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

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.



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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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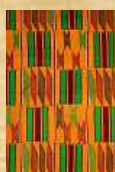


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Editorial

“European Culture and Barbarism”

This is the title of a book published in 2005 by Bayard in France by the eminent Edgar Morin, which is the summary of the transcription of three lectures given on this theme at the François Mitterrand National Library in Paris. I borrow here the demonstration of the observation made by the Centenary philosopher, received with pomp in 2021 at the Elysée Palace as well as at UNESCO Headquarters, of the “unleashing of five centuries of European barbarism, five centuries of conquest, 'subjugation, colonization'.

At the sources of human barbarism is dementia, a form of madness, producing delirium, hatred, contempt and excess. A work of memory, he proposes, should let flow back to contemporary populations, the fear of barbarism: enslavement, slave trade, colonization, racism, totalitarianism. This haunting will awaken the conscience. And consciousness, a new humanism!

It has no other source, origin, or explanation, the barbaric human tragedy that has been unfolding in Europe for a month and live before the eyes of an amazed world of the 21st century as if taking its revenge on COVID-19 barely on the way to reducing its speed! It proves, this disaster, on the contrary, that nothing is irreversible and Africa knows it, she who has lived - and continues to live - in her flesh the worst atrocities of barbarism. From all origins!

It is more towards the assumed and combative rebirth of its heritage from time immemorial, even if it may have also been marked by wars and massacres, but witnesses of a space of reminder of the laws of the community and recognition of the founding values, - like the palaver, - that it seeks to build a new humanism respectful of the fundamentals of the human being and of his human and natural environment.

This is where we should seek to understand his attitude to the tragic events of this painful moment in universal history. It is in a global vision, its own, and without alignment, that Africa has chosen to rethink its future and its strategy. It is political. It is cultural.

Maputo, 25 March 2022

Lupwishi Mbuyamba

A. News from OCPA

Activities of the Executive Director and members of the OCPA Secretariat

A.1 Participation in MASA

The month of March saw significant activity for OCPA, whose Executive Director had substantial meetings and consultations by taking part in a major cultural event that is the **Abidjan Performing Arts Market (MASA)** in Côte d'Ivoire which was in its 12th edition. These activities continued on the fringes and beyond MASA.

The twelfth edition of MASA therefore took place under the leadership of a new management. Statistics were established at the end of the event and opinions were expressed on the level of success of the various scheduled events. However, we should wait for a technical and professional evaluation to establish it.

A.2 Activities around MASA

One of the positive elements of the event is to facilitate and allow meetings and exchanges between art professionals and major cultural players. This is how Mr. Mbuyamba had discussions with

- the Director General of **AFRICALIA**, Dorine Rurashitse with whom he gave an overview of the cooperation between the two Organizations in particular following the study carried out on the projections of African cultural policies and a new vision on cultural policies cities;
- the **ECOWAS** Cultural Advisor, Dr. Emile ZIDA, with whom the finalization of the draft agreement between this Regional Organization and OCPA was discussed, as well as OCPA's role in facilitating cooperation between FESPAM and the ECOWAS project to launch an international music festival, ECOFEST, already in preparation;
- the Head of the **UEMOA** Culture Division, Dr KoneDonikpo to discuss the past contribution of his Organization to the EPA in the identification of cultural actors in the Sub-Region, a work for which a contribution from the OCPA had been requested and the openness which is maintained if, in the perspective of the major meetings in anticipation, OCPA and UEMOA could cooperate in the revision and promotion of cultural policies in relation to the revisited vision of this set of states;
- the Director of the **Pacific Music Festival Petronio Alvarez (Colombia)** in Latin America on the possibility of joining the structure on which her artistic Ensemble depends on RICADIA, a network of cultural institutions in Africa and the Diaspora coordinated and led by the 'OCPA;
- the representatives of the **Cameroonian Music Council** newly elected for an orientation interview for the new team and the President of the Ivorian Music Council, Dr. SieHien, on the next Session of the African Music Tribune whose organization has been entrusted to the School of Music and Dance of INSAAC in Abidjan;
- Regional Program Director for **SELAM**, a Swedish-initiated music organization based in Addis Ababa, Ms Lucy Ilado, on possibilities for cooperation and financial support to an upcoming meeting of the African Music Council Pan-African Forum scheduled for Nairobi in 2023;
- Mr. ShabaniRamadhani, Director of the **Marahaba Music Expo Festival in Burundi** on the need to reread and perhaps revise the dynamics and strategy of TAMBOURS DU BURUNDI, a masterpiece of UNESCO's intangible heritage.

A.3 Activities outside MASA

- The Executive Director took part in the conclusion of the **Colloquium on the consolidation of the theater industry in West Africa** (Abidjan), a production of SOKAN THEATER led by Ablas Ouédraogo from Côte d'Ivoire within the framework of the ACP- EU in West Africa.
- It was at the end of the Seminar that the signing of a **Framework Cooperation Agreement between OCPA and ECG (Gambidi Cultural Space of Ouagadougou)**, represented on the one hand by Mr. Lupwishi Mbuyamba and on the other hand by Claude Guingane, Director General of this Organization accompanied by Professor Hamadou Mande, Artistic Director of the ECG and the FITMO Festival and at the same time Deputy Coordinator for research at the OCPA. It should be noted that the ECG is also a beneficiary of this ACP/EU program and that it has been engaged in active cooperation with the OCPA for about twenty years.
- Two days before, the famous fashion designer **PATHE'O** had offered a meal to the African Union delegation led by Mrs. Angela Martins, Head of the Culture Division on the occasion of the International Day of Women's Rights and presents its workshops, thus demonstrating the relevance of the promotion of cultural and creative industries, the theme of the current 12th edition of MASA.

A.4 Contacts beyond MASA

Three activities can be mentioned:

- Two meeting sessions, in person, in Kinshasa, between the Executive Director and Mrs. Elfia Ellesse, representative of **OSISA** and Dr. Pwono Damien of **Mont des Arts** and newly appointed Director General of the **National Institute of Arts of the Democratic Republic of Congo**. These sessions focused on the program launched by OSISA on the promotion of culture in education in Congo; the major new priorities of OSISA on Culture in Africa; the project introduced to OSISA for financial support to the OCPA technical assistance program for the evaluation and revision of their cultural policy documents.
- OCPA took part, on March 24, online, in the 1st session of the **CERAV Board of Directors** for the year 2022 in Bobo-Dioulasso.
- OCPA had participated, the day before, March 23, by videoconference, in the Africa regional meeting convened by the **Liaison Committee of Non-Governmental Organizations in official relations with UNESCO** in Paris.
- Finally, on March 16, 2022, the OCPA started the cycle of professional meetings of the Consortium that it has been composing since this year, with HYDEA, S. p. A.de Florence (Italy), LALANBIK de la Réunion (France), **resource center for choreographic development in the Indian Ocean**, for the management of the regional project for the development of cultural and creative industries in the Indian Ocean region. This project is managed by the Indian Ocean Commission (IOC) and sponsored by the French Development Agency (AFD).

A.5 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 1st 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 UN for Economic Development and Planning (IDEP, Dakar).

For previous news and OCPA activities click on

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



B. News, events and projects in Africa

B.1 Tunisia: UNESCO Approves Djerba Island's Application for World Heritage Status

Tunisia — The application for the inscription of the island of Djerba on the UNESCO World Heritage List has finally been accepted by the UNESCO, which will send a delegation of experts to the island in the South-East of Tunisia to inspect the state of the proposed monuments.

The acceptance of the Djerba application for UNESCO's World Heritage List requires the assumption of a shared responsibility between the regional and local authorities and the local civil society ahead of the inspection visit of the UNESCO experts.

Tunisia counts 7 sites and monuments classified as world heritage, from 1979 to 1997: Medina of Tunis / Site of Carthage / Amphitheatre of El Jem (1979), Site of Kerkouane (1986), Medina of Sousse / Medina of Kairouan (1988) and the Site of Dougga (1997) From that date until today, no other new Tunisian site has been inscribed on the UNESCO World Heritage List.

Web site: <https://www.tap.info.tn/en/Portal-Top-News-EN/14953807-unesco-approves>

B.2 Egypt: The 11th Edition of the Luxor African Film Festival (LAFF)

The Luxor African Film Festival is organized by the Independent Shabab Foundation with the support of the Ministries of Culture, Tourism and Antiquities, Youth and Sports, in cooperation with the Syndicate of Film Professions, Luxor Governorate, and with the sponsorship of the National Bank of Egypt.

The activities of the 11th Edition of the Luxor African Film Festival (LAFF) will be held during the period from 4 to 10 March 2022, under the slogan "Rediscovering Egypt".

Scriptwriter Sayed Fouad, founder and president of Luxor African Film Festival, stated Uganda is chosen as the guest of honour in recognition of the achievements of the Ugandan cinema

industry, its expansion and high distribution outside its borders of compelling films due to the efforts of the ambitious young generations struggling to develop the Ugandan cinema.

Web site: <https://allafrica.com/stories/202203090686.html>

B.3 Tunisia: Sfax - 'Zitouna' International Festival (March 12 to 17)

Placed under the theme "Tunisia, a gift of the olive tree", the 4th session of this Festival "Zitouna" in Sfax will be held with the participation of about 40 exhibitors from all regions of Tunisia and 12 foreign countries. Director of the festival and President of the Tunisian Association "Zitouna", organiser of the event, Faouzi Zaiani stressed that this session of the festival will be marked by the establishment of several tourist circuits of organic olives in the region to allow guests and participants to discover the vestiges of the governorate of Sfax in the context of the development of integrated tourism.

The programme also includes cooking workshops on the theme of olive oil, an exhibition of products derived from olive oil as well as a musical show which will be held on March 15 at the municipal theatre of Sfax and will be enhanced by the participation of the Tunisian singer "Nabiha Karaouili", the members of the organising committee of the festival told the press.

Source: <https://allafrica.com/stories/202203090663.html>

B.4 Tanzania: Serengeti Festival Heads to Dodoma

Dodoma residents have been encouraged to rush for economic activities which will come with the looming Serengeti Music Festival set to light up the capital from March 12th to 13th.

The call was made by Dodoma Regional Commissioner Antony Mtaka who said the event is scheduled to attract over 100 artistes who will require various needs throughout their stay hence people in Dodoma and surrounding areas will benefit from selling different products to them.

Again, Mtaka lauded the Ministry for Culture, Arts and Sports for enabling the Serengeti Music Festival to take two days as one way to accommodate the big number of artistes who are showing interest to be part of the show. He then urged Dodoma residents to actively partake in this historic event while insisting on the city's artistes to use the platform for generating more knowledge so as to advance their careers.

The Permanent Secretary in the Ministry for Culture, Arts and Sports Hassan Abbasi said the extension has been made basing on the big number of artistes who are joining the festival.

Web site: <https://dailynews.co.tz/news/2022-03-076225f1880d58d.aspx>

B.5 Nigerian Govt to Construct Palace Museum for Repatriated Artefacts

The returned artefacts, comprising a cockerel (okpa) and an Oba head (Uhunwun Elao), were repatriated from Cambridge University, Jesus College, and University of Aberdeen, Scotland.

The Federal Government is to accelerate action on the construction of a royal palace museum where the Benin bronze artefacts that were repatriated from Germany would be kept.

The Director-General, National Commission for Museums and Monuments (NCMM), Abba Tijani made this known in an interview with the News Agency of Nigeria (NAN) on in Ibadan.

The News Agency of Nigeria (NAN) reports that artefacts worth £2.5 million have been handed over to the Oba of Benin, Oba Ewuare II, by President Muhammadu Buhari, 125 years after they were looted by British troops during the invasion of Benin Kingdom.

Mr Tijani urged individuals, relevant tourism agencies and private sectors to cooperate with the commission and federal government to make this goal of returning all artefacts a reality.

Web site: <https://www.premiumtimesng.com/news/more-news/514483-nigerian-govt-to-construct-palace-museum-for-repatriated-artefacts.html>

B.6 Benin Opens Exhibition of Stolen Art Treasures Returned by France

Benin President Patrice Talon to inaugurate exhibition of historic treasures returned by France last year, nearly 130 years after they were stolen by colonial forces. The 26 pieces, some considered sacred in Benin, will be displayed from Sunday in the presidential palace in Cotonou. The return of artefacts by France comes as calls grow in Africa for Western countries to hand back colonial spoils from their museums and private collections. Britain, Belgium, the Netherlands and Germany have all received requests from Africa to return lost treasures.

The 26 pieces returned in November after two years of negotiations between Paris and Cotonou, were stolen in 1892 by French colonial forces from Abomey, capital of the former Dahomey kingdom located in south of modern-day Benin. President Talon officially inaugurated the event and presented the exhibition to the visiting French Minister of Culture Roselyne Bachelot.

Web site: <https://www.rfi.fr/en/africa/20220219-benin-opens-exhibition-of-stolen-art-treasures-returned-by-france>



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

C.1 Cultural policy of Senegal: The Central African Republic Wants to Draw Inspiration from the Senegalese Experience

Abdoulaye Diop, Senegalese Minister of Culture and Communication received on a working visit Vincente Maria Lionelle Jennifer Saraiva Yanzere, Central African Minister of Arts, Culture since 23 June 2021.

The ministers discussed at length the ways and means of strengthening collaboration in the field of culture and the arts between Senegal and the Central African Republic.

"We need to develop South/South cooperation and set up a framework for exchange between our two countries," said the Senegalese Minister of Culture, who expressed Senegal's readiness and openness to provide all the necessary assistance to the Central African Republic. He took this opportunity to invite his colleague to the next biennale of contemporary African art in Dakar, Dak'Art, scheduled for May 2022.

The Central African minister indicated that she came to Dakar to see what is being done there in terms of cultural policy and to be able to draw inspiration from the Senegalese experience.

Web site: <https://www.culture.gouv.sn/index.php/2022/03/03/politique-culturelle-du-senegal-la-centrafrique-veut-sinspire-de-l'experience-senegalaise/>

C.2 UNESCO World Conference on Culture: Africa Refines its Contribution

As we announced in the previous issue of OCPA News, on January 31 and February 1, 2022 a ministerial consultation took place for the Africa Region in view of the preparation of the UNESCO world conference on policies cultural “Mondiacult 2022 in Mexico in September.

At the end of two days of exchanges and debates between experts and African ministers in charge of culture with the participation of UNESCO, the Minister of Culture and Communication of Senegal, Abdoulaye Diop, who chaired this consultation, the objective of the Dakar meeting was to collect the various concerns of the African continent and bring them to the appreciation of the Mexico conference.

According to him "There appeared an extraordinary convergence of views on the themes that were submitted for our reflection". He assured that the Report that the Africa region will present in Mexico will be refined and shared "again to ensure that the voice of Africa is ONE and that it is indeed the reflection of our concern to contribute to the cultural governance of the world".

As a reminder, the UNESCO world conference on cultural policies follows, 40 years later, the first edition held in 1982, in Mexico City, and which enabled considerable progress to be made in the definition of cultural policies and in the aligning these policies with major global issues.

For this meeting in Mexico, it will mainly be a question of "injecting new impetus into the global dialogue on culture for sustainable development".

Web site: <https://www.culture.gouv.sn/index.php/2022/02/03/conference-mondiale-de-lunesco-sur-la-culture-lafrique-peaufine-son-rapport/>

C.3 Burkina Faso: New Minister of Communication, Culture, Arts and Tourism

Previously elected consular in the cultural and creative enterprise category at the Chamber of Commerce and Industry of Burkina Faso, the new minister in charge of culture has been involved for thirty years in the culture and communication sector.

Promoter of film and television agency "MEDIA 2000", Mrs. Valérie Kaboré is also the producer of numerous films. She is also CEO of Africa Broadcast Studios, and Chair of the Board of Directors of the Artisanal Village of Ouagadougou.

“I am certainly in the field, but I do not claim to know everything, even less to do everything. So we must work together in a synergy of actions in order to achieve the objectives that have been set for us”. These are the words that the new Minister pronounced during her official installation in her new functions by the Secretary General of the Transitional Government, Mr. Jacques Sosthène Dingara who recalled “You have been brought to the head of this department, certainly based on your skills and experience. But at the same time, it is a great responsibility that you will now assume, that of leading the sector of Communication, Culture, Arts and Tourism.

The new minister replaces Mr. Ousséni Tamboura, Minister of Communication and Relations with Parliament, Culture, Arts and Tourism.

Web site: <https://www.sidwaya.info/blog/2022/03/10/ministere-en-charge-de-la-communication-valerie-kabore-prend-les-renes/>

C.4 Gabon: New Minister for Culture following the reshuffle of the Government

On March 8, 2022, a new minister was appointed to take care of cultural affairs in the person of the Minister of Higher Education, Scientific Research, Technology Transfer, Culture and the Arts: Mr. Patrick Daouda Mougouama, Gabonese linguist, trained in France.

In 2015, he became special adviser to the President of the Gabonese Republic, then assumed ministerial responsibilities in several sectors.

Mr. Daouda replaces Mr. Minister of Culture and the Arts: Mr. Michel Menga M'Essone, who has held this position since July 1, 2021.

Web site: <https://directinfosgabon.com/gabon-le-nouveau-gouvernement-de-la-republique-du-8-mars-2022/>

C.5 Rwanda: Learning Kinyarwanda is a Right - Minister Bamporiki

The cultural month in schools, launched on February 2, has shown the Ministry of Youth and Culture that there are programmes that need to be maintained and to be strengthened.

According to Edouard Bamporiki, Minister of State in the Ministry of Youth and Culture, the month provided the Ministry a space to remind Rwandans in different sectors the stages of education - education in families, in schools, and in the community at large.

Speaking at the launching ceremony, Bamporiki noted that the month, the organizers have to tell parents that the basic Kinyarwanda language is learned at home, to urge schools to give students a chance to know their language and the right to learn Rwandan history and values.

Edouard Bamporiki is the Minister of state in the Ministry of Youth and Culture since 2019. He is a professional filmmaker, actor and poet.

He holds both master's degree in International Public Law and bachelor degree in Law from Kigali Independent University. Certificate in peace building and conflict resolutions from Vermont USA and film making certificate from Czech Republic film School.

He replaces Hon. Rosemary Mbabazi, Minister of Youth and Culture.

Web site: <https://www.newtimes.co.rw/news/learning-kinyarwanda-right-minister-bamporikiand> and <https://allafrica.com/stories/202202280162.html>

C.6 Tunisia: Cultural and Creative Economy Policy Priorities

The creative economy remains at the center of the concerns of Tunisian authorities and young entrepreneurs. Discussing around economic recovery by taking into account creation and culture in uncertain times is a necessity in order to better remedy a fragile situation.

The "Ba'der, entrepreneurship in the creative economy" forum, organized by the TICDCE (Tunis International Center for Digital Cultural Economy), based at the Cité de la culture, brought together ministers, specialists in entrepreneurship and creation, young entrepreneurs and other cultural actors.

The TICDCE (Tunis International Center for the Digital Cultural Economy) invited the two Ministers of Economy and Planning, Samir Saïed and of Cultural Affairs, Hayet Guettat Guerhazi, who spoke to a host of entrepreneurs and investors on the priorities of the creative economy policy which aims to

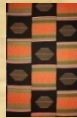
- Make the cultural industry a priority area for investment;
- Offer different opportunities for entrepreneurship in a constantly changing sector;
- Maintain a solid development model so that this sector can provide more jobs;
- Think about new cultural policies;
- Improving access to markets;
- Develop new business models for cultural industries;
- Build the capacity of entrepreneurs and map cultural industries;

- Establish mechanisms to support cultural and creative entrepreneurship.

Read the original article on La Presse at <https://fr.allafrica.com/stories/202203140483.html>

NB. Prior to her appointment (October 11, 2021) as head of the Ministry of Cultural Affairs, Ms. Hayet Guettat Guerhazi, holder of a doctorate in history/anthropology from the Faculty of Human and Social Sciences of Tunis, was Director General of the Arab Organization for Education, Culture and Science (ALECSO).

Web site: <https://www.businessnews.com.tn/biographie-de-hayet-guettat-guerhazi-minister-des-affaires-culturelles,525,112947,3>



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

D.1 The Role of Arts and Culture in the Age of Artificial Intelligence, Council of Europe, 272 p.

This publication is about humans and their preferably democratic future living with machines, in addition to the role that the arts and culture play in this complex environment. The renowned contributors suggest that the public dialogue concerning our shared future needs to be broadened. Just as in past periods of rapid technological progress, contemporary creators and thinkers are now tapping into the excitement of artificial intelligence (AI) and inviting us to critically reconsider the complexities of the human condition and the ambiguity of our relationship with science and technology. Both academic reflections on AI and insights into AI-powered artistic expressions will provide readers with entry points to further investigate what algorithms can and should do for society and the planet.

Web site: <https://book.coe.int> et <https://edoc.coe.int>

E-mail: publishing@coe.int

D.2 Gender Equality and Working Conditions in the Sector of Culture

UNESCO's recent message in its 2022 Global Report *Re/shaping policies for creativity: Addressing culture as a global public good* reiterates that for a sustainable recovery from the impact of COVID-19, gender equality needs to become a mainstreamed priority. While women are overrepresented in some subsectors within the CCSs, these tend to be the traditionally more precarious areas; existing evidence also suggests that women remain underrepresented in positions of leadership, and that their work is far less visible and acknowledged than their male counterparts. Further, it appears that the pandemic may have taken a disproportionate toll on female artists and cultural professionals.

Web site: <https://www.ohchr.org/en/hr-bodies/hrc/regular-sessions/session49/list-reports>

D.3 Call for Papers: Systems, Bubbles, Fragments: How Society Challenges Arts Management and Cultural Policy

Journal of Cultural Management and Cultural Policy, 10 March 2022 - Recently, both the analytical tools and modes to describe societies, and societies themselves, have become more and more fragmented, with social media accelerating this transformation. Recently, both the analytical tools and modes to describe societies more fragmented, with social media accelerating

this transformation. Emerging, isolated social “bubbles” are forming unconnected and parallel structures, and manifest social multivocality and diversity. This fragmentation poses new challenges for arts ure organizations and cultural policy.

What role can arts organizations play in societies? How could culture organizations change in order to avoid musealization and to create social resonance and relevance, especially in light of socio-demographic shifts? What role can cultural policy play in this transformation process?

This issue welcomes contributions from historical, cultural sociological, organizational, political scientific and interdisciplinary perspectives. Submission to submissions@jcmcp.org before 1 June 2022. Submission guidelines at <https://jcmcp.org/submission-guidelines/?lang=eng>

D.4 The U.S. Arts and Cultural Production Satellite Account (1998-2020)

March 2022 - The subject of this profile is the arts economy. It is based on the Arts and Cultural Production Satellite Account (ACPSA), which is produced jointly by the National Endowment for the Arts’ Office of Research & Analysis and the Bureau of Economic Analysis, U.S. Commerce Department. Among other data, the ACPSA reveals the size of the arts and cultural sector and its contributions to the U.S. economy, the number of workers employed by those industries and their compensation figures, consumer expenditures on arts and culture, and import/export activity.

Web site: <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-l-ckrklil-tjjhdltkkk-ih/>

D.5 Cultural Rights: Capturing the State of the Art - Report of the UN Special Rapporteur in the Field of Cultural Rights, Alexandra Xanthaki

UN Human Rights Council, 04 March 2022 - In her first report to the Human Rights Council, the Special Rapporteur for cultural rights identifies a list of issues that she intends to address during her tenure.

In her first report to the Human Rights Council, the Special Rapporteur in the field of cultural rights, Alexandra Xanthaki, presents her vision for the mandate. The Special Rapporteur highlights the positive nature of culture for the individual and the empowering force of cultural rights and commits to working more closely with UN bodies in promoting cultural rights. In her report, Ms Xanthaki also identifies a preliminary list of issues that she intends to address during her tenure including protecting cultural rights related to monuments, objects and sites, to intangible culture and those related to the natural environment.

The preliminary and the final versions of the report will be accessible respectively at <https://www.ohchr.org/EN/Issues/CulturalRights/Pages/AnnualReports.aspx>. and at the web site <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-l-ckrklil-tjjhdltkkk-iu/>



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>

E.2 Selected information from AllAfrica

Kenya's Push to Promote Traditional Food Is Good for Nutrition and Cultural Heritage

A few years ago, traditional vegetables and local foods in Kenya were largely perceived as foods of the poor and of the past. Local markets were dominated by three exotic vegetables: cabbage, kale (locally known as sukuma wiki) and Swiss chard (spinach). To address the growing bias against traditional Kenyan foods, local and international institutions, including research organisations, government ministries, non-governmental and community based organisations, and universities rolled out nutrition research on the value in local foods. This was done in three phases. The first phase, 1995 to 1999, prioritised 24 vegetables out of a total of 210 in Kenya for detailed research and promotion. Prioritisation was based on preference by local communities, marketability and health benefits. Phase two (2001 to 2006) focused on vegetable seed collection, improvement and distribution, as well as developing protocols for cultivation. More at <https://allafrica.com/stories/202202230121.html>

Mali: Google's Art & Culture Platform Up-dated with Documents, Artifacts and Music of Timbuktu

Google, working with historians from West Africa, has been working to digitize contemporary art, cultural and historic sites about Mali, and the digital library went live on Google Art & Culture (GAC) today, making these items available for exploration by the world. Known as Mali Magic, the project has over 40,000 assets of digitized manuscript pages, a street view capture of nine heritage sites, and a 3D model and annotated tour of the Djenne Mosqué, the largest adobe structure in the world, initially built in the 13th century. Source:

<https://allafrica.com/stories/202203110022.html>

Nigeria: Arise TV Pledges More Support for Creative Industry

The Deputy Managing Director of ARISE News Channel, Mr. Emmanuel Efeni, has stated the readiness of the television station to partner with Creative Industry Group. Efeni spoke when the executive members of CIG paid a courtesy visit to ARISE News Channel in Ikoyi, Lagos State recently. "ARISE News Channel, which is the broadcast sister company of THISDAY Newspapers, is willing to do more for the CIG and is ready to support in covering the upcoming festival from the creative industry," he said. Speaking during the visit, the Public Relations Officer (PRO) of CIG, Mr. Sam Uche Anyamele, said the CIG is basically all about creativity. According to him, despite not having a pension scheme, the group has been able to create a platform and having an accommodation in Lekki for the entertainers in order to catch up with the industry. More at <https://allafrica.com/stories/202203080281.html>

Malawi's Changing Online Entertainment Space

Globally the online entertainment space is growing with no signs of slowing down as many different sectors continue to bolster their online offerings - movie and TV streaming continue to break records despite subscription cancelling becoming more widespread, online gaming is

thriving with the biggest casino not on gamstop options replacing brick and mortar and more robust games in the dedicated gaming space too, and music and podcasting in particular are thriving with new content creators and online platforms as a whole experiencing the growth to help circulate new names. Whilst some countries have been a bit late to the party, they're now experiencing all online entertainment has to offer as Malawi is one country reaping the benefits of change. The big telcos will continue to play a pivotal role in the changing space of online entertainment. More at <https://allafrica.com/stories/202202250159.html>



F. Info from newsletters and information services

F.1 News from the International Federation of Arts Councils and Cultural Agencies (IFACCA – ACORNS)

Public Survey on Working Conditions in the Creative and Cultural Sectors (CCSs)

IFACCA will turn the spotlight on this issue in its next report in the Sustainable Futures research series. This report will highlight persisting issues, profile innovative policy approaches and identify considerations and opportunities for change as we rebuild, redefine and reform public support for arts and culture in post-COVID conditions. In this context, we are launching a public survey on working conditions in the CCSs and invite our international community, particularly artists and independent cultural workers from across the world, to participate. The results of the survey will feed into the report, which will include case studies, insights, gaps and opportunities. The survey will take approximately 12 minutes to complete. You may remain anonymous or choose to provide your contact details. Deadline: 8 April 2022. See the survey at <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-l-ckrkli-tjhdltkkk-tl/>

*****In Mali Magic, Google seeks preservation of Africa's culture**

Google has launched Mali Magic, a digital treasure trove with the objective of preserving and showcasing Mali's historic and contemporary art and culture in Africa. Google Arts and Culture began the project in 2015, in collaboration with local and international organisations such as, The UNESCO, Savama, Timbuktu Renaissance, Instruments for Africa and the Brooklyn Public Library. Mali Magic shows that the abundance of ancient learning that is still relevant today is seen in the fields of human rights, morality, politics, astronomy and literature by Malians. Together with its local partners, Google identified four key pillars of Malian culture – manuscripts, music, monuments and modern art – and worked closely with local communities and experts to digitally document the country's rich art, architecture, scholarship and musical tradition, and to share stories of its resilience in the face of political struggles with the world. It also contains more than 50 exhibits, which include interactive tours of some of Mali's most significant historic sites, at risk mausoleums and mosques including the Sidi Yahiya and Djinguereber Mosques and the Tomb of Askia. More at <https://guardian.ng/art/in-mali-magic-google-seeks-preservation-of-africas-culture/>

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

Contact: info@ifacca.org

F.2 Africultures

The Luxor African Film Festival of Luxor (Egypt)

The Festival is organized by the foundation “Les Jeunes Artistes Indépendants. The festival is supported by the Ministry of Culture, Ministry of Tourism and the Ministry of Foreign Affairs in collaboration with the Governorate of Luxor. The Luxor African Film Festival is an annual event that takes place in the city of Luxor, Arab Republic of Egypt. The festival presents feature and short films shot or produced in African countries, by African directors, dealing with African subjects, and made during the previous year. The festival organizes four competitions: fiction feature films, documentary feature films; short films (fiction and documentary), and the international competition for films in the Freedoms category and in addition to the special sections. Web site: <http://www.luxorafricanfilmfestival.com>

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

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

F.3 Agenda 21 Culture

The 5th edition of the International Award UCLG - Mexico City - Culture 21

This year the International Jury will recognize cities and personalities who have excelled in the promotion of cultural rights in the context of the Covid-19 crisis and/or that have promoted culture as an important part of the caring system. We will receive candidacies and nominations between 15 February and 22nd April 2022 on the application form and the nomination form are available on the web page in English, French and Spanish. In the category “City / Local Government” Candidacies The Jury will analyse the applications received before 22nd April 2022. These candidacies will be invited to complete the Application Form in full, and become automatically recognised as good practices with the label “Cultural Rights and the Covid Crisis: the 50 Best Actions”. Then the finalists will send their completed Application Forms before 27th May 2022. See more at

https://www.agenda21culture.net/sites/default/files/files/awards/award-content/eng_-_award_2022_-_candidacy_-_final.docx. In the category “Individuals” the deadline for nominations is 27th May 2022. Nominations for this category shall be submitted to the e-mail address cultureaward@uclg.org.

Web site: <https://www.agenda21culture.net/award>

F.4 Mawred – Culture resource Newsletter

Grantees of the First Round of Wijhat 2022

Culture Resource is pleased to announce the grantees of the first round of Wijhat 2022, a program that supports artists and cultural actors through travel grants that enable them to participate in artistic and cultural activities in the Arab region and abroad. The Wijhat team received 51 applications for this round from Lebanon, Palestine, Jordan, Sudan, Yemen, Tunisia, Morocco, Egypt, Syria, Mauritania, Iraq and Libya. Of these, 35 were for international travel, 15 were for regional travels and 1 was for regional and international travel. The jury selected 8 grantees of which 3 are for regional and 5 are for international travels. More at <https://mawred.org/mawred-news/grantees-of-the-first-round-of-wijhat-2022/?lang=en>

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

F.5 Artmailer Institute for Creative Arts - ICA Live Art Festival 2022

The ICA’s flagship Live Art Festival (LAF) is a biennial interdisciplinary festival, which began in 2012. It is designed to challenge and extend the public’s experience of live art in a non-commercial environment and make accessible the work of visual and performing artists who explore new forms, break boundaries, flout aesthetic conventions, tackle controversy, confront

audiences and experiment with perceptions. This year the festival will be held from 19 March to 3 April 2022 in various venues in Cape Town. The vast selection of work complements and holds together these reflections, manipulating form, light and colour to seduce the senses and invigorate the imagination. By shifting scale, changing our perceptions of materials, and exploring the interplay of light and colour, the art manifests exuberance – for the sheer joy of it. More at <http://www.ica.uct.ac.za/LAF2022>

The UK's most international art fair brings StART+ to Cape Town to spotlight contemporary South African art

StART has become synonymous with introducing the work of emerging international artists to a global public. From its annual fair at London's prestigious Saatchi Gallery, to its new digital platform StART.art, StART showcases works from those beginning to break into the global consciousness to both established collectors and those starting out on their collecting journey. This March, their latest initiative, StART+, comes to Cape Town to put the spotlight on emerging South African artists. Christiaan Conradie, Ferdi B Dick, Conrad Botes, MJ Lourens and two artists (Olivié Keck and Michael Amery) who have incorporated AR technology into their physical artworks creating an entirely new visual experience for the viewer will exhibit at 131A Gallery in Woodstock, Cape Town's main arts district. 8-12 March 2022.

The Art Bank of South Africa 2021 New Acquisitions Exhibition

The narrative thread to the Art Bank of South Africa (ArtbankSA) exhibition at the Oliewenhuis Art Museum 03 March - 08 May 2022, is the artistic reflection of our time. The seventy unique works selected from the hundred and thirty-eight artworks acquired by the ArtbankSA in 2021 reflect the artists' visions and our society, embracing the everyday South Africa in a world in crisis. With the many threats to the future of humanity such as a global pandemic, anthropogenic climate change, and the developments in technology, the expo shows what constitutes life, the relationship between individuals and technologies, the connection between bodies and the earth. Web site: <https://arttimes.co.za/at-feature-in-stranger-times-the-art-bank-of-south-africa-2021-new-acquisitions-exhibition-opening-this-week-at-oliewenhuis-art-museum/>

F.6 Art Times News

Aspire Art's upcoming Cape Town auction leads with highly collectable art from Africa

Aspire Art will impress the art world with its first auction of 2022 in Cape Town. The collection of 111 works by 74 artists boasts a selection of highly collectable art historical treasures. Rare and important pieces by artists - including William Kentridge, Marlene Dumas and Robert Hodgins - presents collectors with a unique opportunity to add significant pieces to their collections. Aspire is deeply committed to promoting art from the African continent and included on the auction are renowned artists from Zimbabwe, Uganda, Nigeria, Ivory Coast, Tanzania, the DRC and South Africa. Figuration is a powerful conceptual thread linking historical, traditional and contemporary art in Africa. Web site: <https://arttimes.co.za/exhibition-exploring-figuration-in-contemporary-african-art-starts-the-year-for-strauss-co/>



Please send addresses, information, and documents for the OCPA list serve, database, documentation centre and web site!

Thank you for your interest and co-operation
