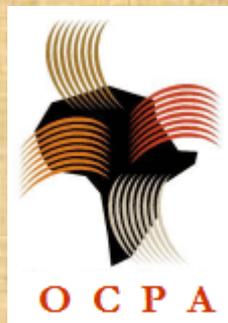


# Observatory of Cultural Policies in Africa

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 378**

*26 March 2019*

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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**\*\*\***

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



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## A. News from OCPA

### Activities of the Executive Director and the Staff of OCPA

This month of March has been a moment of great intensity for the cultural life of the continent. The share of OCPA has been equally significant.

#### A.1 Tribute paid to great personalities of African culture disappeared in March

OCPA deplores the disappearance of the great figures, precursors and drivers of the first generation of independent Africa namely that of

Bernard Dadié, writer, educator and Minister of Culture of the nascent Côte d'Ivoire.

Kwabena Nketia, ethnomusicologist, grandfather of African ethnomusicology, director of arts and culture and first director of the Institute of African Studies at the University of Legon in Accra, then a visiting professor to several other universities around the world especially in the United States of America, initiator of the creation of the regional group of the African Council of Music and the International Center of Music and African Dance.

A special tribute will be paid to this pioneer in future editions.

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#### A.2 Destruction of cultural monuments by the Cyclone IDAI in Mozambique

As if these deaths were a harbinger, the sky has darkened over the southern region, especially the center of Mozambique, host country of the OCPA Secretariat, which has tipped into the worst disaster of its history with the devastation of cyclone IDAI. To date, there have been hundreds of deaths, devastation of land, towns and villages, destruction of infrastructure including cultural sites and monuments. Participating in the information, mobilization and assistance campaign, the OCPA secretariat will, in a special way, participate in the operation of identification and selection of cultural monuments damaged for an international campaign of rehabilitation.

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#### A.3 The OCPA at the 26th edition of FESPACO

The month of March had started well under the sign of the brilliance of the edition of FESPACO celebrating 50 years in Ouagadougou. On this occasion, the Executive Director had several meetings with the traditional partners of the OCPA as well as private interviews which resulted in promising pre-projects. Thus, in official audience the Minister of Culture and

Tourism of Burkina concluded by an official decision of the organization by the OCPA and the African Council of Music (CAM), in April 2020 in Bobo-Dioulasso of a Third Pan-African Music Forum in the wake of National Culture Week.

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#### **A.4 Interviews with OCPA partners**

Several other meetings took place in the framework of the fiftieth anniversary of FESPACO: with the Representatives and Specialists of Culture of UNESCO Offices at Headquarters and in Africa, the heads of the ACPs for culture as well as many heads of cultural institutions African members of RICADIA.

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#### **A.5 OCPA at the session of the CERAV Board of Directors**

In the same context a session of the Board of Directors of CERAV (between regional living arts-Africa) in which a Declaration of Cooperation was adopted between the Center and AFRICALIA, a major partner also of the OCPA.

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#### **A.6 Regional study on Cultural Policies in Africa for the working document of the World Forum of Ministers of Culture (UNESCO, Paris, November 2019)**

Among the major events of the month will be the signature of a study contract between UNESCO and OCPA for the preparation of the document which will serve as a contribution of the African continent to the production of the World Forum working document. of Ministers of World Culture convened by UNESCO in November 2019. The OCPA appreciated on this occasion the technical contributions of the UNESCO regional offices on the continent as well as the Culture Division of the Commission of the African Union..

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#### **A.7 Participation in the International Artistic Preparatory Committee of the MASA 2020**

Finally, Mr. Mbuyamba took part, at the invitation of the Director General of the MASA, in the restricted meeting of the International Artistic Committee Preparatory to the MASA 2020, held in Abidjan on 22 and 23 March, which, in addition to the general questions of organization, was convened to examine innovations ways and means to mobilize the public of the city at the opening of MASA, the reservation of a space for the presentation, creation and promotion of new music.

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#### **A.8 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 2<sup>nd</sup> 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.

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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 by the OCPA Partners (Culturelink, AFRICOM-Interarts, Barcelona, África e Mediterraneo, Wale keru, Arts Management, Itau Cultural-Sao Paolo, Brazil, University of Pécs-Hungary, University of Gerona, Spain, Catalonia, Institute for African Culture and International Understanding, IACIU, Abeokuta, Nigeria, African Institute of the UN for Economic Development and Planning, IDEP, Dakar, etc.

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**For previous news and activities of OCPA visit**

<http://www.ocpanet.org/activities/news/index-en.html>

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

### **B.1 First Networking Event of the Implementation Consortium of the Culture at Work Africa project**

The meeting was held in Ouagadougou, Burkina Faso, from 21 to 25 February 2019. The consortium that implements the project, led by Interarts and implemented in co-operation with some 12 African and European partners.

The purpose of the meeting was to offer the beneficiaries of the 15 projects selected from the First call for applications, a space for exchange and training, workshops, visits to the cultural spaces in the city of Ouagadougou.

Throughout its implementation and with the contribution of the EU Commission, the project will support some 40 projects with the aim to upgrade local competencies for cooperation management, intercultural dialogue, diversity and culture of peace, multisectoral and cross-border association for sharing experiences and knowledge with a view to fulfill the basic needs of the most vulnerable groups of the population, paying special attention to women, youth, minorities and refugees as well as to strengthen public and cultural spaces as places for community life, share and promote coexistence, as well as fundamental rights.

More at <https://www.interarts.net/news/culture-at-work-africa-in-burkina-faso/>

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### **B.2 Côte d'Ivoire: MASA 2020 - At 12 months of the biennale, the main issues are outlined**

To refine the content of the 11th edition of the Abidjan Performing Arts Market (MASA, 7-14 March 2020), members of the International Artistic Committee met on March 22nd.

The agenda for this meeting, "Reflection on the MASA 2020 Program", should lead to a more popular approach and resized programme better adapted to the needs of the public. The "Hip-Hop" discipline will be one of the major innovations of this eleventh edition together with other disciplines like the slam, the rap, the break-dance, the graffiti.

The March 22 meeting was an opportunity to adopt the central theme of the "Symposium on Urban Cultures", another attraction of MASA 2020.

For the artists wishing to be part of the programme, the call for applications was launched on 25 July 2018, in the following disciplines: storytelling, dance, humor, music and theater.

Candidature files can always be sent to MASA by 30 October.

Source: <https://www.allafrica.com/stories/201903130420.html>

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### **B.3 Culture at Work in Africa Second Call for Proposals**

As mentioned earlier, the Culture at Work Africa' project is aiming to promote the public value of intercultural dialogue for social cohesion in urban Africa. Promoting the Public Value of Culture for Social Cohesion and Urban Development in Africa it is looking to support innovative on-the-ground projects aiming at developing safe and neutral spaces for intercultural dialogue and at promoting active citizenship and intercommunity relations. Projects will seek sustainable outputs and will foster multi-stakeholder national and transnational cooperation, inclusive societies, cultural diversity and equal dignity for all.

The project Culture at Work Africa has launched the Second Call for proposals addressed to 15 African countries! The call is looking for innovative projects aiming at developing safe and neutral spaces for intercultural dialogue and at promoting active citizenship and intercommunity relations. The deadline for submission is Monday, 15 April 2019 at 12:00 (GMT).

More information at <http://www.cultureatworkafrica.net/>. Read the guidelines of the second call at <http://www.agenda21culture.net/sites/default/files/second-call-application-form-in-english-pdf.pdf>

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### **B.4 The 26th edition of FESPACO - African cinema professionals reflect on the future of the sector**

Organized on 25 and 26 February 2019 as part of the Panafrican Film and Television Festival of Ouagadougou (FESPACO), this conference focused on the theme: "Confronting our memory and forging the future of a pan-African cinema in its essence, its economy and diversity."

At the Opening Ceremony Abdoul Karim Sango, Minister of Culture, Arts and Tourism of Burkina Faso welcomed this initiative and reiterated the commitment of the Burkinabe government to implement the recommendations of this symposium. The Director of the Department of Cultural Diversity and Development at the International Organization of La Francophonie (OIF), Ms. Youma Fall said her institution's desire to support the entire value chain in order to to make this African creativity accessible. For the Secretary General of the Panafrican Federation of Filmmakers (FEPACI), Cheick Oumar Sissoko, confronting our memory is the basis of collective memory.

FESPACO's Delegate General said the conference is an invitation to meditate on the concerns of African cinema, to contribute to the shaping of the biggest event of the continent.

Source: <https://www.allafrica.com/stories/201903050711.html>

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### **B.5 Nigeria: Black History Month - Africa Must Tap Potentials of Africans in the Diaspora**

Africa needs to bridge the gap between it and Africans in the diaspora so as to develop the continent.

Participants gave this advice at a panel discussion organised by the United States Embassy, Abuja in celebrating the Black History Month on the theme "Building bridges between Africa and the Diaspora."

The Black History Month began in 1926 in the United States when historian Carter Wooden and the Association for the Study of Negro Life and History announced the second week of February as "Negro History Week."

According to the African Union, the African Diaspora is composed of "people of African origin living outside of the continent, irrespective of their citizenship and nationality, and who are willing to contribute to the development of the continent and the building of the African Union."

Web site: <https://allafrica.com/stories/201903010031.html>

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## **B.6 Zimbabwe International Book Fair: ZIBF INDABA (Harare, 29 - 30 July 2019) - Call for Abstracts**

The 2019 ZIBF Indaba Conference takes place in the framework of the Zimbabwe International Book Fair (29 July – 2 August 2019). Its theme is "Footprints of the Book: Milestones & Opportunities".

Sub-Themes are:

- 1) Mutation and the Evolution of the Book
- 2) Forwards and Backwards: Reminiscing the Book
- 3) Motivating Content Generation in the Digital Age
- 4) Creating Synergies in the Book Industry
- 5) The Political Economy of the Book in Africa

We encourage contributors to the 2019 Indaba to come up with ideas that will benefit all participants in the book value chain.

Abstracts of not more than 500 words and word-processed in Times New Roman script with 1.15 line spacing should be submitted by 15 April 2019 by email to [events@zibfa.org.zw](mailto:events@zibfa.org.zw) with a copy to [zibfa@yahoo.com](mailto:zibfa@yahoo.com).

Find more details at <http://www.zibfa.org.zw/>.

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

### **C.1 DR Congo: Artists and cultural workers protest against the hundred days without culture**

Believing they were left behind, the artists are determined to make their voices heard by the President of the Republic through a protest march scheduled for Kinshasa on March 20th.

The "100 days of the President of the Republic" are perceived by the actors of the Congolese cultural world as a death sentence signed by their sector, excluded from the priorities of the DRC at this time. Frightened, they note: "Neither in the president's speech to his inauguration nor in his emergency program of 100 days is mentioned the culture".

Disappointed that the memo addressed to the head of state, Felix Tshisekedi, on January 31, remained a dead letter, the Collective of Artists and Cultural Workers (CAC) decided to lead a more obvious action. It organizes her protest march with specific goals. "We want the coming government to implement a regulated cultural policy."

This commission would have the mission to ensure in the first place "the preparation of the draft of the draft law on the general principles of cultural promotion in the DRC (this law will also include the decree on cultural policy)". CAC also considers it necessary to implement "the reform of the financing of cultural promotion in the DRC and the legal, fiscal and economic status of artists and creative cultural industries".

Read the article: <https://www.allafrica.com/stories/201903130753.html>

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## **C.2 African Federation of Film Critics (FACC/AFFC): A New Board**

Ouagadougou, Burkina Faso, February 28, 2019 - African critics are repositioning themselves in favor of the film industry in Africa and the Diaspora. Present at the 26th edition of the Panafrican Film and Television Festival of Ouagadougou (FESPACO) as part of the film criticism workshop and the African Critics' Prize, the critics of African cinema renewed on Thursday, February 28, 2019 of their governing bodies. At the end of the Ordinary General Assembly held in the capital of Burkina Faso, Senegalese cultural journalist and critic Fatou Kiné Sène was elected president of AFFC/FACC for a three year term.

Composed of seven members elected for a term of three years, the new office of the AFFC/FACC is composed of four women and three men representing North Africa, Central Africa and West Africa. This general assembly took place in the presence of a strong delegation of French and English speaking countries.

Web site: [www.africine.org](http://www.africine.org)

E-mail: [faccbureau@gmail.com](mailto:faccbureau@gmail.com)

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## **C.3 Angola: Minister of Culture Discusses Cooperation in Various Fields**

Speaking to the press, at the end of the meeting with the 11 African-American specialists, Carolina Cerqueira affirmed that cooperation must take into account the availability, the experience and the means they can make available in order to establish a fruitful and profitable exchange for the cultural and spiritual development of the populations and, above all, for the recovery of the civic and spiritual values of the youth.

The minister stressed the urgent need, at the level of African societies, to promote education, especially of young people, on the movement of slavery from Africa to the Americas, as a means of jointly seeking African roots in the Diaspora. In this context, Carolina Cerqueira argued that African countries, and in particular Angola, create bonds of cooperation, solidarity and friendship to benefit from the experience as well as the feelings of this community.

Source: <https://www.allafrica.com/stories/201903080208.html>

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## **C.4 Algeria: The Regional Center for Cultural Heritage opens its doors**

The Regional Center for the Safeguarding of Intangible Cultural Heritage in Africa will hold Tuesday in Algiers the first meeting of its board of directors, said the head of the center.

The CRESPIAF, a category 2 center, aims to serve UNESCO'S strategic objectives for Africa by supporting the continent's competencies in identification, inventory, scientific research and documentation. and safeguarding the intangible heritage.

This first African center also aims to stimulate cooperation and the exchange of expertise, to facilitate exchanges between museums and archives of the continent, or to create a database and a better knowledge of the intangible heritage in Africa.

Created following the 2014 agreement between UNESCO and the Algerian state, the center is located in the villa Dar Abdeltif on the heights of Algiers. Managed by Algeria and endowed with a budget allocated by the State, it is the seventh of its kind after those of China, Japan, South Korea, Iran of Peru and Bulgaria.

Slimane Hachi also announced the organization by the center of an exhibition entitled "Intangible Cultural Heritages in Africa" to be inaugurated on March 5 in Algiers, to present an emblematic element of the heritage of each of the 27 African countries holding rankings to the representative list of intangible heritage.

Read the article at <https://fr.allafrica.com/stories/201903030094.html>

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### **C.5 Arts and Culture Were Given Money in South Africa's Budget**

Analysts came to a range of conclusions about the budget speech delivered recently by South Africa's Finance Minister Tito Mboweni. But few paid attention to his comments on culture.

Yet, arts and culture play a critical role in developing a sustainable and dynamic tourism industry in South Africa. South Africa, with its rich heritage of diverse cultures, communities, artefacts and art has the potential to boost the country's economy in the same way. The cultural industries are increasingly recognised as potential drivers of job creation and economic growth.

The South African cultural and creative economy is not insignificant. Estimates show the GDP contribution of the cultural and creative industries was just over R62 billion or 1.7% of the total GDP in 2017. A 2018 South African Cultural Observatory mapping study shows the greater cultural economy employs 6.94% of the national workforce. It generates one million jobs.

But Mboweni's speech focused on the social and intrinsic value of arts and culture rather than economic value. This is particularly important in the South African context given the country's history. As political scientist Kevin V Mulcahy argues, cultural policy is political, much like art.

Reclaiming the past by a newly independent people is an element for regaining political sovereignty... a process of cultural nation building. Cultural institutions are key to this process.

Read the full article at <https://allafrica.com/stories/201903070146.html>

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### **C.6 Cultural policy in Mozambique - by Rui Laranjeira**

When Mozambique gained independence in 1975, it introduced a non-party system of government led by the revolutionary group known as FRELIMO. In 1977, after the third FRELIMO Congress, the country adopted a Marxist political ideology.

From 1975 to 1990, Mozambique did not possess an official cultural policy. The cultural principles advanced by FRELIMO in this period advocated for social revolution: a complete

transformation of society, the social construction of a “new man” and the formation of a government based on the power of the people.

Mozambique’s first official cultural policy was introduced in 1997 as a consequence of political changes in the country. These changes were made possible by the new Constitution adopted by the country in 1990, which defended a multi-party system governance, private enterprise and freedom of expression.

The new cultural policy in its preamble states that “the cultural policy is a tool that regulates government activity in its articulation with other partners.

The new policy was, therefore, a product of the new political direction of the country, setting forth principles advancing the democratisation of culture and the promotion of Mozambique’s identity, as well as cultural diversity and the preservation and valorisation of cultural heritage.

Since 1997, Mozambique has not introduced any new official cultural policies but instead has focused its attention on developing the creative sector from an economic standpoint. This has been attempted through various government plans and programmes, including the First National Conference on Culture (2003), the Mozambique Agenda (2005) and the Strategic Plan for Culture (2006). These initiatives have been undertaken with the goal of stimulating sustainable economic growth through the promotion and development of cultural assets.

Source: <https://www.musicinafrica.net/magazine/cultural-policy-mozambique>

Download the Mozambican cultural policy at

<https://www.musicinafrica.net/sites/default/files/attachments/article/201902/mozambiqueculturalpolicy-pt.pdf>

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## **D. News, institutions, resources and events in other regions**

### **D.1 How Cultural & Creative Industries Can Power Human Development?**

The United Nations development strategies recognize more and more that cultural and creative industries, which include arts and crafts, advertising, design, entertainment, architecture, books, media and software, have become a vital force in accelerating human development.

They empower people to take ownership of their own development and stimulate the innovation that can drive inclusive sustainable growth.

The creative economy can be a source of structural economic transformation, socio-economic progress, job creation while contributing to social inclusion and sustainable development.

The 2004 UNDP Human Development Report made a case for respecting diversity and inclusive societies through policies that recognize cultural differences and multicultural perspectives.

Cultural and creative industries (CCI) are generally inclusive. People from all social classes from the indigenous to the elite participate in this economy as producers and consumers. Work in the sector tends to favour youth and women compared with other sectors.

The creative industries have become an important contributor to GDP growth. Data show, over the past 15 years, that the creative economy is not only one of the most rapidly growing sectors of the world economy, but also transformative in generating income, jobs and exports.

According to UNESCO estimates, in 2013 CCI generated \$2.3 trillion (3 percent of world GDP) and 29.5 million jobs (1 percent of the world's active population).

Global trade in creative goods and services is also increasing rapidly. Globalization have accelerated cultural interactions among countries and the export of creative goods has been growing at about 12 percent per annum in the developing world in the last 15 years or so.

Asia and the Pacific, Europe and North America are seeing rapid and unprecedented growth in the creative economy. These regions account for 93% of the global CCI revenue and 85% of jobs. By contrast Africa, the Middle-East, and Latin America and the Caribbean have not yet capitalised on their potential.

For these regions, the CCI represent untapped economic potential, and a chance to contribute to the innovation economy.

Web site: <https://allafrica.com/stories/201903110507.html>

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## **D.2 Like Culture: Social and Cultural Policies for Integrating Refugees and migrants**

Organized in Athens, Greece, from 10 to 12 April 2019, this visit is focused on the experience and policy of Athens of integrating refugees and migrants. It includes site visits and meetings with elected representatives, cultural organisations and experts involved in this work.

Based on the needs and challenges that local authorities face in Europe, LIKE - the network of European regions and cities for culture, organizes immersion visits on territories implementing innovative practices on different topics.

The aim is to help local authorities to find answers to their needs stions and to build in Europe sustainable cultural policies that are concerned about social, societal and environmental issues.

More at <https://likeculture.us12.list-manage.com/track/click?u=14a6f3e69784e3e7e055e722a&id=afa2ce85f7&e=0c893e21dd>

Contact: [l.brion@likeculture.eu](mailto:l.brion@likeculture.eu)

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## **D.3 The 5th World Forum on Intercultural Dialogue (Baku, 2 - 3 May 2019)**

*The world is rapidly changing, implying effective responses to new occurrences.* Against this challenging global context, the Government of Azerbaijan in partnership with UNESCO, UNAOC, UNWTO, the Council of Europe and ISESCO will host this **World Forum** o “*Building dialogue into action against discrimination, inequality and violent conflicts.*”

The meeting will examine the critical role of Intercultural Dialogue as an actionable strategy for building human solidarity and helping localities counter the violence and discrimination.

The World Forum aims to be an international platform to enable and encourage people, countries and organizations to advance concrete actions to support diversity, dialogue and mutual understanding as foundations for sustainable peace and inclusive development.

Web site: <https://en.unesco.org/events/5th-world-forum-intercultural-dialogue>

Contact: Ann-Belinda Preis, [ab.preis@unesco.org](mailto:ab.preis@unesco.org)

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#### **D.4 World Day of Cultural Diversity for Dialogue and Development 21 May**

Since 2002, held every year on 21 May, the World Day for Cultural Diversity for Dialogue and Development celebrates not only the richness of the world's cultures, but also the essential role of intercultural dialogue for achieving peace and sustainable development.

With the adoption in September 2015 of the 2030 Agenda for Sustainable Development by the United Nations, the message of the World Day for Cultural Diversity for Dialogue and Development is more important than ever. The 17 Sustainable Development Goals can best be achieved by drawing upon the creative potential of the world's diverse cultures, and engaging in continuous dialogue to ensure that all members of society benefit from sustainable development.

This World Day is an occasion to promote culture and highlight the significance of its diversity as an agent of inclusion and positive change. It represents an opportunity to celebrate culture's manifold forms, from the tangible and intangible, to creative industries, to the diversity of cultural expressions, and to reflect on how these contribute to dialogue and the social, environmental and economic vectors of sustainable development.

Web site: <http://www.unesco.org/new/en/cultural-diversity-day>

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#### **D.5 The 7th Meeting of the Members of the Convention on the Protection of the Underwater Cultural Heritage**

The 7th Meeting of States Parties to the Convention on the Protection of the Underwater Cultural Heritage will take place at UNESCO in Paris from 20 to 21 June 2019.

The high-level statutory meeting will assemble all States Parties, Observer States, associated NGOs, Universities, Chairs and other stakeholders in order to discuss the future of the 2001 Convention. It will also allow to take care of procedural matters, such as the election of the Scientific and Technical Advisory Body (STAB) of the Convention, the revision of the Rules of Procedure and the follow up to the recommendations of the General Conference.

Web site: <https://en.unesco.org/events/7th-meeting-states-parties-convention-protection-underwater-cultural-heritage>

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### **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>

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

### **Seychelles: 7 Ways the Creole Language Is Celebrated in Seychelles**

On February 21, the world celebrated the International Mother Language Day. In Seychelles, a group of 115 islands in the Western Indian Ocean, Creole is the native language.

Mainly derived from the French language, the Seychellois Creole language resulted from the descendants of settlers from Europe, traders from Asia and former slaves from Africa. With intermarriage between settlers, the islanders found their own means to communicate and understand one another.

SNA looks at the different ways that the Creole language is being honoured and promoted in Seychelles namely through

- **A sculpture of the late Danielle Jorre de St Jorre -- a pioneer of the Creole language**
- **The International Creole Institutes** officially opened in December 2014
- **Annual Creole Festival takes place in** October every year.
- **Creole language and Culture Research Institute** launched in October 2016.

Translating Creole into English or French is now a bit easier with the launch of the first trilingual dictionary in Seychelles last year. <https://allafrica.com/stories/201903140524.html>

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### **Sudan: National Cultural Heritage Digitization Team Holds Meeting**

Khartoum — The National Cultural Heritage Digitization Team (NCHDT) held meeting Tuesday at the premises of Ministry of Culture, Tourism and Antiquities. Sudan has rich memory that reflects history and authenticity of Sudan, calling for exerting more efforts to convey history and heritages of Sudan to the coming generations. Director of British Cultural Center, for his part, called for close coordination with the NCHDT and considered the benefit of digitization of Sudan's cultural heritage will embrace not only Sudan but also other countries. <https://allafrica.com/stories/201903130435.html>

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### **Kenya: Tourism Sector Can Increase Stakes in Under Water Cultural Heritage**

UNESCO is currently holding a regional ministerial workshop on underwater archaeology in an effort to get the thirteen Eastern Africa nations to ratify the 2001 Convention on the Protection of Underwater Cultural Heritage. The convention is intended to help nation states protect and utilise their submerged heritage better, ensure better states cooperation and establish rules for the utilisation of these heritage. It is only one country, Madagascar, in this region that has ratified the convention. Under water archaeology can contribute to blue economy as it is the best record of human interaction with the sea, part of regeneration of biodiversity and represents human connection and navigation for centuries. <https://allafrica.com/stories/201903130126.html>

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### **Nigeria: Submission Opens for 2019 African Writers Awards**

The African Writers Award is an integral part of the annual African Writers Conference. This year's award is based on the theme, "Cultural stereotypes in African Literature: Rewriting the narrative for the 21st Century Reader". The organization is calling for poetry, short stories, flash fiction, and children's literature that address the theme. The deadline for submissions is 31st of May 2019. More at <http://africanwritersconference.com/awards> to read the terms and conditions and upload their entries. The free registration to attend the conference is at <http://africanwritersconference.com>. Email [info@africanwritersconference.com](mailto:info@africanwritersconference.com)

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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)**

#### **Documents of the 8th World Summit on Arts and Culture (Kuala Lumpur, 11 – 14 March 2019)**

The Discussion Paper explores the Summit theme, *Mobile Minds: Culture, Knowledge and Change*, and features contributions from individuals whose work exemplifies how individuals can effect transformative change. Read the paper at <https://www.artsummit.org/overview>. The report on *Artists, Displacement and Belonging* is the first one developed in close collaboration with members of Federation to better understand the needs of displaced artists. An abridged version of the report with a summary of key findings demonstrating how the diverse actors in the sector are creating conditions to support displaced artists. Read the report at <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-l-nkjyzt-zhyhtliir-a/>

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#### **Karima Bennoune to Deliver World Summit Keynote Address**

In her keynote address - *Cultural Rights: Are we having the right conversations?* - Professor Bennoune will challenge delegates to reflect on the current conditions that affect us through the lens of cultural rights, the transmission of knowledge and wisdom, and participation; and question what is driving change and to what extent is change global. On 13 March, Professor Bennoune will also hold an open discussion, consultation session with delegates on *cultural rights and public space*.

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#### **Cultural employment employs 690.3 thousand people in Spain**

The Ministry of Culture and Sports has published the data on the cultural employment of 2018 obtained from the Active Population Survey, from the National Statistics Plan prepared by the National Institute of Statistics. This data reflects that 690.3 thousand people worked in one of the cultural industries in 2018, which represents 3.6% of total employment in Spain.

Web site: [www.ifacca.org](http://www.ifacca.org)

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

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## **F.2 Africultures**

### **The cinemas of Africa of 2010 by Oivier Barlet**

There is nothing new here. A new dimension, however, is today part of the saying "I", this call to romance that has since the 80s allowed to distance from the duties of national construction and community. But this shift is not a trend to individualism. The "tell us" is important: the individual and the collective mingle, have always mingled. Moreover, beyond the family, individual destinies are inseparable from social and political history. As we can see, filmmakers in Africa have radically turned the page on hagiographies and speeches heard.

They take the experience or the relation to History as a subject, to explore the contradictions of their societies. Read more at <http://afrimages.net/cinema-africain-african-cinema/>

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### **Ethiopia, the mystery of megaliths - A documentary**

In Ethiopia, the Rift Valley is home to one of the most amazing riddles on the African continent. About ten thousand phallic-shaped stelae dot the mountainous highlands of Sidamo and Gedeo country over 10000 square kilometers. The director Alain Tixier follows the archaeologists, geologists, anthropologists and ethnologists who are working, with the help of the local population, to reconstruct the history of these amazing stone phallus. Their research leads them, in particular, to the discovery of an exceptional funerary site in Soditi, and the meeting of the Gewada and Konso peoples, who have maintained the tradition of the erected stone. Nurtured with archived photos, 3D reconstructions and testimonials from specialists on the ground, an exciting documentary on a unique scientific adventure in the heart of African Neolithic times."

[http://africultures.com/films/?no=20142&utm\\_source=newsletter&utm\\_medium=email&utm\\_campaign=437](http://africultures.com/films/?no=20142&utm_source=newsletter&utm_medium=email&utm_campaign=437)

Site web: <http://africultures.com/>

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

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### **F.3 Newsletter Casa África**

#### **International Hispano African Colloquium on Linguistics, Literature, Civilization and Translation**

This second conference was organized by the Department of University and Latin American Studies (DEILA) of the Félix Houphouët Boigny University (FHB) of Cocody-Abidjan (Ivory Coast), in collaboration with researchers Valladolid (España) and the College of Universities and University Federations (FHB) Cocody-Abidjan, from March 6 to 8, 2019 with a view to promote and disseminate information and knowledge on African civilizations, by developing their translations into Spanish and other languages. It also aims to strengthen the teaching of Spanish in Africa; the reading in Spanish of research works on African languages, literatures and civilizations, and vice versa; promote knowledge of the Hispanic world in Africa. The theme of the symposium is "Pan Hispano-Africanism: Realities of the Present and Challenges of the Future." [http://www.casaffrica.es/agenda\\_europa\\_africa.jsp?DS28.PROID=9070](http://www.casaffrica.es/agenda_europa_africa.jsp?DS28.PROID=9070)

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

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

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### **F.4 News from Cultural Policy in the Arab Region**

#### **Arab Theatre Institute Supports Organisation and Funding of Theatre Festivals in Seven Arab States**

The Arab Theatre Institute announced that officials representing a number of national festivals in Arab countries have convened in Sharjah on 4 and 5 February 2019 to evaluate national festivals which were supported by the institute in 2018 in seven Arab countries: Morocco, Jordan, Mauritania, Palestine, Sudan, Lebanon and Yemen. The participants highlighted the importance of the training supporting the technical organization of the festivals and their linking to the development process. Other topics of discussion included the dependence on local capacities, the involvement of official and private national institutions in the project, the

implementation of HH the Ruler of Sharjah's initiative, the creation of centres for performing arts in cooperation with official authorities. <http://www.arabcp.org/page/1119>

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### **Yemen: Resurrection of the Institute of Fine Arts Brings Hope to Yemen**

The southern port city of Aden has been rocked by the nearly four-year civil war. But hopes have been kindled by the reopening of the Institute of Fine Arts; specifically, that the restorative power of art will help heal divisions in a country weighed down by suffering and strife. In early 2015, the Jameel Ghanem Institute of Fine Arts was forced to close, as militias were battling to control the city and the government ensued with a cut in funding. Now, with relative peace returning to Aden the institute is a new source of inspiration, a revival of the dreams of dozens of children and youths studying music, theatre, painting, art and dance. Read more at <http://www.arabcp.org/page/111>.

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

E-mail: <http://www.arabcp.org/site/contact>

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## **F.5 News from Ettijahat - Independent Culture**

### **2018 Freedom House Report Published**

Freedom House has published its annual report on freedoms around the globe for 2018. It found that freedom was in decline, both in countries with established democracies and countries that are essentially authoritarian. On the Arab front, Tunisia has taken the lead in terms of freedoms with some decline compared with previous years. Libya, Sudan, Somalia, Saudi Arabia and Syria were among the lowest countries on the list of international freedoms. The report cited Egypt's repressive practices since the re-election of President Abdel Fattah el-Sisi. Read the report in English at <https://ettijahat.us10.list-manage.com/track/click?u=c786e34ce2060fe1e0b7ea248&id=c68c90a798&e=22896e60b1>

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### **Launching "Research 101" – the Web Series on Drafting Scientific Cultural Research Papers**

Ettijahat is launching a new educational web series entitled "Research 101". The series provides in-depth instructions on how to draft and edit scientific cultural research papers and has been produced as part of the Research launched in the framework of the programme Strengthen the Culture of Knowledge, a capacity-building programme which provides opportunities for young people to become full-time researchers in the field of cultural studies. This series constitutes a significant step towards Ettijahat's goal of providing free educational resources which can provide modern scientific content, meet our beneficiaries' training needs. Read more at <https://www.youtube.com/watch?v=j1M-Ms7sty4&list=PL2g7rlgSFfds18Uz9UTzP6VFibguIUrNm>. Contact: [research@ettijahat.org](mailto:research@ettijahat.org).

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

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

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## **F.6 Cyberkaris - the monthly electronic newsletter of the Interarts Foundation**

### **New ILO Report: Employment conditions in the Culture and Media sectors**

The **International Labour Organization (ILO)** has recently published a report about employment conditions in the **cultural and media sectors** throughout 16 countries over 4 different world regions. According to the report, there are nearly 30 million culture and media workers globally, and their work makes a very significant contribution to the social and

economic development of their respective countries. These numbers include contracts for freelancers, self-employed and part-time workers that offer musicians, actors, dancers, journalists, screenwriters, technicians and visual artists, independence and flexibility but imply that there is a lack of collective bargaining capacity and low access to basic social protection. See the report on “Challenges and opportunities for decent work in the cultural media sectors” at [https://www.ilo.org/sector/Resources/publications/WCMS\\_661953/lang-en/index.htm?fbclid=IwAR2Xx7dqQ6TbdOcRpGeoDJws2Yc\\_-aIAsX7N1jeF-jMFdwe1ZHJOhr3S3s](https://www.ilo.org/sector/Resources/publications/WCMS_661953/lang-en/index.htm?fbclid=IwAR2Xx7dqQ6TbdOcRpGeoDJws2Yc_-aIAsX7N1jeF-jMFdwe1ZHJOhr3S3s)

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### **Compendium of Cultural Policies and Trends: New Spain profile**

The Compendium of Cultural Policies and Trends is a web-based and permanently updated information and monitoring system of national cultural policies and development of 45 different countries. Each country profile is drawn up and updated by independent cultural policy experts and, in the case of Spain, the expert in charge is Anna Villaroya, who has worked and launched the NEW methodological structure of the Compendium platform! Spain is now the first country to have delivered its renewed profile along these lines. The Pilot profile section is NOW available in the Compendium of Cultural Policies and Trends web site at [https://www.culturalpolicies.net/down/spain\\_022019.pdf](https://www.culturalpolicies.net/down/spain_022019.pdf)

Web site: <https://www.interarts.net/category/news/page/1/>

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

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### **F.7 IMC Music World News (Conseil International de la Musique, CIM)**

#### **Women in African Music**

Women in the African music industry have a way to go to benefit from the same privileges as men. When we talk about women in African music, we do not only mean singers and musicians; the industry also involves professions like sound engineering, stage management, event organisation, A&R, and publishing, to name just a few. And it's very seldom that you'll find women involved in the decision-making processes that shape the future of music on the continent. It's as if women's role in music is accepted to be only about entertaining through song and dance and not much else. At Music In Africa we want to see more women getting involved in the more complex structures of the music business. Read more at <https://www.musicinafrica.net/taxonomy/term/11300>

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

Contact: <http://www.imc-cim.org/contact-us.html>

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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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