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cooperation? A discourse on network of cultural policy -- Theme II: Creative Practice, Soft power and Diplomacy -- Chapter 10 Rewriting Africa's Single-Story Narrative: Lessons from Darmasiswa -- Chapter 11 Something of Value: The Neo-colonial Impulse of Basketball in Africa in the Performance of Modernity -- Chapter 12 Orange Economy, Cultural Diplomacy and Soft Power: Prospects and Problems in Africa (2) -- Chapter 13 Structural Violence in Post-colonial Kenya being represented through the Film Nairobi Half Life (2012) -- Chapter 14 Nigeria's Orange Economy and the Appropriation of Soft Power -- Chapter 15 Psychosocial Aesthetics of Contemporary Inflight Entertainment -- Chapter 16 Hunters, Fighters, and Blue- Blood: A Post-modern Reading of African Folktales and the Soft Will to Africanise -- Chapter 17 Beyond Entertainment: Power and Performance in two Urban Festivals in Nigér -- Chapter 18 The National Troupe of Nigeria Post-Ogunde: A Cultural Diplomacy Fad or Farce? -- Theme III: Cultural Performance and Sustainability -- Chapter 19 Tumaini Festival: Deconstructing Colonial Borders at Dzaleka Refugee Camp in Malawi -- Chapter 20 To Own, Benefit and Sustain: Rethinking Museum Concept and Practice in Africa -- Chapter 21 Tapping into Africa's Environmental and cultural Heritage: Roles and responsibilities of the Citizens -- Chapter 22 Bbb Music Festivals: Agency and Sustenance of Cultural Performance in Ghana -- Chapter 23 Problematic Leisure: The Consequences of the Engagement of Chess as Educational Aid within African/ Black School Curriculum -- Chapter 24 Bemoaning Extinct Cultural Practices: A Study of Olobonbori Performance -- Chapter 25 The role of Art Administration and Cultural entrepreneurship: an explorative analysis of the cap weaving industry of Maiduguri, Borno state-Nigeria -- Chapter 26 Conclusion.

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### Sommario/riassunto

This book explores the role of national theatres, cultural centers, cultural policy, festivals, and the film industry as creative and cultural performances hubs for exercising soft power and cultural diplomacy. It offers perspectives on ways existing cultural and non-cultural infrastructures, sometimes referred to as the Orange Economy, can open opportunities for diplomacy and soft power; avenues by which cultural performance and creative practice can be re-centered in post-colonial Africa and in post-global pandemic era; and insights for cultural performers, diplomats, administrators, cultural entrepreneurs, and managers to leverage cultural performance and creative practice on the continent. This volume is positioned within postcolonial discourse to amplify narratives, experiences and realities that are anti-oppressive especially within critical discourse. Taiwo Afolabi, PhD, is a Canada Research Chair in Socially Engaged Theatre; Director, Centre for Socially Engaged Theatre; an Assistant Professor at the University of Regina, Canada; and a Senior Research Associate at the University of Johannesburg, South Africa. He is the founding artistic director of Theatre Emissary International, Nigeria. Olusola OGUNNUBI is a Research Fellow at the University of the Free State and a Visiting Scholar with Carleton University, Ottawa. He received his PhD from the University of KwaZulu-Natal. His research interests include regional studies, comparative foreign policy, corruption in Africa, African regional power politics and soft power diplomacy. Shadrach Teryila Ukuma, PhD, teaches cultural performances at Benue State University, Makurdi, Nigeria. His doctoral thesis focused on the utilitarian role of cultural performances in managing collective trauma amongst victims of farmer/herder conflicts in Benue State. He currently directs the fast-growing Kyegh Sha Shwa Cultural Festival in Benue State.

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