

FIRST GLOBAL REPORT ON GENDER EQUALITY AND CULTURE IN LINE WITH UNECSO'S COMMITMENT TO PRIORITY *GENDER EQUALITY*

A. National Policies in the field of Culture

Yes, Nigeria already has a Cultural Policy which was enunciated in August, 1988. However, that policy has undergone review with a new Cultural Policy already finalized (Please find the relevant pages for 1988 Cultural Policy and the new one).

Any Reference to International Legal Instruments?

Yes, the Old one does not specifically mention UNESCO Conventions, Declarations and other international treaties. However, the present one has redressed that anomaly and has a Section devoted to UNESCO / UNIDROIT / AU / WIPO / Standard Setting Instruments (See attached)

Any Reference to women from indigenous and other minority Groups

Section 2.9 of the New Cultural Policy refers to Culture and the Vulnerable Groups (Women, Youth, Children, the Aged and the physically challenged). (Please find attached the relevant section)

The Ministry of Public Body responsible for its implementation

The Federal Ministry of Tourism, Culture and National Orientation.
Federal Secretariat Complex, Phase II Block E, Abuja, Nigeria.

Involvement of Women's Groups, communities and other Associations working on Gender and Culture in the Consultation and elaboration to this policy

Section three of the present policy deals with these issues.

Impact Assessments or Evaluations

The need for Cultural Impact Assessment is given a prime of place. Section 2.13 on Culture and Environment.

B. National Implementation Strategies of UNESCO Culture Conventions

Concerning the 2003 Convention on Safeguarding Intangible Cultural Heritage, Cultural practices discriminating against women, children, adolescents and other vulnerable groups is forbidden by the Nigerian Constitution, the National Policy on Culture, State Bye Laws as well as Customs and traditional practices. Women play a prominent role in most festivals, rituals, social events, Oral expressions such as poetry. In fact, in such areas some roles are reserved for women going for marriage rites in Yorubaland. The Oral Poetry is called “Ekun Iyawo” meaning “the Bride’s joyful cry”. In the case of such festivals like Osun Oshogbo Festival which takes place in the Osun Oshogbo Groove, a World Heritage Site inscribed under the 1972 Convention has the Arugba (the sacred Calabash Carrier) as the Central figure after the king is carrying out the sacred rituals that will be the harbinger of peace, prosperity and fertility in the society. The Arugba is always a young woman who must be a virgin, a sign of ultimate purity. This is an example of how the 2003 Convention and the 1972 Convention reinforce one another in a traditional festivities and social practices.

Of interest within the classical folklore of the protection of Underwater Cultural Heritage is that of the Sea Mermaid called “Mammy Water”, a kind of sea Goddess that comes to shore to shower blessings on the community before going back into the Underwater, where her security is ensured. In fact, she is protected both on shore especially underwater.

One of our action plan is the domestication of all these Culture Conventions into our National Laws and legislations. Since Nigeria operates a Federal System and Culture is on the Concurrent list, it is important that there is synergy between the Federal, State and Local governments on matters of Culture.

C. Access to decision – making

The Nigerian Constitution and National Policy on Culture clearly enunciate equal opportunities for men and women. Presently in the Nigerian Ministerial Cabinet, about 25% of the Cabinet Ministers are women. This is not as a result of any discrimination but a fall out of age long educational gap between men and women and the societal erstwhile discrimination against women where they are to be seen, but not heard. There is a conscious policy to redress this age long discriminatory practices by ensuring the participation of women at all levels of decision making both in Government and Non – Governmental Institutions.

Impact Assessment

The Impact Assessments are expected to be carried out by the National Policy on Culture which is now to be reviewed every five years.

D. Education, Capacity Building and Training

Yes, in fact in some parts of Nigeria, the Women have more enrolment and graduation rates at both Secondary and tertiary levels. In the last 10 years, we have had women professionals who have either been Directors of Heritage or Museums in our National Museums. They are Mrs. Helen Kerri, Mrs Margaret Ekpo and Ms Ronke Ashaye. At the Ministry of Culture, there are several women professionals who have been Directors, Deputy Directors and Assistant Directors. The Ministry is the highest policy making body in the Country. Most of these women professionals have been trained at graduate and post – graduate levels in History, Curating, Anthropology, Museum Studies, Cultural Property Preservation and so on. Some of these women professionals also have management trainings such as Masters in Business Management, Policy Analysis and Public Administration. We also have a School of Museum Studies in Jos, Plateau State which trains middle level manpower for the Culture Sector.

RESPONSE: SOCIO – ECONOMIC CHALLENGES FOR WOMEN IN RURAL AREAS OR INDIGENOUS WOMEN

Vocational training and Skill acquisition has been the cornerstone of our cultural industries policy. Twelve Cultural Industries infrastructures for such capacity building have been carried out in the last two years Owode and Abeokuta in Ogun State, Enugu in Enugu State, Makurdi and Oturkpo in Benue State, Owo in Ondo State, Ihievbe in Edo State, Sokoto in Sokoto State and Jalingo in Taraba State. This is to address socio – economic challenges faced by such women in rural areas or indigenous women who are unable to pursue formal educational programmes.

The Impact Assessment of this programme is carried out by the joint team of professionals in both the Cultural Industries Department and the Planning and Evaluation Department. This is carried out yearly in order to gauge the efficacy or impact of such programmes on such women groups.

E. Access to Credit and Financial Resources Allocation

There are several Outlets. There are Co-operatives at the Community level who can access money from Micro – Credit Finance Institutions which can be found all over the country. There is at the National level the Bank of industry, an institution that runs micro – credit schemes for women. In fact, the Bank of Industry is headed by a woman, Ms. Evelyn Oputu. More than this, there are financial institutions for financing small scale enterprises called Small and Medium Scale Enterprises Development Agency in Nigeria (SMEDAN) which is devoted to small scale and medium scale enterprises with women sometimes in preponderance numbers especially in the cottage industries such as pottery making and traditional loom making for textiles.

There is a 200,000 dollar film Intervention Fund that is being funded by the Nigerian Export – Import Bank popularly called NEXIM Bank. This is for the burgeoning Nigeria's film industry popularly called Nollywood. Women play prominent roles as Actors, Producers, and Directors in Nigeria's Nollywood industry.

Nigeria is currently through the Federal Ministry of Culture working on an Endowment for the Arts, a funding Scheme for the Arts and Culture related projects and programmes, similar to the United States of America arrangement.

All these financial schemes have an evaluation procedure to gauge the impact and efficacy of the funding and to review its modus operandi for more effectiveness.

F. Visibility and awareness – raising

Yes, in some traditional Guilds such as making of Akwete textiles in Akwete, Abia State and Adire, the Tye and Dye cloth dying in Abeokuta, Ogun State, women have a prime of place and there is the traditional credit scheme which advances women loans from their collective savings. Also, in pottery making Ushafa Village, close to Abuja, a similar arrangement predominates.

The Media usually gives female artists almost equal publicity and attention. In the visual arts, probably the best contemporary Gallery is owned by a female artist, Chief (Mrs.) Nike Okudaiye. Also a Satellite TV Station on the DSTV bouquet is owned by a woman called Mo Abudu. The Station is called Ebonylife Television.

G. Statistics and Indicators

There is no gender indicators related to Culture. Culture statistics are not disaggregated by sex.

Questionnaire on Gender Equality and Culture

Country NIGERIA

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2.8 MINORITY GROUPS, HERITAGE AND IDENTITY

The protection of customs, heritage and the interest of minority groups is critical to cultural diversity in Nigeria. The National Policy on Culture shall:

- i. Ensure that the culture, history, identity and heritage of minority groups in Nigeria are tied to their individual socio-economic well-being;
- ii. Strengthen and enforce equity to ensure fairness as contained in the application of the principles of Federal character.

2.9 CULTURE AND THE VULNERABLE GROUP (WOMEN, YOUTH, CHILDREN, THE AGED AND THE PHYSICALLY CHALLENGED)

Young people, women and the aged form a significant proportion of the population of Nigeria and constitute an important factor in the dissemination of culture. The National Policy on Culture shall:

- i. Strengthen art education programmes in Schools, Museums and National Culture Institutes;
- ii. Encourage public and non-governmental organizations to include cultural programmes in the activities of community-based organizations and self-help groups;
- iii. Devise effective methods for involving young people in the learning of indigenous knowledge systems from Community Leaders and Elders.

2.10 CULTURE AND EDUCATION

Education should be functional, lifelong and balanced, allowing for training and acquisition of skills that bring together traditional knowledge and contemporary global issues. Nigeria's educational curriculum must be designed to incorporate the traditions and cultural values of her

- vii. National Gallery of Arts, Decree No. 86 of 25th August, 1993; and National Gallery of Art (Amendment) Act 2004, 12th May, 2004.
- viii. National Institute for Cultural Orientation, Decree No. 93 of 1993.
- ix. National Archives Decree No.30 of 1992.

3.4 INTERNATIONAL STANDARD SETTING INSTRUMENTS ON CULTURE

Nigeria has subscribed to several International Conventions, Treaties and Declarations which protect and promote culture and international cultural relations. These include:

3.5 UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATIONS (UNESCO) CONVENTIONS

- i. Convention and First Protocol for the Protection of Cultural Property in the event of Armed Conflict, the Hague, 14th May 1954;
- ii. UNESCO Convention on the means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, Paris 14th November, 1970;
- iii. Convention Concerning the Protection of World Cultural and Natural Heritage, Paris, 16th November, 1972;
- iv. Second Protocol to the Convention for the Protection of Cultural Property in the Event of Armed Conflict, the Hague, 26th March, 1999;
- v. The UNESCO Convention on the Protection of the Underwater Cultural Heritage Paris, 3rd November, 2001;

- vi. Convention on the Safeguarding of the Intangible Cultural Heritage, Paris, 17th October, 2003;
- vii. Convention for Protection of Cultural Diversity of Cultural Content and Artistic Expression, Paris, 20th October, 2005.

3.6 WORLD INTELLECTUAL PROPERTY ORGANIZATION (WIPO)

- i. The Berne Convention on the Protection of Literary and Artistic Works, Berne, 9th September, 1886;
- ii. The Rome Convention on the Protection of Performers, Producers of Phonogram and Broadcasting Organizations, Rome 26th October, 1961.

3.7 INTERNATIONAL INSTITUTE FOR THE UNIFICATION OF PRIVATE LAWS (UNIDROIT)

- i. UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects, Rome, 24th June 1995.

3.8 AFRICAN UNION (AU)

- i. OAU African Charter for Culture, 1982;
- ii. Charter for African Cultural Renaissance 2006.
Nigeria maintains bilateral and multilateral relations with many nations. She is an active participant in most of the inter-governmental agencies that promote culture across the globe. These include:
 - (a) The United Nations (UN);
 - (b) United Nations Educational, Scientific and Cultural Organization (UNESCO);
 - (c) United Nations Development Programme (UNDP);
 - (d) African Union (AU);

- (e) World Health Organization, (WHO);
- (f) World Intellectual Property Organization (WIPO) etc.