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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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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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### Editorial

#### Reflections on the Africa Day

Tomorrow Africa was the title of a magazine that caught the attention of readers thirsty for African news in addition to Jeune Afrique, which dominates the market today. May 25 of each year, tomorrow is Africa Day, a day of remembrance, a moment of reflection and an opportunity to renew a commitment.

For an invention and a commercial project? Some have said so! For the expansion of an empire and a saving mission? We spread it! For the rehabilitation of a heritage, for sure, and its insertion in the arsenal of fights for creative diversity in a world shaken today by the loss of the landmarks that had governed it until then! Without a doubt.

The essential condition then to respond validly to the questioning of such issues is and remains an awareness of the actors concerned and the combined implementation of policies and consequent strategies.

Dakar, May 24, 2022

LupwishiMbuyamba

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### A. News from OCPA

Activities of the Executive Director and members of the OCPA Secretariat

#### A.1 Participation in the pan-African consultation on the continental position on arts education

The African Union Commission in Lusaka, Zambia, on 29-30 April 2022, organized a pan-African consultation aimed at preparing the continental position on the dossier of arts education.

Among the 11 participants in this meeting, in addition to the members of the Secretariat of the Commission, OCPA was represented by 2 experts, Lupwishi Mbuyamba, Executive Director and Hamadou Mande, Coordinator – Research Assistant.

The two representatives of the OCPA proposed to the Consultation a reflection based on the current situation of the documents of African national cultural policies confronted with the various experiences lived during the previous conferences in particular of UNESCO at various levels, regional and international, and formulated a proposal for a work plan specifying the actions to be undertaken and the indicators of success for the tasks to be retained.

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## **A.2 Technical assistance mission to Dakar**

Messrs. Mbuyamba and Mande continued the technical assistance of OCPA, from May 16 to 23, 2022 in Dakar where they took part in

- a) a Regional Workshop of the Regional Center for Living Arts (CERAV) devoted to cultural and artistic infrastructures for the performing arts in Africa intervening one, Mr. Mbuyamba at the opening ceremony with a message and aware of the works moderating the closing session and the other, Mr. Mande, moderating another session and ensuring the task of general rapporteur of the Workshop.
- b) the official opening of the 14th edition of the Biennial of Contemporary African Art in Dakar at the invitation of the Minister of Culture and Communication of Senegal;
- c) the presentation of the new UNESCO World Report "Rethinking Cultural Policies" at the invitation of UNESCO Dakar addressed to Hamadou Mande for a public presentation;
- d) the round table organized by the African Culture Fund and the AWA project of the ACP-EU Culture Program on innovative and creative mechanisms in the financing of cultural and creative industries in which the two representatives of OCPA participated actively.

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## **A.3 Bilateral meetings with OCPA partners in Dakar**

Bilateral meetings took place during these meetings with various partners such as the Ambassador of the Republic of Congo in Senegal, member of the Scientific and Technical Committee of the OCPA, the President and the Secretary General of the Festival on the Niger, the Co-Director of Culture and Development, the Director and Head of Culture Division at ECOWAS, the Director General of the Palace of Culture of Abidjan.

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## **A.4 Online meeting with Mr. Ziad Erraiss, Policy Officer of the "Global Cultural Relations"**

Back in Maputo, Mr. Mbuyamba had an online meeting with Mr. Ziad Erraiss, Policy Officer of "Global Cultural Relations", an organization responsible for advocating for a greater role for Culture in relations between Europe and the rest of the world.

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## **A.5 Meeting with the Director Cultural Center of the City of Maputo**

Finally, the Executive Director of OCPA received in his office in Maputo, Mr. Rufus Maculuve, Director of the Ntsindya Center, Cultural Center of the City who invited him to participate in an international conference organized in his Center on 27 and July 28, 2022 on the theme of cultural and creative industries.

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## **A.6 Upcoming activities**

On the agenda of the OCPA can be noted and recorded the following events:

- d) UNESCO invitation to MONDIACULT 2 in Mexico City (28-30 September 2022);
- e) Organization of the 7th Summit of Cultural Institutions of Africa and the Diaspora (SICADIA) in Ouagadougou (October 13 to 15);
- f) CERDOTOLA International Conference in Yaounde (from October 25 to 27, 2022).

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## **A.7 The OCPA Information Activities and Services**

One of the most visible aspect of the OCPA activities is the development of specialized information services including the OCPA web site, the electronic information bulletin OCPA news and the OCPA Documentation Centre and Data Bases.



## **The OCPA web site (<http://www.ocpanet.org>)**

The OCPA World Wide Web resource centre has been developed since 2001 in co-operation with Culturelink, Zagreb. It contains basic information on OCPA (history, antecedents, project description, statutes, objectives, structures, partners, contact addresses) and its activities (news, meetings, data bases, documentation centre, publications, studies and reports, newsletter).

It lists also information sources concerning cultural policies and interactions between culture and development. The web site was redesigned and its main pages have been translated in French. The new bilingual presentation of the OCPA web site was established in April 2006 on the occasion of the fifth anniversary of its launching.

## **OCPA News, the electronic information bulletin**

OCPA publishes regularly, OCPA News, its monthly electronic information bulletin. By the end of May 2022, 416 issues have been produced. The mailing list contains several hundred addresses from Africa and the world. Presently each issue has 30 to 35 pages with short news and information about OCPA and its activities as well as on conferences, events, institutions, etc. with links to the address where more detailed information can be obtained. The total volume of the issues distributed represents some 14000 pages.

The OCPA News issues published since October 2002 are accessible on the OCPA web site at <http://ocpa.irmo.hr/activities/newsletter/index2002-en.html>

## **The OCPA Face book**

To complement these information tools, OCPA has launched a Face book page to facilitate the dissemination of news about OCPA as well as about current issues. It can be accessed at the link <http://www.facebook.com/pages/OCPA-Observatory-of-Cultural-Policies-in-Africa/100962769953248?v=wall>

## **The OCPA Documentation Centre and Data Bases**

In 2003 OCPA started to develop its documentation centre and data bases. The documentation centre contains a great number of documents concerning cultural policies and cultural development in Africa published since the '60s. This documentation can be consulted by the visitors in the premises of OCPA. Since its creation OCPA has identified some 600 documents related to African cultural policy issues representing some 15.000 pages.

OCPA is developing its data bases on

- Cultural institutions, organisations and networks (1300 entries);
- Cultural specialists (1500 entries);
- National cultural policies: this data base contains official policy documents and substantial studies and articles about the cultural policy of some of some 35 African countries: Algeria, Angola, Benin (1992 and 2011), Botswana, Burkina Faso, Burundi, Cabo Verde (Plano estratégico), Central African Republic, Congo (Republic of), Congo DRC, Côte d'Ivoire, Egypt, Ethiopia, Gambia, Ghana, Guinea Conakry, Kenya, Lesotho, Liberia, Mozambique, Madagascar, Malawi, Mali, Morocco, Mauritius, Namibia, Niger, Nigeria, Rwanda, Seychelles, Senegal, Sierra Leone, South Africa, Swaziland (eSwatini), Tanzania, Togo, Uganda, Zambia, Zimbabwe.

OCPA has also keeps updated the lists (contact addresses and web sites) of

- African Ministries in charge of culture in Africa (including North Africa)
- regional cultural institutions and events
- training centres in cultural policy and administration



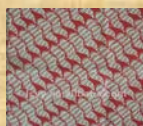
- donors and partners supporting cultural projects in Africa.

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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 Guinea: The International Exhibition of Culture, Tourism and Handicrafts (SICTA, Conakry, May 14 to 21, 2022)**

According to the words of the Minister of Culture, Tourism and Handicrafts, Alpha Soumah, this first edition of the fair saw the participation of actors from the Guinean public and private sector with more than 13 African and foreign nations including Burkina Faso. guest of honour, will be an opportunity to present the tourist, cultural and artisanal offer of Guinea through exhibitions in the country and elsewhere. It was also for 7 days, an opportunity for rich exchanges with the public around the theme "Heritage and the fight against irregular migration".

Guinea has many tourist sites, economically profitable and likely to be exposed to the face of the world. This first edition therefore, according to Mr. Abdoul Kaboré, general commissioner of this show, will allow our country to resell its destination to its sister countries and those abroad.

Source: <https://aminata.com/journees-de-partage-et-dechange-culturel-touristique-et-artistique-la-guinee-abrite-du-14-au-21-mai-la-1ere-edition- du-sicta/>

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### **B.2 Burundi: Awareness workshop on the challenges of the copyright sector**

The Assistant to the Minister of East African Community Affairs, Youth, Sports and Culture, J.Claude Kanene urges artists to register their works with the Burundian Office of Copyright and Neighbouring rights (OBDA). It was in an awareness workshop on the socio-economic contribution of the copyright sector, held in Gitega on April 5, 2022 for stakeholders.

During this workshop, Minister's assistant Ézéchiél Nibigira called on users of artistic works to sign agreements with the Burundian Copyright Office before using a literary or artistic work. He also recalled that artists have no resources other than their works of art or literature and calls for the respect and protection of copyrights so that these works are innovative at the level of regional and international competitions.

The participants of the workshop made recommendations in the direction of promoting the sector of copyright and related rights: proposing sanctions against infringers more rigorous in the field of copyright ; setting up a school of fine arts, music; ballet and setting up a national council of artists and a state recording studio.

Source: <https://www.rtnb.bi/fr/art.php?idapi=6/0/234>

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### **B.3 Senegal: Biennial of Contemporary African Art in Dakar - A range of innovations**

The 14th edition of the Biennial will be printed under the seal of a bundle of innovations. According to a press release from the General Secretariat, the 2022 edition of Dak'Art placed under the theme "Out of the fire", is available in a program from May 19 to June 21, 2022.



The international exhibition will highlight the creativity of 59 visual and collective artists. Within it, an exhibition will pay tribute to the great Malian master Abdoulaye Konaté, winner of the Léopold Sédar Senghor Grand Prize at the 1996 edition of the Biennale. The exhibitions of the invited countries, commonly called National Pavilions, include that of Senegal and two honored countries, namely China and Côte d'Ivoire. In addition to special projects, this edition of the Biennale gives carte blanche to two initiatives. One is carried by the artist Soly Cissé and the other by the Manufactures des Arts décoratifs de Thiès.

For this 14th edition, the Meetings and Exchanges are split into two parts: a scientific symposium is planned at the Museum of Black Civilizations (Mcn) and the Professional Meetings are held at the African Renaissance Monument with an Art Market which will position Dakar in the international creative industries sectors.

Source: <http://lesoleil.sn/biennale-de-lart-africain-contemporain-de-dakar-une-palette-dinnovations-annoncee-en-mai-juin/>

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#### **B.4 Morocco: The officialization of the Amazigh language in debate (17 – 18 May 2022)**

The House of Councilors is organizing an interactive meeting-debate on May 17 and 18 in Rabat on "the major stages in the materialization of the official character of the Amazigh language and the modes of its use in plenary sessions and the structures of the second Room".

Organized in partnership with the Royal Institute of Amazigh Culture (IRCAM) and with the support of the Morocco-European Union institutional twinning program and the program to support the role of parliament in the consolidation of democracy in Morocco, this debate seeks to enrich contributions relating to recommendations and proposals included in the framework of the implementation of the action plan of the House of Councilors in terms of the materialization of the official character of the Amazigh language in the work of this chamber, indicates a statement from the House of Councillors.

The work of this reflection meeting, which will be chaired by the President of the House of Councillors, Naama Mayara, will revolve around the examination of the various institutional processes followed by Morocco in favor of the officialization of the language. Amazigh in all its diversity and as a tool for promoting democracy and sustainable development, we note.

Website: <https://www.mapnews.ma/fr/actualites/politique/lofficialisation-de-la-langue-amazighe-en-d%C3%A9bat-les-17-et-18-mai>

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#### **B.5 Tunisia: Regional Conference on Cultural Governance in the Arab Region (Sousse, 12 - 14 May 2022)**

The Conference was opened by the Minister of Cultural Affairs, Hayet Ketat Guermazi, who explained the foundations of an approach which aims to ensure greater transparency and efficiency through the proper management of public funds and which relies on the promotion of youth investment in the cultural sector.

A working committee bringing together all the stakeholders is examining the revision of working methods in examining their application by professionals in the cultural sector.

The overhaul also concerns festivals and cultural and artistic events with the aim of achieving a fair distribution in terms of geography and the content offered. The enhancement of regional specificities is at the heart of this orientation towards the democratization of cultural action.

The Minister recalled that Tunisian legislation enshrines the principles of good governance, the mechanisms of local and participatory governance as well as a set of cultural rights such as the



right to cultural and intellectual property, the freedom of creation and the preservation of Cultural Heritage.

Web site: <https://www.tap.info.tn/fr/Portail-à-la-Une-FR-top/15186930-ouverture-de-la>

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

### **C.1 Presentation of the Gambidi Cultural Space (ECG, Ouagadougou, Burkina Faso)**

The Espace Culturel Gambidi is one of the most important private cultural centers in Burkina Faso. Located in the capital of Burkina, built on 5000 m2, this cultural center was born from the determination of the artists of the Théâtre de la Fraternité (one of the oldest theater companies in Burkina) to acquire a seat which would be both a place of rehearsal and artistic creation.

As it was built, it appeared that it could also have another vocation, such as becoming a place of exchange open to all national and foreign artists. While being the seat of the Théâtre de la Fraternité, it is also the seat of several associations such as the Burkinabè center of the International Theater Institute, the International Theater and Puppet Festival of Ouagadougou, Radio Gambidi , The Center for Training and Research in Living and Plastic Arts. Thus it:

- Offers a regular program of cultural activities (dance, theatre, storytelling, music, etc.),
- Promotes artistic disciplines,
- Leads a policy of welcoming national and foreign troops, creation and training projects,
- Brings its cultural expertise to the country's development programs.

Open to the public since January 15, 1996 and officially inaugurated on February 22, 1996, the Gambidi Cultural Space has also become an essential place for cultural activities in Burkina Faso and Africa. This shows how much this structure responds to a strong demand from cultural actors and our populations.

Web site: <https://www.espaceculturelambidi.com/>

Email: [espacegambidi@yahoo.fr](mailto:espacegambidi@yahoo.fr)

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### **C.2 Tunisia: Presentation of the results of the study on Cultural and Creative Industries in Tunisia - Some guidelines for reform**

The conference-debate entitled "What support for cultural and creative industries in Tunisia?" was organized on March 29, 2022 to discuss the results of the study "Roadmap for the development of cultural and creative industries (CCI) in Tunisia", proposed to the Ministry of Cultural Affairs by the firm Matine Consulting, have been unveiled. This study, which is part of the 13 missions of the Public Services Initiative of Tfanen - Tunisie Créative, carried out in close collaboration with the Ministry of Cultural Affairs, with the objective of modernizing cultural policies in Tunisia, revealed unpublished data on the weight , employment and the place of the various cultural sectors in the national economy.

The study was launched with the objective of understanding the reality of the various branches of the cultural sector through a diagnosis that would make it possible to define the contours of the cultural branches through precise statistics such as the determination of the number of companies active in the cultural sector and the scope of formal and informal employment as well as to measure the extent of their contribution to the national economy. On this subject, the study



reveals that the cultural turnover in Tunisia is around 1.5 billion TND, which represents 0.7% of the GDP but that a third of this turnover is achieved in the informal sector.

Also, the research identified 14,000 companies operating in the CCIs, which generate 70,000 jobs, or 1.6% of the active population, noting however that 40,000 jobs are in the informal sector, or 56%. The most revenue-generating sector would be the "Design and other creative services" sector, contributing 39% of the CCI market size. This strong contribution could be explained by the weight of the "advertising" sub-sector representing 2/3 of the size of the sector's market, according to the authors of the study. Music is the second most revenue-generating sector with nearly 200 million dinars in turnover.

Web site: <https://lapresse.tn/127186/presentation-des-resultats-de-letude-sur-les-industries-culturelles-et-creatives-en-tunisie-quelques-balises-pour-la-reforme/>

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### **C.3 "Plural identities and construction of meaning", Éditions Cheikh Anta Diop, ISBN: 978-9956-433-28-5, 358 p., ed. Michel-Yves Essissima & Jacqueline Massouo Bale**

This book builds, deconstructs and reconstructs the meanings of plural identities in a world that has become more than an open village and a field of experimentation where people, goods and cultures come together. Its contributors question mentalities and new forms of domination and/or collaboration in a context where developed countries tend to supplant the rest, making one think that globalization is a fool's market.

Based on the triptych of an epistemology, a didactics and a hermeneutics of the problems specific to the foreign languages taught in their Department, the authors question the plurality of cultural identities and their meanings in this global, multipolar, multicultural and multilingual era. The book enriches innovative socio-cultural, socio-historical and socio-ideological tracks and offers operational tools related to the analysis, interpretation, learning and teaching of foreign languages in Cameroon in order to identify the meaning of current identity changes.

Web site: <https://edi-cad.org/index.php/fr/identites-plurielles-construction-de-sens.html>

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### **C.4 SA: Mthethwa Calls for Digital Platform to Store Works of African Creative Sector**

At the opening of the Africa month, the Minister of Sport, Arts and Culture of South Africa, Nathi Mthethwa called for a worldwide African digital platform to store the work of the creative sector on the continent.

He said the creative and arts sector are among those that experienced the most adverse economic impact of the pandemic.

Government responded by provided a R173.5 million relief fund that benefited 12 170 individuals and 217 organisations within sports, arts and culture, in direct response to the unprecedented crisis caused in these sectors by COVID19.

Web site: <https://allafrica.com/stories/202205090712.html>

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### **C.5 Senegal: Status of the artist - A steering committee to develop the implementing texts**

The Secretary General of the Ministry of Culture and Communication, Habib Léon Ndiaye, proceeded to the installation of a steering committee responsible for drawing up the implementing texts for the law on the status of the artist. and cultural professionals.

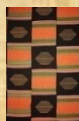
The Law on the status of the artist was voted on December 30, 2020. The development of these texts aims to define the persons concerned and their families with a view to ensuring their social protection under several angles including maternity, occupational accident, etc.



The Secretary General of the Ministry of Culture stressed that it will first be necessary to highlight "the interest of the artist". This work which is starting will certainly be able to last, but the expectations of the artists must be taken into consideration, he insisted.

Site web <http://www.aps.sn/spip.php?article3296>

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

### **D.1 African Film Festival (FCAT, 19th edition, Tarifa/Tangier, 27 May – 5 June 2022)**

For the director of the FCAT, Mane Cisneros, this edition symbolizes “a serene step towards this normality that we so desire”, after two years of the festival marked by the pandemic. “We have multiplied the number of participants in the film screening sessions and related activities, as well as in the training and industry space,” she explains. Cisneros also welcomes the fact that Ceuta, through the Universities of Granada and Cádiz, “is finally joining FCAT this year, which it is hoped will regain its role as a unique space where south and north dialogue through cinema. In the eyes of the festival director, it is the Métis identity that will mark this edition of the festival.

The director and the mayor of Tarifa announced that the FCAT will not be limited to films from the neighboring continent, but will also be interested in African descent in the world, particularly in Latin America. This is why the annexed section The Third Root will offer in Tarifa films that follow in the footsteps of the diaspora in American countries in an approach that allows us to connect from a cinematographic perspective the visibility and invisibility of black people in a continent where the Afro-descendant population reaches 200 million people out of a total of 625 million Latin Americans.

The FCAT LAB post-production workshop will be present again in this edition, with individual meetings and a project market, awarding a total of 20,000 euros in cash rewards and services for the development of mainly African film productions.

Web site: <https://fcat.es/>

Contact: <https://fcat.es/contacto/>

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### **D.2 Frictions in Nigeria over returns?**

The campaign to return the Benin Bronzes has gathered remarkable momentum in the West – but it has also led to frictions in Nigeria. Barnaby Phillips: The Edo still venerate their king, or Oba Ewuare II, who lives in a rebuilt palace in the heart of Benin City. But it is the elected Governor of Edo State, Godwin Obaseki, who controls local spending and hence has greater patronage. Obaseki and the Oba have a difficult relationship. ‘The lack of communication between them is at the expense of the Benin Kingdom,’ says an Edo historian. Philips describes the interests of and frictions between all three stakeholders: the Benin Royal Court, Edo State and the federal government but also efforts to come to agreements.

Web site: [https://lnkd.in/e5N2y\\_Es](https://lnkd.in/e5N2y_Es)

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### **D.3 Smithsonian: New policy on restitution (press release)**

Care of the national collections is a core mission of the Smithsonian Institution. The collections are vast and diverse covering the worlds of history, art, culture and science. Many artifacts and works of art have been in the Smithsonian’s holdings for decades or, in some cases, more than



150 years. We recognize that ethical norms and best practices in collecting have changed, particularly with respect to collecting cultural heritage from individuals and communities, and that the Smithsonian has collections it would not have acquired under present-day standards.

Web site: <https://www.si.edu/newsdesk/releases/smithsonian-adopts-policy-ethical-returns>

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#### **D.4 Africa Fête 2022 (Marseilles, June 21 – 30, 2022)**

For its eighteenth edition, the Africa Fête festival will focus on the following objectives

- Resonate committed words that are sometimes inaudible
- Make aesthetics off the beaten track visible
- Denounce all forms of injustice and withdrawal
- Sketch collective dreams and desires
- Go to meet the clamors, thoughts that move the lines.

The festival will mainly invest in the Belle de Mai district and will organize unique events in downtown Marseille.

To open, it will offer two emerging exclusively female sets: choirs of women from the Indian Ocean with Ker Maloya, songs related to exile with Nadia Ammour and closing an Afro-futurist and Afro fusion selection by DJ Waka! And we will close this edition to the tempos of Congolese rumba!

We will give pride of place to poetry, words, African languages! The Afro-descendant poets of yesterday and today will declaim their verbs. They will take us into the magic of improbable encounters and the sharing of the crystalline moment.

We are concocting literary meetings, film debates and many other events that we will reveal to you in the coming days on our website [www.africafete.com](http://www.africafete.com)!

Much more than an African music festival, Africa Fête carries dreams of otherness and the voices of women and men committed to a desirable future, respectful of Mother Earth and intangible heritage.

Web site: [www.africafete.com](http://www.africafete.com)

Contact: [infos@africafete.com](mailto:infos@africafete.com)

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#### **D.5 More Europe, a programme launched in 2011**

More Europe - external cultural relations, a leading player in the external cultural relations of the European Union, has encouraged organizations and cultural operators as well as European institutions to work together in order to strengthen the role of culture in foreign Relations.

More Europe is making significant structural changes regarding the considerable and continuous impact of the COVID-19 crisis on the cultural sector and moreover on international cultural relations and relating to the rise of concerns related to mobility, digital and climate change.

The year 2021 marked the launch of the new European geographical frameworks linked to the Neighborhood Instrument, Development Cooperation and International Cooperation.

"Global Europe" as well as the EU's new multiannual financial framework for 2021-2027. Various European and transnational actors should today contribute to the design of the strengthening of international cultural relations - from the public and private sectors to non-state actors, including civil society, networks and foundations. In a spirit of openness, More Europe calls for inclusive and equitable cultural relations, the sharing of knowledge and practices, and relationships between equals in order to better respond to global challenges and issues.



Web site [https://en.wikipedia.org/wiki/More\\_Europe](https://en.wikipedia.org/wiki/More_Europe)

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## **D.6 UNESCO honors African cinema at the 75th Cannes Film Festival**

UNESCO is organizing a major round table to promote African cinema on May 24 in Cannes, on the occasion of the 75th edition of the International Film Festival. The event will underscore the huge potential for development offered by the African film industry, as well as UNESCO's initiatives to support it.

Moderated by journalist Hortense Assaga, the round table will be based on the recent UNESCO Global Report: The Film Industry in Africa: Trends, Challenges and Opportunities for Growth, a groundbreaking analysis of data on the film and audiovisual industries in 54 African countries.

The presentation of the report's main findings and recommendations will be followed by a high-level panel that will highlight UNESCO's activities in support of the development of African cinema, notably through the following initiatives: the UNESCO/Nara residency for young African filmmakers, supervised by internationally renowned director Naomi Kawase, the African Film Preservation Project (AFHP), a joint project between Martin Scorsese's Film Foundation, the Cineteca di Bologna the Pan-African Federation of Filmmakers (FEPACI) and UNESCO, the SENTOO project which federates the National Film Centers of 7 countries in Africa, the Pan-African Film and Television Festival of Ouagadougou (FESPACO) and the UNESCO/Netflix partnership.

Web site: <https://en.unesco.org/creativity/events/unesco-honors-african-cinema-75th-cannes-film-festival>

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## **D.7 Steering Committee for Culture, Heritage and Landscape (CDCPP) - New recommendation on culture, cultural heritage and landscape (Turin, 20 May 2022)**

During its annual session held in Turin, the Council of Europe's Committee of Ministers adopted a Recommendation on the role of culture, cultural heritage and landscape in helping to address global challenges (Turin, 20.05.2022). The Recommendation affirms culture's transformative role in sustainable development and calls for the full recognition and integration of culture into relevant policies. It identifies the assets and skills of cultural stakeholders that should be mobilised to help address current challenges.

The Recommendation also calls for a new understanding of culture – and hence policies – as a strategic element and proposes various policy objectives and measures aimed at fostering a local approach (to engage with people and communities) as well as a global approach (to encourage international collaboration) in order to generate a collective ambition and international cooperation based on empathy and solidarity.

More at <https://www.coe.int/en/web/cdcpp-committee>

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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**

### **Nigeria: Badagry Museum, a Sobering Reminder of Nigeria's Long Slave Trade History**

Badagry, a border town between Nigeria and Benin, became a thriving slave port in west Africa when European merchants bought and shipped human labour to work on plantations in America. Visitors to Badagry will find the history of that trade in the Badagry Heritage Museum, which contains collections on the slave trade between Africa, Europe and America. "Badagry Heritage Museum is one of the best sites you have to visit when you talk about slavery," Isiaka explains. The privately owned museum is run by the descendants of the traditional ruler of Badagry. On display are the original chains used on slaves during the days of trade. "Each market day here in Badagry, 300 slaves were sold. Around 17,000 slaves were sold here annually here in Badagry." And this trade we are talking about lasted 400 years. So that tells us that Badagry slave port happens to be the largest slave port in west Africa." Nowadays, the former slave port is operating far below its potential. It needs government assistance to renovate all the sites around slavery and tourism in Badagry to attract more visitors and give a boost to the local economy. Source: <https://allafrica.com/stories/202204110018.html>

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### **Tanzanian Minister for Culture, Arts and Sports Mchengerwa to Artists - Be Innovative**

The Minister for Culture, Arts and Sports Mohamed Mchengerwa made the call recently in Dar es Salaam when he officiated the climax of Uni Talent Show which took the stage for the third time. "Arts and Sports are the most loved sectors in the world and you can see by yourself that while others are asleep in their homes, we are here at this late hour showing talents that you have been blessed with," Mchengerwa said. He added that all the performances on the day were of high quality such that if he was a judge, he could have found it difficult to execute his judging roles. "I am glad to see that some of the performances I see from Hollywood films have been displayed by our own artistes here and this is what we all need to be cherished about because as a nation." he said. Government has therefore pledged to put more weight in shaping up the artistic industry for it to grow and assist in economic development of the nation. Web site: <https://allafrica.com/stories/202205090085.html>

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### **Gambia: 'Culture Must Be Seen as an Integral Part of National Development Efforts'**

Lamin Jarjou, Senior Programme Officer for UNESCO-NATCOM, has emphasised the need for culture to be an integral part of national development efforts. Jarjou was speaking on May 5, 2022 during a press conference held at the National Center for Arts and Culture in Banjul as activities marking African World Heritage Day. This year's theme highlighted the importance of youth engagement, as organisers believed it is through the involvement of youth that heritage will continue to be the lifeblood of contemporary African culture. Since the proclamation of African World Heritage Day in 2015 by the 38th session of the General Conference of UNESCO, every 5th May, African culture and natural, tangible and intangible heritage is celebrated across the globe with the aim of raising awareness of the benefits of its promotion and preservation, as well as the related challenges the continent faces. To celebrate this day, UNESCO in collaboration with African World Heritage Fund and their partners, organize a series of events across the continent that will highlight the wealth to be gained from African heritage, as well as explore solutions to the challenges facing the continent. Web site: <http://allafrica.com/stories/202205090266.html>

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## South Africa: Govt Continues Support for African Languages

Government continues to fund students wishing to further their studies using African languages, says Sport, Arts and Culture Minister Nathi Mthethwa in the National Assembly. "Every year, we fund and support financially, students for African languages, anything between 120 to 400 per annum in all universities which we have in our country," said the Minister. Mthethwa said more still needs to be done. "We are the first ones to say that there is a lot that still needs to be done. Government is doing its best but the challenges of our country are still facing us. "We understand very well that the road to social progress is always under construction and we are part of constructing that road to social progress," he said. Today, a lot of progress has been made from those dark days of apartheid - the black child has a Freedom to take up and use their African language of choice in both academia and in corporate South Africa. More info at <https://allafrica.com/stories/202205040355.html>

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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)

#### The situation of female Artists

The prestigious Venice Biennale Arte 2022 was launched in late April, making news for featuring overwhelmingly female artists in its 59th edition. Of the 213 artists in the exhibition, more than 90 percent identify as women or as gender nonconforming. After decades of poor representation of women at the world's oldest international exhibition, this massive change has led the event to be labelled 'the women's biennale'. Similarly, at the India Art Fair (New Delhi) which is the country's largest event showcasing Indian artists and galleries, many young artists have used their works to push boundaries around sexuality, gender and queer stories.

This is a trend for the cultural and creative sectors where – as confirmed by UNESCO's 2021 report, *Gender & Creativity: Progress on the Precipice* – women continue to fare worse than men in terms of visibility, status and relative pay. Equally - as we commemorated World Press Freedom Day on 3 May - they remind us that policies and programmes focusing on gender equality are also crucial for the promotion of freedom of expression.

Poor access to funding for cultural professionals who identify as female is another gap highlighted in the UNESCO report. This is a challenge exacerbated during moments of crisis as too few initiatives that support artists and creatives use an intersectional gender lens. However, good news has been forthcoming in this regard. Netflix in partnership with the Arab Fund for Arts and Culture - AFAC has announced that five Arab women filmmakers and producers from Lebanon, Tunisia, and Morocco will receive a one-time grant through the Fund for Creative Equity to bring their fiction and non-fiction projects to life.

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#### Discussion Paper for the 9th World Summit on Safeguarding Artistic Freedom

On 10 May, the Discussion Paper was launched at a virtual event hosted by IFACCA and the Swedish Arts Council and attended by members of the arts and cultural sectors from over 60 countries. It shares perspectives on artistic freedom from eight cultural experts namely Basma El Husseiny (Egypt) and Patrick Sam (Namibia). They all lived experiences as artists, activists, collectives, curators, educators, researchers and policymakers. See the discussion document at



<https://internationalfederationofartscouncilsandcultureagencies.cmail19.com/t/i-l-cuhlltk-tjhrhkkktd-w/>

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

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

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## **F.2 Agenda 21 Culture**

### **Statement by the #Culture2030goal Campaign on UNESCO MONDIACULT 2022**

Forty years after UNESCO Global Conference on Cultural Policies in Mexico City and towards UNESCO Mondiacult 2022, to be held also in Mexico City in next September 2022, the members of the #culture2030goal campaign have released a Statement. The Statement of the #Culture2030Goal campaign calls for concrete, bold and engaging outcomes to accelerate the shift to a world that puts culture at the core of decision-making. It also calls for a stand-alone Goal on Culture in global agendas for development, including the post-2030 Agenda.

The statement underlines among others that „Culture represents the fourth pillar of sustainable development, playing an indispensable role in supporting individual and community well-being, social cohesion, and broader policy effectiveness. We must promote a long-term, peoplecentred, climate-resilient development paradigm, built on human rights, including cultural rights, inclusiveness, and respect for diverse perspectives. The integration of culture across the public policy spectrum at the global, regional, national and local levels cannot be done in a tokenistic way, but must become a core part of policy-making, from the start. We believe that this robust integration can only be achieved if there is a clear political signal at the highest level of the importance of culture itself as an explicit area of policy. We therefore call on the ministers and leaders meeting at MONDIACULT 2022 to assert already on this occasion the importance of including an explicit Goal for Culture in preparations for the post-2030 development agenda.

See the full Statement in English here <http://culture2030goal.net/resources>

Site web: [www.agenda21culture.net](http://www.agenda21culture.net)

Contact: [www.agenda21culture.net](http://www.agenda21culture.net) | [contact](#)

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## **F.3 SA Cultural Observatory (SACO)**

### **As global museums reappraise the legacy of Surrealism, Strauss & Co's sale expands the debate**

Strauss & Co is pleased to announce advance details of its live virtual sales in Johannesburg on 15–17 May 2022, which will include an evening session entirely devoted to Surrealism and its influence on South African art. One of the most important art movements of the early 20th century, Surrealism is increasingly understood as a global phenomenon – the impact of which has subtly fed into work produced by South African artists. “The travelling exhibition Surrealism Beyond Borders, which was originated by The Met in New York in 2021 and is now on view at the Tate Modern in London, shows that cities like Buenos Aires, Cairo, Lisbon, Mexico City, Prague, Seoul, and Tokyo were all hotbeds of surrealist creativity. However, the only artist from Southern Africa in Surrealism Beyond Borders is Mozambican artist Malangatana Ngwenya. Our curated sale will show that South African artists have similarly been moved and connected by the larger Surrealist conversation.” Read more at <https://www.dailymaverick.co.za/article/2022-05-11-as-global-museums-reappraise-the-legacy-of-surrealism-strauss-cos-sale-expands-the-debate/>

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## **F.4 On the Move**

### **Mobility Funding Guide for artists from and travelling to Africa**

This cultural mobility funding guide lists national, local and international resources from both public and private funders. Two kinds of opportunity are included: outgoing and incoming. The outgoing opportunities are for nationals and residents of African countries wishing to travel outside their country. The incoming opportunities are for nationals from other continents who want to travel to African countries. The guide only lists regular opportunities that are accessible online (touring, residencies, collaborations, training, etc.). Funds where information is only available offline, schemes which do not use open calls, and one-off or short-term funding programmes are not included. Since 2011, On the Move has published 60 funding guides focusing on specific countries or world regions. They aim to make information on mobility funding clear and accessible, letting artists and cultural operators explore the field of opportunities. By gathering a large body of information in one place, they also help funders and policymakers to see how support is structured and to notice any shortfalls. Our guides are always produced with partners, organisations and/or researchers who have a close relationship to the region, and we try to make them as complete as possible.

Source: [https://on-the-move.org/sites/default/files/funding-guides/OTM\\_MFG\\_Africa\\_p\\_EN.pdf](https://on-the-move.org/sites/default/files/funding-guides/OTM_MFG_Africa_p_EN.pdf)

Contact: [mobility@on-the-move.org](mailto:mobility@on-the-move.org).

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## **F.5 Ettijahat – Independent Culture Newsletter**

### **Sanad: A Legal Support Programme for Artists and Cultural Practitioners**

This programme is still receiving applications by artists for legal support, either financially or through legal advice, in cooperation with the Legal Agenda in Lebanon. The first quarter of the year was devoted to the development of Sanad, by applying the lessons learned by Ettijahat during the 2018-2021 period in the areas of protection, safety, and social justice, and developing them to achieve a higher degree of complementarity, with the purpose of enhancing the protection and stability of artists and enabling them to work in environments that mitigate the challenges they face. By developing this programme, Ettijahat has focused on amplifying its experiences and those of its partners in the field of promoting creative freedom, protection, and social justice, as well as achieving work sustainability. This was achieved through the integrated services offered by Sanad and by targeting the artists that are most vulnerable and most at risk, those operating outside the official framework of artistic work and production, and those working in the artistic sector, such as technicians and cultural directors. More information at <https://mailchi.ettijahat.org/ettijahat-newsletter-may-2022-en-lhkr1kkv0n>

You can apply by contacting us on: [sanad@ettijahat.org](mailto:sanad@ettijahat.org)

More information at <http://www.ettijahat.org> <https://www.ettijahat.org/site/index?lang=1>

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

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## **F.6 Cybekaris – the Monthly Newsletter of the Interarts Foundation**

### **Proceedings of the conference on the contribution of festivals to the development of the film industry and the resilience of the cultural sector in Africa (Ouagadougou, May 2021)**

The Regional Centre for the Living Arts in Africa (CERAV/Africa) has recently released the “Actes de l’Atelier” with the outcomes of the regional workshop on the contribution of festivals to the development of the film industry and the resilience of the cultural sector in Africa held in May 2021 in Ouagadougou, Burkina Faso, with the participation of some 50 professionals. Organized in collaboration with the Pan-African Federation of Filmmakers (FEPACI) and the Pan-African Film and Television Festival of Ouagadougou (FESPACO), the workshop aimed at



fostering the debate on the future of the African cinematic industry and at advocating for a much-needed change: “public policies and professionals should understand the film industry via festivals as an opportunity to exercise cultural diplomacy, a business opportunity through the marketing of film productions”. More at <https://www.interarts.net/news/cerav-afrique-actes-de-latelier/>

Web site: <https://www.interarts.net/>

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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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