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*With the Best Wishes from OCPA for 2023*

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*In 2022 OCPA Celebrates the 20th Anniversary  
of the Launching of its Activities*

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# Observatory of Cultural Policies in Africa

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



## OCPA NEWS

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*26 December 2022*

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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**<https://www.linkedin.com/company/observatory-of-cultural-policies-in-africa>**

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

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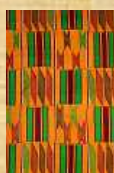


**CBAAC**



**Le Mont des Arts, Kinshasa**

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## A. News from OCPA

Activities of the Executive Director and members of the OCPA Secretariat

### A.1 Participation in the 2nd networking meeting of the “Create in Central Africa” project

At the invitation of the Consortium of the "Creating in Central Africa" project sponsored by the Organization of African, Caribbean and Pacific States with funding from the European Union, OCPA took part, from 5 to 10 December, to the organization of the 2nd networking in Brazzaville, Congo and Kinshasa in the Democratic Republic of Congo.

In this context, the Executive Director of the Observatory chaired the Seminar scheduled on cultural policies, their importance in the development of cultural and creative industries and the contribution of creators and civil society in monitoring the design, implementation and evaluation of national cultural policies.

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### A.2 Relaunch of the FEUX DE BRAZZA Festival of popular and traditional music

In the process, Mr. Mbuyamba took part in the relaunch of FEUX DE BRAZZA, a festival of popular and traditional music of which he is the sponsor and delivered on this occasion a speech for the occasion in the presence of Her Excellency the Congolese Minister of Cultural Industry, tourism, arts and recreation.

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### A.3 Advanced training course for young people in conservation organized by the UNESCO World Heritage Centre, Dar es Salaam, Tanzania

Meanwhile, Maria Manjate, Program Officer at OCPA, was participating in Dar es Salaam, Tanzania, in a youth and gender development training course in conservation at the invitation of the Director of the UNESCO World Heritage Center UNESCO with active support from the Government of Tanzania and ICCROM.

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### A.4 Bi-annual international conference of NGOs maintaining official relations of cooperation with UNESCO

The Executive Director of OCPA took part in the bi-annual international conference of non-governmental organizations maintaining official relations of cooperation with UNESCO at the Organization's Headquarters in Paris.

This opportunity was seized for numerous meetings with various partners of the OCPA such as the International Music Council, CERDOTOLA, CERAV and ARTERIAL and new formal partner candidates of the OCPA such as the World Craft Council (Conseil mondial crafts) and "Culture and Development".

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### **A.5 Invitations to the launch of the project on the development of cultural and artistic industries in the countries of the Indian Ocean and to the Festival sur le Niger in Ségou**

At the same time, the OCPA registered two significant invitations which it will honor. The first concerns the launch meeting on January 11 and 12, 2023 chaired by the OIC in Mauritius, of the project on the development of cultural and artistic industries in the countries of the Indian Ocean of which it is a member of the Consortium with a funding from the French Development Agency. The second is its participation in the 19th edition of SEGOU'ART and the Festival sur le Niger in Ségou, Mali, from January 31 to February 5, 2023.

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### **A.6 The Executive Director receives the distinction of Knight of the Order of Merit awarded by the government of Burkina Faso**

Finally, the OCPA proudly received the news of the decoration on December 22, of its executive director with a distinction of Knight of the Order of Merit awarded by the government of Burkina Faso in recognition of the assistance granted to CERAV for "its operationalization and its regional anchoring".

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### **A.7 OCPA Publications**

In relation with its research activities OCPA has produced some **25 books and publications** such as a strategy document (2004) and a research programme (2007 and 2010) on the cultural indicators of human development in Africa, a book on "African Musics – New Stakes and New Challenges" (with UNESCO, 2005), the Observatory's 1<sup>st</sup> and 2nd Medium Term Strategy and Plan of Action (2006 and 2011), the Compendium of basic reference texts for cultural policies in Africa (E/F/S, 2006 and 2009), the Guidelines for the Design and Evaluation of National Cultural Policies in Africa (2008 and 2009). The Proceedings of the International Symposium on Policies, Strategies and Experiences in Financing Culture in Africa was published in 2010, the Manual for Training Specialist of Cultural Policy and Management in Africa and the book on the Contribution of Culture to Poverty reduction in Africa were produced in 2013. More recently, in 2019, OCPA published with the support of UNESCO a book entitled Intercultural and Interreligious Dialogue: An African Experience as well as the book prepared and published with the support of Africalia on "Anticipating Cultural Policies in Africa by 2030".

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

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

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

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

### **B.1 Launch for Africa of the 2022 Creative Economy Outlook and Report (UNCTAD) at the 4th SACO International Conference**

The United Nations Conference for Trade and Development (UNCTAD) scheduled the Africa launch of its new Creative Economy Outlook and Report 2022 at the 4th SACO International Conference held from 9 to 10 November 2022.

This report offers insights into the UNCTAD survey carried out by with member States on the creative economy highlighting institutional arrangements and national plans and strategies for 33 countries. The findings show how the creative economy has become a sector of growing social, political, and economic importance.

UNCTAD Creative Economy Programme Chief, Dr. Marisa Henderson will also be one of the conference speakers who will be able to unpack the report.

Web site: <https://www.southafricanculturalobservatory.org.za/2022-saco-conference/programme>

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### **B.2 UNESCO launches new capacity-building project for living heritage in Tanzania**

UNESCO organized a two-day inception workshop from 22-23 November in Dar es Salaam in Tanzania to launch a new project on strengthening capacities at the national and local levels for safeguarding intangible cultural heritage.

The workshop brought together 40 participants from various institutions in Tanzania's mainland and Zanzibar to enhance the understanding of the 2003 Convention, the existing policy and institutional frameworks for safeguarding living heritage in Tanzania as well as to discuss a roadmap for conducting inventorying of living heritage in the country.

Discussions during the workshop highlighted the various challenges for safeguarding living heritage at national and local levels, including the need to include local communities, particularly elders and youth, in the identification and inventorying of intangible cultural heritage in the country. They also highlighted the need to establish a national Intangible Cultural Heritage Committee to ensure sustainability of project outcomes and a nation-wide strategy for identifying and documenting the rich diversity of living heritage practices in the country.

The two-year project is being supported with funding from the Republic of Korea.

Read more at <https://ich.unesco.org/en/projects/strengthening-capacities-at-the-national-and-local-levels-for-the-safeguarding-of-intangible-cultural-heritage-in-the-united-republic-of-tanzania-and-contributing-to-sustainable-development-00481>

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### **B.3 Nigeria: U.S. Awards Grant to Train Curators on Preservation of Nigeria's Wooden Artifacts**

At the beginning of December the US Mission in Nigeria announced the launch of the 2022 Ambassador's Fund for Cultural Preservation (AFCP) project to train Nigerian museum professionals in wood conservation, documentation, and storage.

The Yale University Art Gallery has been awarded the AFCP grant to implement the US\$ 114000 worth project: "Sustaining a Partnership in Wood Conservation between the National Museum, Lagos and the Yale University Art Gallery."

Delivering remarks in Lagos during an MOU Signing Ceremony, US Consul General Will Stevens highlighted the longstanding commitment of the United States government to partner with Nigeria to preserve its rich history and culture.

Through the AFCP project worth \$114,000, the Yale University Art Gallery will conduct training workshops on wood conservation for National Museum Lagos helping them preserve historic artifacts through advanced storage, documentation, and treatment techniques.

Read more at <https://www.premiumtimesng.com/news/more-news/569093-us-awards-grant-to-train-curators-on-preservation-of-nigerias-wooden-artifacts.html>

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#### **B.4 Gambia: Fulbe Africa to Stage 10th Int'l Cultural Fest**

Fulbe Africa Organization (FA), an international cultural organisation is set to celebrate its 10th International Cultural Festival from 25-26th of December 2022 at the leisure complex Q-city.

In a statement shared with The Point, Musa Baldeh, director of communication for FA, explained that the annual event is geared towards uniting the Fulbe people all over Africa as well as to celebrate the rich culture and tradition of the people.

This year's event, he added, will be celebrated in two folds as the first day December 25th is the main conference and is expected to gather key actors in the promotion of peace and security in the sub-region, civil society organisations, representatives of governments, international and cultural organisations among a host of key stakeholders.

Baldeh indicated that the second day will be a cultural night designed to showcase the rich Fulbe culture in a bid to preserve and promote it among young people especially girls.

"The performances for the second night will be based on the following thematic areas: promotion of Cultural heritage; climate Change; harmful Cultural practices; Girl Child Education and discouraging Child marriage and Peace and Security," he said.

Among the guest acts in these two nights of educative cum entertainment sessions are the revered Fulbe musicians from Senegal and Guinea Conakry.

Read more at <https://thepoint.gm/africa/gambia/national-news/fulbe-africa-to-stage-10th-intl-cultural-fest>

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#### **B.5 Rwanda, UNESCO to Revive Talks on Heritage Sites**

Rwanda will soon revive discussions with UNESCO on listing memorial sites of the Genocide against the Tutsi on the World Heritage Sites list, said Jean Damascene Bizimana, the Minister for National Unity and Civic Engagement.

The talks had stalled due to the pandemic and it is three years since the government handed over the file containing all the requirements for the process but they are expected to resume before the end of the year according to officials.

The four Genocide memorial sites expected to be included on UNESCO's World Heritage Sites, are Kigali Genocide Memorial Centre in Gisozi, Nyamata Genocide Memorial site in Bugesera District, Murambi memorial centre in Nyamagabe District, and Bisesero Genocide memorial in Karongi District. This listing raises global awareness of the 1994 Genocide against the Tutsi.

Julienne Uwingabe, a genocide survivor from Gitega sector in Nyarugenge District, the listing is important "for us and for the world to know and understand what happened to us, because they just stood-by and did almost nothing while we were dying and suffering."

Read the <https://www.newtimes.co.rw/article/3040/news/rwanda/rwanda-unesco-to-revive-talks-on-heritage-sites>

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

### **C.1 Youssou Ndour Foundation for Cultural and Creative Industries (FYNICC)**

Youssou Ndour launched a new Foundation for cultural and creative industries on November 9, 2022 in Brussels. The project is ambitious: professionalise/find work opportunities for 100,000 young people and support 100 new SMEs in the sector over the next 10 years.

The cultural and creative industries (CCI) in Africa are still largely in the informal sector, with a predominance of micro-enterprises and low-wage actors. This high-potential sector lacks dialogue platforms, co-creation programs, qualifying and support sectors, as well as support for production and distribution.

FYNICC intends to promote initiatives, actions and projects to create jobs and opportunities, in the face of the challenge and urgency of unemployment among young people, who represent approximately 60% of the African population and 72% of that of Dakar.

Its mission structured around four axes

- **Advocacy:** the dialogue platform dedicated to FYNICC will be the Dakar Forum, in order to mobilize the most relevant actors, creators, the private and public institutions.
- **Co-creation:** production workshops will be organized through strategic partnerships (museums, producers, festivals, record companies, etc.), for creating a pool of talent.
- **Support and entrepreneurship:** through training, mentoring and incubation programs, human and financial capacities will be strengthened.
- **Dissemination and production:** the long-term objective is to acquire digital tools and infrastructures to facilitate the dissemination and production of the initiatives developed.

FYNICC's strategic plan will be presented in Dakar in May 2023 during the 3rd edition of the Dakar Forum on CCIs, on May 24 and 25, 2023 which will lead to the launch of FYNICC.

Website <https://www.fynicc.org/>

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### **C.2 Nigeria: Atiku Promises Fundings, Support for Creative Industry**

The presidential candidate of the Peoples Democratic Party, Alhaji Atiku Abubakar, promised to support the creative sector if elected as president in the 2023 general election.

Atiku who made the commitment in Lagos, during a roundtable discussion with stakeholders in Nigeria's creative, cultural and innovative industry, said no government can afford to ignore such a vital industry that has contributed in no small way to the development of the country.

Atiku said the industry has what it takes to crash the unemployment rate and generate huge revenue for the country if the necessary support is given.

He pledged to create an enabling environment for players in the industry by providing proper funding, training and capacity development. The funding would be liberalised and distributed through banks or agencies in order to make it easily accessible for players in the industry.



Read more at <https://www.thisdaylive.com/index.php/2022/11/28/atiku-promises-fundings-support-for-creative-industry>

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### **C.3 Madagascar: Intellectual Property Law - The Ministry of Culture challenges its adoption**

Just after the adoption by the National Assembly of Bill 002-2022/PL "revising Law No. 94-036 on literary and artistic intellectual property"; last Wednesday, the Ministry of Communication and Culture made a statement, highlighting formal flaws in the execution of the work of the committee preceding the presentation of the said bill, in plenary session.

This bill is the result of the consultation of the artists members of the Malagasy Office of Copyrights or OMDA as well as of international experts in its elaboration. They handed it over to MP Paul Bert Rahasimanana on June 1st to be tabled in the National Assembly.

The said law will still be discussed in the Upper House during the next ordinary session of the Senate, which is supposed to take place from the first week of May.

Web site: <https://midi-madagasikara.mg/2022/12/16/loi-sur-la-propriete-intellectuelle-le-ministere-de-la-culture-conteste-son-adoption/>

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### **C.4 Benin Is Building a Themed Park to Remember Slavery - Is History Up for Sale?**

The Marina Project is a vast memorial and tourist complex under construction in Ouidah in Benin. The country hopes to market itself as a major destination for Afro-descendant tourists in the diaspora. Neighbouring Nigeria and its population of 220 million potential visitors also makes serene and diminutive Benin an enviable location for large scale tourist attractions.

The waterfront development is located at what was the main slave port for the Bight of Benin. From this region almost two million enslaved Africans departed during the transatlantic slave trade. The future complex will include a hotel spa, a lifesize replica of a slave ship, memorial gardens, a craft market and an arena for vodun performances. Vodun is a religion practised in Benin and among the descendants of enslaved Africans in the US, Haiti and beyond.

The Marina Project could lead to a better understanding of the transatlantic slave trade. Some fear that mass tourism will have an adverse impact on an area known for its unique ecosystem. There are already numerous slavery heritage sites in Benin. These range from the European forts in Ouidah to the royal palaces of the kings of Abomey, Porto Novo and Allada.

Web site: <https://theconversation.com/benin-is-building-a-themed-park-to-remember-slavery-is-history-up-for-sale-196405>

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### **C.5 Afrique Créative: Study on festivals in Africa and their impacts**

African festivals and cultural events have a success that goes beyond the borders of the continent, resonating with an increasingly international audience. Beyond this observation and the richness of the cultural heritage of the 54 countries that make it up, we wanted to know what was the profile of the public attending these festivals. Also, to understand the real impact on contemporary African productions, in the era of the digitalization of goods and services, the global health crisis having shown us that we could consume culture differently. Finally, we asked ourselves the question of support from the public authorities.

A festival is often inseparable from its public. It makes it its identity in the same way as its programming. Indeed, although digitalization has taken a prominent place in the cultural landscape by offering artists the opportunity to perform and make themselves known to the

general public with a small budget or even almost free of charge with a good internet connection, festivals remain the ground on which artists can forge a real experience in terms of "spectacle / show" as the Anglo-Saxons call it and meet their public who can have very different expectations compared to digital, assures Luc Mayitoukou.

A festival is also a laboratory for creation, confrontation of ideas, exchange of good practices which as such, assumes the role of source of ideas for new creations notes Aristide Tarnagda, of the Récréatâles festival in Ouagadougou.

To conclude, although organizers of African festivals are not lacking in obstacles and challenges to overcome, they still have a bright future ahead of them and will continue to gain popularity with an increasingly international audience as as they structure themselves.

Afrique Créative, Investing in African cultural and creative industries, 2021

<https://afriquecreative.fr/investing-in-the-industries-culturelles-et-creatives-africaines/>

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## **C.6 Senegal: Gala Chic and Glamor - The Minister of Culture condemns "behavioral excesses"**

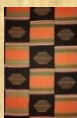
The Minister of Culture and Historical Heritage, Aliou Sow, said in a press release that he "learned about the degrading images contrary to our morals which punctuated the Gala Chic and Glamor ceremony". The Minister brings to the attention of public opinion that he strongly disapproves and condemns such behavioral abuses which are totally out of step with our societal realities.

"From now on, any beneficiary of financial and logistical support from the ministry, for a cultural activity, and any promoter of an event, in one of the venues under the supervision or responsibility of the ministry, must, beforehand, commit, in writing, not to exhibit or promote images and attitudes contrary to our values, our mores and our cultural realities."

Failure to comply with such an approach will result in the restitution of the support received, without prejudice to the follow-up that could be made to this situation in accordance with the laws and regulations in force, specifies the document.

More information at <http://lesoleil.sn/gala-chic-et-glamour-le-Minister-de-la-culture-condamne-des-derivees-comportementale>

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

### **D.1 French Institute (Institut Français): Support system for African artists**

This aid system aims to support artists and cultural operators from civil society in Africa, as well as the French cultural network, by supporting artistic creation and the dissemination of works, with in particular support for festivals and large cultural events (biennials, professional platforms, etc.), exhibitions or even music and live performance tours. Regional tours must include at least five to six dates in a minimum of three countries.

According to the IF, particular attention will be paid to projects highlighting young generations and new artistic practices in the field of contemporary African creation. Several artistic disciplines are concerned by this call for support, namely architecture, landscape and urban planning, street arts, visual arts, circus, dance, design, artistic training, training in cultural

professions, puppets, crafts, fashion, museum and heritage, classical and contemporary music, contemporary music and jazz, intangible cultural heritage, performance, photography, multidisciplinary, theatre.

Source: <https://fr.allafrica.com/stories/202210270652.html>

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## **D.2 Bali Roadmap: A strategic framework for international cooperation on Tourism and Creative Economy**

In October 2022 Indonesia has successfully hosted the third World Conference on Creative Economy (WCCE). Despite the lingering effect of the COVID-19 pandemic and the threat of a global recession, a significant number of participants turned up for the event on Oct. 5-7. More than 1,000 people registered for the conference, with more than 800 people from 52 countries taking part in person. Those in attendance were foreign delegates representing 38 governments and non-state actors from 14 countries as well as delegates and representatives from international organizations. The high turnout reflected the global acknowledgment to the huge potential of the creative economy as an important sector to solve current challenges and a new source of the future economic growth.

Read the article at <https://www.thejakartapost.com/opinion/2022/10/16/bali-roadmap-a-strategic-framework-for-international-cooperation-on-creative-economy.html>.

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## **D.3 European Union: Council of Ministers agrees on EU Work Plan for Culture 2023-2026**

On 29 November the Council of Culture Ministers of the EU adopted a Resolution on the EU Work Plan for Culture 2023-2026, which sets out priorities to address the main challenges facing the cultural and creative sectors today and corresponding actions to address them.

Web site at <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-1-qdylhuk-tjltuttikk-jk/>

## **D.4 ASEAN: Ministerial Statement on Cultural Property Protection**

On the occasion of the 10th Meeting of the ASEAN Ministers Responsible for Culture and Arts (AMCA) on 27 October 2022, held online and in Vientiane, Lao PDR, the ASEAN Member states reaffirmed their commitment to safeguard Southeast Asia's shared heritage, combat the illicit trade in cultural property, and build a responsible art market, all pursuant to ASEAN's broader goal of maintaining and enhancing peace, security, and stability in the region.

Web site: <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-1-qdylhuk-tjltuttikk-ju/>

## **D.5 United Nations: Call for inputs for a report by the Special Rapporteur in the field of cultural rights on cultural rights and migration**

The inputs are meant to inform the Special Rapporteur's 2023 thematic report to the HRC

As to the background of the report it has to be recalled that an estimated 280 million people, approximately 3.6% of the world's population, currently live outside their country of origin. The reasons for these displacements are numerous: some may have chosen to leave to pursue better opportunities elsewhere; many are compelled to leave for a complex combination of reasons, including poverty, lack of access to healthcare, education, water, food, housing, and the consequences of environmental degradation and climate change; others are forced to flee persecution and conflicts. Such displacements, and the related loss of security, bearings, networks and relationships, increase their vulnerability to human rights violations, including violations of their cultural rights.

Cultural rights are recognized to all, regardless of their gender, origin and status, in particular for the cases of migration. The Special Rapporteur will focus mainly, but not exclusively, on the rights of forced migrants. In forced migration, the Special Rapporteur includes the situations of various 'newly' displaced persons, such as undocumented migrants, asylum seekers and registered refugees.

More information contact [hrc-sr-culturalrights@un.org](mailto:hrc-sr-culturalrights@un.org)

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

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

<https://allafrica.com/arts/>

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

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

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

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

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

#### **Angola Seeks to Elevate Kizomba Dance Style to World Heritage**

Luanda — The Angolan government wants to present to UNESCO the application of the Kizomba dance style as Intangible Heritage of Humanity, revealed Saturday in Luanda Alice Beirão, consultant of the Ministry of Culture and Tourism. Kizomba is a musical genre and a dance style originating in Angola. The word Kizomba comes from the Kimbundu local language and means Feast or Celebration. The Angolan government, through the Ministry of Culture and Tourism, conceived this project to make the national and international society aware of the origin and importance of Kizomba, hence the intention to elevate it to Intangible Heritage of Humanity. At the conference on the theme "The origins and background of Kizomba", the official said that a lot of work is expected to comply with the UNESCO requirements.

Read more at <https://allafrica.com/stories/202212110034.html>

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#### **Rwanda: Are Literary Cafés in Schools the Key to Stronger Reading Culture?**

4 December 2022 - A literary café has for years acted as a useful heuristic device for people to find out how writers make sense of social and cultural phenomena by exploring their literary works and sharing insights. Nevertheless, it is rare to find such events in Rwandan schools given that the culture of reading and writing is still considered low. Edition Flores Zoa, an international publishing house that recently opened in Rwanda, is trying to bridge the gap by organising literary cafés in high schools. According to Alex Rudasingwa, Country Representative of the publishing house they first created a literary club in the school and donated copies of the book to its members before hosting the literary café. Rudasingwa also notes that the publishing house seeks to help students in the literary clubs they create in different high schools and universities write their own books by bringing young and established authors to train them. Read more at <https://www.newtimes.co.rw/article/3304/lifestyle/people/are-literary-cafes-in-schools-the-key-to-stronger-reading-culture>

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#### **Nigeria: 10 Countries, 20 States to Attend 2022 Calabar Carnival**

Briefing the media in Abuja, Cross River State commissioner for culture and tourism development, Hon. Eric Anderson, said additional packages have been added into the carnival for maximum benefit of all delegates and the state in particular. He said due to COVID-19 pandemic, Cross River State was not able to organize the yearly carnival which had led to much economic loss to the people and the state in the tourism sector. The pandemic period had given the state much ample opportunity to think deeply to ensure the carnival concept is rebranded with additional concept and packages for maximum benefit of those involved. One of the new features of the carnival, he disclosed is introduction of Arabian carnival that is to be hosted by the governor of Cross Rivers State, Prof Ben Ayade. Another new concept injected into the yearly festival celebration is bikers, where operators will be expected to operate within some designated routes in the state. Read more at <https://leadership.ng/10-countries-20-states-to-attend-2022-calabar-carnival/>

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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)**

#### **In Focus: The 9th World Summit on Arts and Culture focuses on Artistic Freedom (Stockholm, 3 - 5 May 2023)**

Artistic and cultural expressions are fundamental to our collective human experience. They create space for us to reflect on ourselves and our societies; to connect with different perspectives; to understand and learn from each other; to test and contest ideas; and ultimately, to inspire us to imagine new paths to individual, collective, and social development. In times of crises, they offer us pathways to constructive dialogue and become a channel for resilience. To ensure that these diverse and dynamic expressions continue to thrive, it is imperative to safeguard artistic freedom. Yet today, attacks on these freedoms are steadily on the rise, be it life-threatening attacks on artists or the suppression of creative voices in regions experiencing conflict. Never has it been more crucial to ensure and honour safe spaces for artistic expressions. It is against this backdrop that the Stockholm Summit seeks to highlight the perspectives on artistic freedom. For registration and for more information concerning the World Summit visit <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-l-qdylhuk-tjltuttikk-x/>

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#### **New research on gender pay gap shows ‘triple penalty’ for artists based on gender and cultural background**

The Australia Council has released a summary of research that examines the role of culture in the gender pay gap for artists, which shows female artists with a first language other than English experience even greater levels of disadvantage in the remuneration they receive for their creative work. Web site:

<https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-l-qdylhuk-tjltuttikk-yh/>

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#### **We Have Always Had to Fight: African Artists on Human Rights and Artistic Freedom**

ARC - Artists at Risk Connection, 23 November 2022

In response to the troubling rise in restrictions on artistic freedom faced by African artists and human rights defenders, exacerbated by recent military coups, political crises, flawed elections, the lingering effects of the COVID-19 pandemic and other serious threats, PEN America's Artists at Risk Connection and the Southern Africa Human Rights Defenders Network conducted a virtual workshop titled "Artistic Freedom in Africa: Challenges and Opportunities", See more at <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-l-qdylhuk-tdjuttikk-td/>

**Call for applications: 2022 Roberto Cimetta Fund for Southern Mediterranean countries**  
Music in Africa, 07 December 2022

Call for applications is now open for a travel grant from the Roberto Cimetta Fund, dedicated to women artists and cultural professionals from the southern and eastern shores of the Mediterranean, who are willing to travel within the southern Mediterranean region.

Web site: <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-l-qdylhuk-tdjuttikk-ir/>

**Call for Expression of Interest: UNESCO report on the fashion industry in Africa**

UNESCO calls upon interested institutions/organizations that can develop and conduct a multi-stakeholder survey in order to collect qualitative and quantitative data on the main trends, challenges and opportunities faced by the fashion industry in Africa, as well as produce an analysis of the results and present them in a consolidated report, which will be published in the framework of the work conducted by UNESCO on cultural and creative industries and in line with the Organization's Global Priority Africa.

Web site: <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-l-qdylhuk-tdjuttikk-ij/>

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

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

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## **F.2 Africultures**

**17th edition of the African Cinema Festival Call for films (August 17 to 20, 2023)**

The African Cinema Festival – Lausanne is an annual event, unique in its kind in Switzerland, which offers an original program of films from or about African countries. It works for the promotion of African cinemas, support for filmmakers, artistic awareness, while maintaining its dimension of cultural and convivial entertainment for the public. On the program, more than 50 films: fiction, documentaries, cartoons, from comedy for the general public to more in-depth historical investigation, through short films or the first works of young filmmakers. The Festival allows the public to discover recent, unseen or little-known cinematographic works, and to meet the filmmakers, artists and invited professionals. Debates, meetings, thematic evenings, photo exhibitions, concerts, gastronomy and conviviality enrich the cinematographic offer and complete the backdrop of the screenings, indoors and outdoors. The Festival is also a platform promoting meetings between professionals. The network that has been building up for several years is made available to the filmmakers present in order to allow optimal support for their works and their projects. Deadline: April 1, 2023.

Web site: <https://www.cine-afrique.ch/inscription-film-submission-fr19462.html#gsc.tab=0>

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## **F.3 Agenda21culture**

**Dublin to Host the UCLG Culture Summit in 2023**

In the context on the 7th UCLG World Congress held in Daejeon, Republic of Korea (10-14 October 2022), the UCLG Executive Bureau announced that Dublin, Ireland, had been chosen as the host city of the next UCLG Culture Summit, to be held in 2023.

The Summit will emphasise that culture is an integral part of sustainable cities, and promote the sharing of experiences and innovations from cities across the world. The Summit will discuss the “Culture Goal” proposal, championed by the #culture2030goal global campaign, and included in the final declaration of UNESCO’s Mondiacult 2022 Conference held in Mexico City on last 28-30 September 2022.

Dublin is the perfect host of the Summit. It has demonstrated its ongoing commitment to being an active and visible part of a global movement working to ensure human rights, cultural diversity, sustainability and participatory democracy, placing culture at the heart of development. For Dublin to host this Summit will be a major boost for all those involved in cultural work and local government across the city, not only to feel part of a worldwide movement but in creating a lasting legacy for citizens and local partners.

Read the full Press Release at <https://agenda21culture.net/summit/uclg-culture-summit-2023>

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

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

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#### **F.4 Music World News - News of the International Music Council (IMC)**

##### **Music industry, here are the revenues generated in Africa**

With the era of digitalization, the music industry is experiencing an explosion. What is the current market situation and what is the share of this sector of activity on the African continent? The question arises when actors gather in Abidjan for the first Salon des industries musicales d'Afrique francophone (SIMA).

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

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#### **F.5 Cyberkaris Interarts Foundation**

##### **ACP-EU Culture Programme – Créer en Afrique Centrale: Second Networking Event and Regional Meeting**

Under the auspices of H. E. Mr. Denis Sassou Nguesso, President of the Republic of Congo and H.E. Mr. Felix Tshisekedi, President of the Democratic Republic of Congo, the ACP-EU CULTURE Programme – Créer en Afrique Centrale (CAC) will hold its 2nd networking event and a regional meeting from 6 to 10 December 2022 which, in line with the relaunch of the “Feux de Brazza”, will run simultaneously with the Popular and Traditional Music Festival in Brazzaville and in Kinshasa, capital of Central Africa until the end of 2022. Under the title “Challenges of financing cultural and creative industries (CCI) and culture in Central Africa”, this 2nd edition focused on the complementarity and diversification of financing systems and the self-financing of culture through the development of innovative economic models, synergies between the different stakeholders and their intervention tools (public policies and instruments, intervention from the banking/finance sector, investments and participatory finance, development of equity finance by actors). More at <https://www.interarts.net/news/cac-2nd-networking-event/>

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#### **F.6 Artsmanagement Newsletter**

##### **22nd Conference of the Association for Cultural Economics International**

The Association for Cultural Economics International (ACEI) invites you to submit papers abstracts and session proposals for presentations during its 22nd conference to be held at the Center for Cultural Affairs at Indiana University, in Bloomington, US, from 27 to 30 June 2023. Submissions are due 15 January 2023. The organizers welcome submission of papers on any aspect of cultural economics in a broad sense. Following the title of the conference, Cultural Economics Coming Together: Bridging Distances, Crossing Boundaries, the organizers wish to celebrate meeting again and, at the same time, expand the study area to new frontiers, such as the extension of the meaning of culture to closely-related matters such as institutional aspects, cultural idiosyncrasy and diversity, as well as to consider the spatial dimension of cultural capital, which hints at the interaction of agents, shapes economic development and causes disparities. Finally, they wish to address the embedding of data science in the analysis and evaluation of culture. They encourage scholars to discuss and present papers on these and the previous topics. As an added incentive for attendees and to appeal to a wider ACEI community, two special issues are announced in line with the main conference themenamely on Spatial dimensions of cultural economics and on Heritage, tourism and local development. Proposals by scholars who wish to organize a contributed session on these special issues (above) or any of the subjects of the conference are very welcome. Session proposals must include papers from a mix of research centers, organizations or universities (i.e., at least four papers, three countries, three institutions). For more details visit the web site <https://www.artsmanagement.net/Articles/Call-for-Papers-22nd-Conference-of-the-Association-for-Cultural-Economics-International,4515> and <https://culturaleconomics.org/event/22nd-international-conference-on-cultural-economics/>

More at <https://www.artsmanagement.net/Articles/Call-for-Papers-Arts-Management-Quarterly-No-138-on-Dealing-with-the-Divisive,4477>

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## **F.7 Academia.edu**

### **Intangible heritage and the taboo of authenticity: from sustainability to sustainability - Chiara Bortolotto**

Conceived as an object of conservation of which the monument is the exemplary incarnation, heritage is now defined as "permanently recreated" and conceived as a dynamic resource where the imperative of transmitting life makes the future the high point of heritage. Far from embodying an artificial break between tangible and intangible, the concept of intangible cultural heritage introduced by UNESCO is a paradigmatic avatar of this shift towards the living, putting to the test the founding principles of the heritage institution, such as the Western authenticity. Among the implications of the institution of intangible cultural heritage for rethinking heritage, the removal of authenticity from the criteria for identifying heritage opens up new perspectives that pose a major challenge to heritage rhetoric while introducing new contradictions. Web site: [https://www.academia.edu/43033223/Le\\_patrimoine\\_immat%C3%A9riel\\_et\\_le\\_tabou\\_de\\_lauthenticit%C3%A9\\_de\\_la\\_p%C3%A9rennisation\\_%C3%A0\\_la\\_durabilit%C3%A9?email\\_work\\_card=view-paper](https://www.academia.edu/43033223/Le_patrimoine_immat%C3%A9riel_et_le_tabou_de_lauthenticit%C3%A9_de_la_p%C3%A9rennisation_%C3%A0_la_durabilit%C3%A9?email_work_card=view-paper)

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## **F.8 Ettijahat**

### **2022 - 2023: Current & Future Paths**

Looking back at 2022, we must acknowledge the valuable contributions made by the artistic and cultural scene demonstrating that art and culture constitute a core instigator of mass mobilization in the socio-political, economic, and cultural realms. In 2022, we drew inspiration from the many innovative artistic and cultural practitioners to overcome barriers and face challenges. This has enabled us to better understand the needs of artistic producers. Throughout the past year, Ettijahat provided direct support to more than 100 artists and researchers and launched two



new support frameworks: first the Business Models component of the Maharat programme, which offered support, training, and grants to ten artistic institutions and entities; and second Sanad in the Digital Realm, which will explore, together with seven artists and artistic gatherings, proposals to reinforce freedom of expression, protection, and economic and climate justice through less conventional art forms. Our training programmes also benefited forty artists working in different fields. In parallel, we provided legal and financial support based on twenty applications received through the Sanad programme. We have also continued to produce and enable access to digital resources through our Douroub and Maharat programmes, in addition to issuing manuals, reports, and specialized artistic studies. Over the same period, our executive team worked closely with Ettijahat's Board of Directors and the General Assembly to develop a strategic plan for the 2023-2025 period, based on a comprehensive review of our original mission statement, our list of priorities for the coming years, and an assessment of our performance throughout the first ten years since our foundation, a key milestone which we proudly celebrated in mid-2022.

Web site: <https://www.ettijahat.org/page/1262#gsc.tab=0>

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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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