the Cultural Center of Spain in Bata and at the Equatorial Guinean Academy of the language in Malabo

Web site: <http://www.casafrika.es/>

E-mail: [info@casafrika.es](mailto:info@casafrika.es)

\*\*\*

## F.7 News from Ettijahat

### **Apply Now! The sixth Edition of the Research Programme is Open**

The deadline for application for the sixth edition of the Research programme is on the 10th of October 2018. We invite all interested researchers to submit their applications on the date set and to contact us for inquiries on the following email: [research@ettijahat.org](mailto:research@ettijahat.org) *Research: To Strengthen the Culture of Knowledge* a programme in partnership with *Mimeta* and *Turquoise Mountain* is a capacity-building Programme that aims to provide opportunity for full-time commitment for ten Syrian and Palestinian - Syrian young researchers to research within the field of cultural studies. More information at <https://www.ettijahat.org/page/731?lang=1>

\*\*\*

### **An Open Day on Cultural Research to Be Held at the American University of Beirut**

Ettijahat - Independent Culture is organizing for the second year in a row, and in partnership with the *American University of Beirut*, *Heinrich Böll Middle East*, and *Turquoise Mountain*, an open day around cultural scientific research and current interrogations in Syria, on the 5<sup>th</sup> of October 2018 In West Hall, Auditorium B at the AUB Campus Beirut. The talks aim to discuss cultural subjects in the Syrian reality that have been produced in the forms of research papers from of the 5<sup>th</sup> edition of the annual programme *Research: to Strengthen the Culture of Knowledge*. This is an opportunity to initiate a scientific discussion around the cultural work and the difficulties that young researchers encounter when dealing with cultural issues or discussing pressing concerns from Syrian society, as well as its effect on the socio – cultural scene in the region. More than ten Researchers and Experts are attending the discussion which will be conducted in both English and Arabic language. The open day will comprise of the following 3 panel discussions around 3 chosen subjects, each led by a facilitator with young researchers who have completed their papers in 2018.

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

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

\*\*\*

## F.8 C-News - Culturelink Newsletter

### **Culture Professionals: Towards A European Policy Framework**

KEA's new research report, completed for the European Parliament, analyzes artists' and culture professionals' mobility at the EU level, including current policy developments, types and trends, and provides recommendations for a EU-wide mobility framework which entails both a dedicated mobility scheme and an improved regulatory environment that would facilitate mobility in Europe. This report proposes to set up a dedicated EU mobility policy to achieve the following objectives:

- Promote cultural diversity, intercultural dialogue and mutual understanding in Europe;
- Generate economic and social innovation by encouraging mobility and experimentation,
- Support the internationalization of artists, culture professionals and entrepreneurs..

Read the full report at: [www.keanet.eu/wp-content/uploads/IPOL\\_STU2018617500\\_EN.pdf](http://www.keanet.eu/wp-content/uploads/IPOL_STU2018617500_EN.pdf)

\*\*\*



## **Critical Arts Special Issue: Participation, Art and Digital Culture**

Critical Arts, the Journal of South-North Cultural and Media Studies, recently published its Special Issue on Participation, Art and Digital Culture, a theme issue including articles that explore art practices which specifically engage with participation, interaction, technology and digital media, and discussing how technology, media and networks open up new avenues to develop practices that examine space and locality, community and communication, interaction and intimacy, proximity and distance, creation and co-creation. Edited by Professor Keyan G. Tomaselli, Critical Arts, the Journal of South-North Cultural and Media Studies, recently published its Special Issue: Participation, Art and Digital Culture. The theme issue includes articles that explore art practices which engage with participation, interaction, technology and digital media. More information at <https://www.tandfonline.com/toc/rcrc20/current>

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

Contact: [iccrom@iccrom.org](mailto:iccrom@iccrom.org)

\*\*\*

## **F.9 Cyberkaris - the monthly electronic newsletter of the Interarts Foundation**

### **Cultural Poverty by Gemma Carbó, chair of the Board of the Interarts Foundation**

In the last few days the idea of cultural poverty has resonated among those of us who are active in the sector. At the presentation of the annual report of the National Arts and Culture Council; it was said to have risen 10% in Catalonia. The concept, as stated in this report, refers to “*the persons who consider that they have less access to cultural consumption than those who are demographically and socially similar to them*”. This perception has little to do with the fact of having close at home a cultural venue but rather with the regular use which is made of it which, as it would seem, does not exceed 16%. This theory puts the accent not on poverty understood as a lack of income but rather on social exclusion as a phenomenon which goes beyond the material aspects and has a lot to do with culture understood as a space for participation and as a fundamental right. <http://www.interarts.net/news/cultural-poverty/>

\*\*\*

## **F.10 Le Kolatier Newsletter**

### **Launching of Art Connect Africa, a platform for cooperation and cultural exchange in Africa**

Art Connect Africa is a platform for cooperation and cultural exchange in Africa, with a focus on North Africa - Sub-Saharan Africa cooperation.

The project was born following several meetings between African professionals and experts:

- **October 2017:** round table during Africa Music Market “Le Kolatier” in Yaoundé
- **November 2017:** First cultural meeting North Africa-Sub-Saharan Africa in Rabat
- **February 2018:** preparatory workshop for the second cultural meeting North Africa-Sub-Saharan Africa during Festival on the Niger in Segou
- **March 2018:** second cultural meeting North Africa-sub-Saharan Africa and setting up of the platform during MASA in Abidjan

Art Connect Africa will be animated by all the actors and other institutions interested in the cooperation and the cultural exchanges in Africa or with Africa. Read more at <https://www.comingsoon.artconnectafrica.com>

\*\*\*



\*\*\*

**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**

\*\*\*