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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Contact: OCPA Secretariat, Avenida Patrice Lumumba No. 850, Primeiro Andar, Caixa Postal 1207, Maputo, Mozambique
Tel.: + 258 21306138 / Fax: +258 21320304 / E-mail: secretariat@ocpanet.org
Executive Director: Lupwishi Mbuyamba, director@ocpanet.org
Editor of OCPA News: Máté Kovács, mate.kovacs@ocpanet.org
OCPA WEB SITE - www.ocpanet.org
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* OCPA is an official partner of UNESCO (associate status) ***
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FORD FOUNDATION
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Activities of the Executive Director and the Staff of the OCPA Secretariat

The activities of this month of March are marked by the effects of the global pandemic of the Coronavirus which affects the whole world in all sectors of life. If it is still early to emphasize the cultural dimension of national policies to fight the pandemic and even the singular nature of its spread and the nature of the war it has imposed on all humanity, we can only note the slowing down of all scheduled activities if they are not canceled. Singularly from the middle of the month.

A.1 Participation in the regional workshop organized by CERAV

From March 4 to 7 in Abidjan, a regional workshop was organized by the CERAV (Regional Center for the Performing Arts in Africa, Bobo Dioulasso), a UNESCO Category 2 Institute on the theme of the empowerment of national contact points and leaders of civil society organizations for their familiarization with the new support mechanisms and the preparation of periodic reports on the implementation of the 2005 UNESCO Convention. At the opening of the proceedings, the Executive Director of OCPA, who was responsible for conducting the scheduled sessions, supported by moderators assigned to each panel, presented an introductory communication entitled “The 2005 UNESCO Convention and its appropriation through regional instruments and public policies in French-speaking Africa”.

The work started immediately and continued by the 6 programmed panels which had as themes: i) the role of the stakeholders, ii) the International Fund fo Cultural Diversity, iii) national experiences, iv) the 13th session of the Intergovernmental Committee of the
Convention, v) contributions from international and regional partner organizations and vi) cross-cutting issues.

The closing session was enhanced by the presence of the Culture Ministers of Côte d'Ivoire, the host country of the meeting, and his colleague from Burkina Faso, CERAV's headquarters country, to whom were presented the conclusions of the Workshop together with the usual thanks, A special compliment was expressed to the CERAV, initiator of the Workshop, for the quality of the organization.

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A.2 Participation in the Abidjan Performing Arts Market

The second major cultural activity of the month was the 11th edition of the Abidjan Performing Arts Market which was held in its usual headquarters, the Palace of Culture, but highly decentralized and somewhat dispersed throughout the city and its suburbs.

In addition to the official ceremonies, the participation of the OCPA delegate, member of the international artistic committee of the event, this time focused on the theater and dance performances programmed at the Palace of Culture and the Cultural Center of the 'Institut Français’.

In the wake of shows, concerts and symposia, he attached particular importance to the meeting between artists and cultural entrepreneurs and buyers or promoters “BE to BE”: it is at this level that the Market takes all its meaning.

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A.3 Meetings with OCPA partners on the course of MASA

In addition to participating in MASA’s activities, the Executive Director had many contacts and exchanges with various OCPA partners as well as with new interlocutors.

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A.4 Activities canceled due to the Coronavirus epidemic

It is indeed a special situation that the discipline which unexpectedly imposed itself with the drastic precautionary measures that all the countries of the world had to take to protect themselves against the pandemic of the Corona virus. Affecting the activities scheduled for this month for OCPA, particularly since mid-March, many have had to be canceled or sometimes delayed sine die, namely

- the meeting of the Board of Directors of the Seychelles African Culture Fund,
- the Kampala International Arts Festival,
- the CBAAC International Conference planned at the University of Benin-City in Nigeria.

The same will apply to most of the activities requiring meetings and travel for the month of April.

Could only be implemented activities such as

- the ACF Board of Directors by teleconference on Saturday March 21,
- the examination, by exchanges via electronic mail, of the project for the implementation of a Scientific Council for the Forum of African Humanities planned in Bamako,
- exchanges, via internet, on March 23 and 24, between UCLG and OCPA on the organization of the Mexico City International Prize 21.

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A.5 Publications de l’OCPA/OCPA Publications

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](http://ocpa.irmo.hr/activities/meetings/index-en.html).


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

**B.1 The International Exhibition of Languages and Cultures (Abidjan-Cocody, Côte d’Ivoire, 5 - 7 May 2020)**

The Silang is focused on the theme: African Languages, contribution to social cohesion and culture of peace. This is a theme which in fact merits a great attention as since independence, African countries are struggling under the pressure of military-political and civilian crisis for which the populations continue to pay a huge price. These conflicts affect social cohesion and the capacity of populations to live together in the context of regional and ethnic diversities and internal tensions.

African languages, because of their genetic relationship and their cultural role and identity functions, can be useful tools in the process of national reconciliation and culture of peace initiated in several African states.

Using the languages spoken by the populations and taking into consideration of sociocultural values and practices in speeches could help understanding between communities. This is the particular vision of language in its report of reconciliation and preservation of peace that the 5th SILANG invites us to consider.
The objective of Silang is to boost the operationality of African languages as an instrument for bringing people together for a culture of peace. To this end, it aims to promote African languages and cultures as a national priority, to create the institutional, technical and material conditions for their development.

Source: https://zh-cn.facebook.com/pg/Saloninternationaldeslanguesetcultures/about/?ref=page_internal;
Contact: contactsilang@gmail.com

NB. As reported in OCPA News No 385 OCPA will actively participate in the organization of SILANG.

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Inaugurated by its Director General Yacouba Konaté, this edition of MASA, centered on the theme "Africa-world" was held on several sites, notably in Abobo, Treichville and Cocody. With a number of cultural players, Yacouba Konaté was made a Commander in the Order of Cultural Merit for his spirit of openness and creativity which made it possible to raise MASA to the highest level.

This year the MASA took place with the participation of 535 artists, 247 professionals (broadcasters, festival promoters, cinema directors...), 437 journalists, including 90 internationals, 231 shows, all coming from 41 countries. The MASA has, in terms of figures, a rather satisfactory record.

In “in” as in “off”, the biennial achieved its goal of gathering. The MASA organizers with the support of the Ivorian authorities have reached the end of their business.

The participation of more than 2,000 festival-goers indicates that the fever of this international cultural event has far from subsided despite the threat of the coronavirus epidemic. Between the grand opening parade, the Street Arts Zone and the joints dedicated to young audiences, the bet on youth has also been raised. Like the remarkable participation of Canada, the country of honor, came with a delegation made up of 132 members.


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B.3 Congo- (Brazzaville): World Heritage of Humanity the 1972 and 2003 Conventions

Inaugurated on February 24, at the United Nations Center in Brazzaville, by the Minister of Culture and Arts, Dieudonné Moyongo, organized by the UNESCO Multisectoral Regional Office in Yaoundé, this workshop will allow seminaris for three days " listen and discuss the 1972 and 2003 conventions. These will then help in the preparation of the files for the inscription of sites and elements on the lists of the world heritage of humanity.

UNESCO's mandate in the protection of cultural heritage is enshrined in its Constitution which gives it the responsibility "to ensure that the Member States have independence, integrity and a rich diversity of their cultures". One of the actions intended to ensure the integrity and diversity
of cultures is the protection and safeguarding of the cultural heritage... This is necessary and essential for the Congo since part of the tangible and intangible heritage inexorably falls into disuse. These include, among others, the slave port of Loango, Mbé, Linzolo, but also the Kiébé-Kiébé, basketry.


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B.4 Senegal: Strategic Development Plan of the Senegalese Manufactures of Decorative Arts in Thiès

Thiès - The Senegalese Manufactures of Decorative Arts of Thiès (MSAD) are developing a strategic development plan to better "control and evaluate" their activities, revealed Mr Aloyse Ndam Diouf, Director-General of this establishment which celebrated its 54th anniversary this year, is in a phase of revival, notably with a renewal of the workforce, he said. The process started "could", he says, "allow us to have more resources to be able to better plan and develop our activities difficult to quantify" in the tapestry trade, in terms of dexterity.

By their "prestigious" presence through their works hung in large international institutions, the MSAD represented the Senegalese people, through a label of their cultural heritage. According to the director, it will also involve, within the framework of this strategic plan, a rehabilitation of infrastructure.


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B.5 Côte d'Ivoire: Partnership agreements – for the construction of thirteen craft houses

If there is a happy minister, it is that of Crafts, Sidiki Konaté who has just completed the various agreements for the construction of 13 craft houses in the 13 regions of the country.

Since his accession to the supreme magistracy, President Alassane Ouattara has included the professionalization of craft trades among of his priorities. To give shape to this ambition, he instructed the Minister of Handicrafts to take the measures to offer artisans decent working conditions, but above all to ensure that they live from their trades.

We must add the identification of artisans, in order to establish a reliable database and statistics of the craft sector. It is therefore this ambitious program, never carried out in Africa, that is contained in the digital platform for the promotion of crafts, a successful mission for Minister Sidiki Konaté.

Grand-Bassam will have the first craft house. The others will be distributed in the cities of Adzopé, Bondoukou, Bouaké, Daloa, Kong, Korhogo, Man Odienné, San Pedro, Séguéla, Soubré and Yamoussoukro.


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B.6 Morocco: An information seminar on "copyright and neighboring rights"

The Federation of Cultural and Creative Industries (FICC) of the General Confederation of Moroccan Enterprises (CGEM) recently organized an information seminar on "copyright and neighboring rights".

According to a CGEM press release, the FICC brought together a panel of experts to exchange, debate and make recommendations on the reforms to be undertaken to guarantee optimal
management of "copyright and neighboring rights", in the light of draft laws on the reform of the statute of the BMDA (bill n° 25.19) and copyright and neighboring rights (bill n° 66.19) as well as recommendations made at the end of the "foundations of the cultural industries and ", recently organized in Rabat.

This seminar brought together around forty cultural players, made up of entrepreneurs from different backgrounds (cinema, audiovisual, music, live shows, visual arts, publishing and spaces for cultural dissemination) who debated and formulated recommendations for optimizing the process. collective management of their rights, and this in a logic of valorization of the tangible and intangible Moroccan inheritance, carrying value and wealth, in an economic market in full construction.

Web site: https://www.libe.ma/Un-seminaire-d-information-sur-les-droits-d-auteur-et-

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

C.1 Sudan: Minister of Culture and Information Inspects Repair at Bait Al-Khalifa

The Minister of Culture and Information, Faysal Mohamed Saleh, inspected the Maintenance and Repair works at the Bait Al-Khalifa Museum and at Maison Voisine Barambel. The visit was part of the preparations for the Museum's re-inauguration by the end of March.

The Minister discussed with the officials of the Museum and the National Society of Antiquities and Museums preparations for the renewal of the exhibition platforms and restoration of the materials on display.

The project is part of the Modernization Program of Museums in Western Sudan, which includes the Shikan Museum in the city of Al-Obeid (North Kordofan), and the Darfur Museum in Nyala (South Darfur).

The Project is implemented with funding from the British Government and aims to preserve the Al-Khalifa House Museum and the Barambel House as part of the History of Sudan project.


C.2 Angola: MEPs Seek Information About Cultural Sector

The deputies of the National Assembly, reviewed the state of the cultural sector during a meeting with sector officials, as part of a day of evaluation of actions aimed at the protection and enhancement of identity and cultural property.

During the meeting, the Minister of Culture, Maria da Piedade de Jesus, transmitted information concerning the projects developed in 2019 and the action plan planned for this year, placing more emphasis on the completion of the works of the National Archive of Angola under construction in Camama.
The Minister presented a framework for the sector highlighting the actions aimed at improving the image of certain museological infrastructures, which are the target of improvement works, the steps on the Cuito Cuanavale World Heritage nomination project, among other actions.

The minister added that scientific studies were underway for the Cuito Cuanavale process. Considering it one of the priorities of the portfolio for the current year, the housekeeper expressed the desire to count on the help of all Angolan society for the success of this mission.

Web site: [http://m.portalangop.co.ao/angola/fr_fr/noticias/lazer-e-cultura/2020/1/9](http://m.portalangop.co.ao/angola/fr_fr/noticias/lazer-e-cultura/2020/1/9)

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**C.3 Sénégal: Macky Sall invite les artisans à "s'ouvrir aux pratiques d’innovations"**

**Senegal: Macky Sall Invites Artisans to "Open up to International Innovation Practices"**

At the opening of the 2nd edition of the Dakar International Crafts Fair, the President Macky Sall, invited Senegalese artisans to "open up to innovations" in the world market.

The head of state praised "the creativity" of Senegalese artisans, who, according to him, show "an artistic inspiration". The "added value" of furniture, jewelry and other handcrafted products is proof of this. Mr. Sall announced the construction and rehabilitation of craft villages and promised "financing on flexible terms, to make craft houses real SMEs / SMIs".

In answering the question of the president of the chambers of trades of Senegal, Issa Dièye, on the "social insecurity" of artisans, he reiterated his desire to support the craft industry, in particular by developing a national artisanal development strategy, announced in 2013, to help "perpetuate the social protection of artisans, but also support artisans in their professionalization.


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**C.4 Algeria: Review of the management mechanisms for cultural events**

The Minister of Culture, Malika Bendouda said during a meeting with book professionals that her services were reviewing the mechanisms for managing approved cultural events.

The majority of the curators of the cultural festivals will be replaced to accompany the professionals in order to revive the spirit of these festivities and assure them more efficiency.

Exposing the situation of libraries and books in Algeria, professionals, in particular librarians and publishers mentioned in particular the classification of libraries and the support of Algerian participation in international fairs and the facilitation of the export of Algerian books".


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**C.5 PAUPB – Panafrican Union of Peace Builders - University of Peace in Africa**

University of Peace in Africa (UPA) is a social teaching project on concepts and active methods of (re-)building Peace, of preventing violence, of mediation and non-violent conflict management and consensual transformation. By invitation of a local partner, the UPA Campus opens each year in a different country of Africa, in French and English language. UPA is addressing responsible executive staff with a sound experience in Civil Society, in (inter-
religious organisations, in governmental programs or in public military/police forces searching for a methodical quality time for achieving enhanced competence, further personal development and effective pan-African networking.

The next training course of the University of Peace in Africa, Campus 2020 is foreseen from 23 August to 13 September 2020, Bukavu, DR Congo, South Kivu.

More information at http://www.universityofpeaceinafrica.org or contact UPA@apte-net.de.

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C.6 Nigeria Made $104m from Film, Music Industries in 2019 - Lai Muhammed

Nigeria has realised a total of $53 million from film and $51 million from the music industries, respectively last year. This came even as the Nigerian tourism industry is set for speedy development as the Ministry of Information and Culture, in synergy with the Nigerian Tourism Development Corporation (NTDC), has concluded plans to launch a new tourism policy for the country. Minister Lai Mohammed, disclosed this during his working visit to the Corporation's Headquarters in Abuja, on Tuesday.

Mohammed explained that the policy, when deployed, would create avenue for the development of the nation's tourism industry, "and it will no doubt lead to an influx of foreigners into Nigeria to appreciate the potentials that abound in the country - our food, music, film, culture and fashion industries which are sub-sectors of the tourism network."

Mohammed, who described Tourism as the fastest-growing sector in Nigeria economy, according to him, has employed more than one million people, though with the capacity of employing seven million people. The minister while commenting on the visa-on-arrival policy for African nationals which began operation since the beginning of this year, said with the policy, the tourism industry would be better off, realise its full potentials and generate more revenue into government coffers and increase the fortune of operators in the industry.

Source: https://allafrica.com/stories/202002270169.html

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D. News, institutions, resources and events in other regions

D.1 British museums: Benin objects and the Buhari administration

NThe British museums: The Benin Bronzes, Colonial Violence and Cultural Restitution Dan Hicks walked into many a European museum and saw curated spoils of Empire. Accompanying pieces of card offer a name, date and place of origin, but do not mention that the objects were stolen. Few artefacts embody this history of rapacious and extractive colonialism better than the Benin Bronzes - a collection of thousands of brass plaques and carved ivory tusks depicting the history of the Royal Court of the Obas of Benin City. They were passed on to Queen Victoria, the British Museum and countless private collections.

The story of the Benin Bronzes sits at the heart of a heated debate about cultural restitution, repatriation and the decolonisation of museums. In The Brutish Museums, Dan Hicks makes a
powerful case for the urgent return of such objects, as part of a wider project of addressing the outstanding debt of colonialism.

Web http://www.josvanbeurden.nl
E-mail jos.vanbeurden@inter.nl.net

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D.2 Will Portugal Ever Restitute Looted African Artefacts?

Little restitution news has come from Portugal, although the Museu da Sociedade da Geografia and the Museu de Etnologia in Lisbon and other museums in the country have abundant collections of African artefacts. And many of these might be loot, as Kwame Opoku reports.

An exception to the Portuguese, who see the colonial enterprise as glorious adventures of heroic discoverers, MP Joacine Katar Moreira has brought a proposal to return artefacts belonging to former colonies. The patrimony of former colonies now in Portuguese museums and national archives should be identified, reclaimed and restituted.

The list of the objects to be restituted would be the task of a working group composed of museologists, curators and research scholars-historians, art historians and anti-racists activists. Her proposal, roundly rejected by her fellow-parliamentarians, might be the beginning of something new.


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D.3 New report of the UN Special Rapporteur on Cultural Rights: Cultural Rights Defenders

The new United Nation Special Rapporteur in the field of Cultural Rights, Karima Bennoune, just released a new report on 'Cultural Rights Defenders'.

This report aims at raising awareness about the work of cultural rights defenders - human rights defenders who defend cultural rights in accordance with international standards - and to increase the attention and assistance they receive. The report includes an overview of the diverse kinds of human rights work that cultural rights defenders engage in, the challenges and risks they face, and the international legal framework that enables their work, and offers specific recommendations as to how to better support and protect them.

E-mail: jos.vanbeurden@inter.nl.net-

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D.4 Can 3D printing help in repatriation and decolonisation efforts?

Copying artefacts has a surprisingly long history. Following an earlier item, one of you sent this article on 3D printing as helping museums in repatriation and decolonisation efforts, written by Mirsini Samaroudi and Karina Rodriguez Echavarria: The Smithsonian National Museum of Natural History in the US has worked closely with the Tlingit native community of southeast Alaska, which requested the repatriation of several objects that were sacred to them.
One of the most important objects was the Killer Whale clan crest hat, which the museum digitised and made an accurate replica of, before returning the original to the community. So, one way forward may be found in digital technologies that can enable people to access representations of other cultures in fair, interesting ways, without cultural institutions needing to hold on to controversial artefacts. For example, with 3D imaging and 3D printing we can produce digital and physical copies of artefacts, allowing visitors to study and interact with them more closely than ever before.

Source: https://www.museumnext.com/article/3d-printing-is-helping-museums-in-repatriation-and-decolonisation-efforts/
Web http://www.josvanbeurden.nl
Email jos.vanbeurden@inter.nl.net

D.5 The French Ministry of Culture on cultural patronage from 2003 to 2017 - Baptiste Buidin, 2018

Using a content analysis method applied to the communication tools of the Ministry of Culture and a speech analysis method applied to the speeches of the Ministers of Culture between 2003 and 2017, we wanted to understand how this ministry communicated on the new legislative provisions relating to patronage. We noticed that the intensity of communication was strong from 2003 to 2011, then decreased very markedly. We also concluded that the department relied on businesses in its communication, but that it was not the economic justifications for patronage that prevailed in the speeches. The ministry fought very frequently throughout this period against the idea that the state was withdrawing from the cultural field.

Source: https://www.academia.edu/38556651/La_communication_du_minist%C3%A8re_de_la_Culture_fran%C3%A7aise_sur_le_m%C3%A9cenat_culturel_de_2003_%C3%A0_2017?em view_card

D.6 Religion and cultural diversity

The approaches to studying the place of religion in societies have changed over time. These changes are usually associated with some social, economic or political phenomenon that calls on social scientists to change the course of their researches: from the end of religion to its return or to its understanding in different modernities. In the first decade and a half of the 21st-century, signs that we are undergoing a new phase are evident. International migration and, consequently, cultural transnationalism suggest the construction of an increasingly more diverse social frame with consequences on many aspects of modern societies’ cultural life. In this study, we propose the identification of new analytical grids - such as cultural diversity - in the study of religion, but also the development of an index of diversity to establish correlations with other dimensions of religiosity. We believe this is one of the few available methods to understand the current transformations or displacements of religion in contemporary societies.

Desenvolvimento e Sociedade: Revista Interdisciplinar em Ciências Sociais, 2018, Jorge Botelho Moniz, Issue: 5, Page Numbers: 17-33
E. Cultural Agenda in the African Press

E.1 Links to portals

http://fr.allafrica.com/arts/bydate/?n=1
http://www.africaonline.com/site/africa/arts.jsp
http://weekly.ahram.org.eg/2003/646/culture.htm
http://english.alarabonline.org/display.asp?code=zculturez

E.2 Selected information from Allafrica

Liberia: Let's Teach Our Children Our Languages, and Let Our Culture Bloom

A prominent Liberian, who hails from Bomi County, has sounded a very serious warning about the imminent extinction (disappearance, death) of one of Liberia's oldest indigenous languages, Gola. He sounded this terrible warning simply because, according to him, Gola parents and grandparents are NOT teaching their children the language—not even in the villages. The statement was made at the historic launching the New Testament in Gola, held in Bomi's capital, Tubmanburg. Until now the New Testament was published in 11 Liberian languages—Bassa, Belleh, Gbandi, Grebo, Kissi, Kpelle, Krahn, Kru, Lorma, Mano, Vai— but not in the 12th Liberian language the Gola! So this is a great moment, but it is maybe too late as there are today many Liberians who cannot speak their native tongues or do not teach their children and grand children to speak them! We have to remind Liberians the importance of learning to speak our precious indigenous languages if we want to uphold and revitalize the integrity of Liberian culture. https://allafrica.com/stories/202003200431.html

Ghana: The Indigenous Ghanaian Culture, the Foundation for Ghanaian Creative Artists

It is due to the recognition of the value and importance of the indigenous Ghanaian Culture that led to the establishment of the Ministry of Tourism Culture And the Creative Arts by the government. Every Country or nation on earth is endowed with an indigenous and unique Culture which she must be proud of and maintain; by developing and modifying this unique culture to suit and meet the test of time. The term or word culture is very broad and has multiple definitions and connotations. However, for the purpose of this article, culture can be simply defined as the sum total way of life of a group of people; this includes the language they speak, the food they eat, the clothes or dress they wear, their beliefs, customs, practices, traditions, worship, religion, their kind of music and dance etc. Ghanaian Culture as the source or fountain from which all kinds of their creativity will emerge or emanate. The article seeks to address particularly to the fine Ghanaian Creative artists such as playwrights, short story writers, novelists, poets musicians and choreographers. https://allafrica.com/stories/202003050547.html
Kenya: East African Art Auction Now a Real Tour De Force

The Seventh Annual Art Auction East Africa took place last night at the Raddison Blu Ballroom in Nairobi. It featured artworks that Circle Art Gallery founder-curator Danda Jaroljmek had assembled, drawn from Kenya, Uganda, Tanzania, Sudan, Egypt and Congo. One special feature of this year's art auction was that nearly half the artworks were by Kenyans. There were 70 lots in the auction, with no less than 30 Kenyans represented. It was the first time that Danda included so many local artists in the event. It was an achievement for them since an art auction is the quickest way to gain global recognition. One reason for this is because the Art Auction East Africa has gained a reputation since 2013 for providing an opportunity for the public to see and potentially own some of the best artworks by both established and up-and-coming artists in the region. https://allafrica.com/stories/202003070038.html

F. Info from newsletters and information services

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

Global responses to COVID-19 in the arts and culture sector
This month, the headlines for arts and culture reflect the headlines in general, as the world responds to the spread of COVID-19. In Singapore, the Parliamentary Secretary for Culture, Community and Youth has announced that the government will allocate S$1.6 million for the arts and culture sector to respond to the COVID-19 outbreak. While in Hong Kong, the arts community is collaborating to launch a community-led online platform that will offer online viewing rooms for galleries, as well recorded and live-streamed exhibition walkthroughs. The Creative New Zealand has shared with the sector how the institution is approaching the situation; outlined responses for possible scenarios that may affect the sector and grant recipients; conveyed its intention to better understand the consequences of COVID-19 on arts practitioners, arts organizations and individuals. The USA, the Smithsonian has published an article related to its current exhibition Outbreak: Epidemics in a Connected World that highlights the powerful role of museums to combat misinformation and make available information that demystifies the emergence and spread of new diseases.

Experts highlight the role of culture for climate change mitigation and adaptation

This study provides an overview of the global publishing in 2018, covering publishing revenue, the number of titles published and the number copies sold. The report presents the latest publishing statistics compiled from the following sources: (a) the IPA–WIPO publishing survey, (b) the Centro Regional para el Fomento del Libro en América Latina y el Caribe, (c) WIPO’s legal deposits survey, (d) the Nielseni Company, (e) the International ISBN Agency, and (f) the Web of Science database. https://www.wipo.int/publications/en/details.jsp?id=4488

**Netherlands: International cultural policy 2021-2024**
The Minister of Foreign Affairs, the Minister for Foreign Trade and Development Cooperation (BHOS) and the Minister of Education, Culture and Science (OCW) describe the foundations, ambitions and objectives for the international cultural policy 2021-2024. https://www.government.nl/topics/international-cultural-cooperation/documents/parliamentary-documents/2020/02/20/international-cultural-policy-2021-2024

Site web: www.ifacca.org
Contact: info@ifacca.org

**F.2 Aspire Art Auctions Newsletter**

Parisian debut confirms Aspire Art Auctions as emerging global champion for African Art

After the resounding success of the Aspire X Piasa Auction in Cape Town in February 2020, Aspire Art Auctions will present a curated selection of art from South Africa and the continent in Paris on 14 May 2020. In a historic move, this inaugural debut of a South African auction house in the northern hemisphere marks Aspire’s second collaboration with visionary French auction house Piasa. Founded in 2016, Aspire has revolutionised the South African auction market. Pioneering new sectors within contemporary art at auction, the firm was the first to committedly promote undervalued 20th-century black artists, and the first to present a genuinely pan-African offering of modern and contemporary art to a global audience. By promoting international value and currency in art and artists from Africa, and presenting art from Africa to a European audience, this bold strategy will further transform the South African and African art markets. While developing global appreciation and appetite for African art, this dynamic initiative promises to deliver strong results for South African collectors.

Web site: https://aspireart.net/
Contact: emma@aspireart.net

**F.3 Arts Management Newsletter**

Arts and Economics in the City – New Cultural Maps
In "Art and Economics in the City - New Cultural Maps", the authors examine different ways arts and culture have been framed in policies, interventions, discourses and projects in cities around the world. Although urban policies are a very locally rooted subject, the book contributes to creating a body of knowledge necessary for interpreting international practices and gaining a deep understanding of the current challenges and tools available. In a world that is becoming more and more globalized and urbanized, cities are gaining more and more importance as the first level where human interaction occurs. Designing arts-related policies,
implementing arts-related actions and evaluating them to feed into new policies and actions are more and more being placed higher in the agenda of local governments. They also serve as tools at the hands of citizens and artists that interact with their environment. The book, published 2019 at transcript, brings together contributions related to heritage and urban management in multi-cultural metropolitan frameworks and how arts and culture contribute to urban revitalization, creative placemaking and place identity. https://www.artsmanagement.net/Articles/Book-review-Arts-and-Economics-in-the-City-New-Cultural-Maps,4094

More at http://newsletter.artsmanagement.net
E-mail: office@artsmanagement.net

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F.4 Agenda Culture 21

Tangier 2020 - UCLG Retreat (Tangier, 24 – 28 February 2020)

The sixth edition of the Retreat is focusing on joint programming and the co-creation of the organization’s agenda in the localization decade. Special emphasis is being placed on building synergies through the Waves of Action and shaping the Local4Action Hub. The first part of the week was dedicated to the work of the different parts of the network, including specific workshops. The programme of the retreat includes the Annual meeting of the Global Taskforce, and the Presidency meeting to co-create the future we want. The Retreat is the occasion to harness the power of our network and continue our work based on the collaboration and achievements of the last few years, as well as increase visibility and impact at all levels. On the occasion of the Retreat, the local and regional leaders celebrate the decision to hold a consultation on the future of the world, taking place marking the 75th Anniversary of the UN and launched as a global conversation on the role of global cooperation in building the future. Read more at https://www.uclg.org/sites/default/files/tangier_declaration.pdf

Web site: http://www.agenda21culture.net
Contact: newsletter@agenda21culture.net

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F.5 IMC Music World News

Music Industry Can Do Better for Female Songwriters and Producers (Guest Column)

In March, in which we recognize women everywhere and the advancements that have been made for female rights and representation. However, equity and balance in gender representation has a ways to go in both music and society at large. In the music industry, women made up only 12.3% of the songwriters responsible for writing the 700 songs on Billboard’s Hot 100 year-end charts between 2012 and 2018. That percentage is in stark contrast to the 2018 MIRA and MusiCares report which included the statistic that one-third of all musicians identify as female. The lack of representation and opportunity for women music creators isn’t limited to songwriters, and it gets even worse when looking at music producers. We must be more active in fighting the lack of representation for ensuring a more gender-balanced music industry. By creating a more diversified body of songwriters, we’ll experience new kinds of music that we would have never heard if we kept limiting songwriting opportunities to men.

Coronavirus Should Be a Turning Point for the Music Industry

The brisk pace of the coronavirus outbreak is causing chaos in every sector of the entertainment industry. If you can’t make much money selling music, and streaming service royalties offer a fraction of a cent every time someone plays your album, and you can’t tour clubs, stadiums, festivals, or arenas, what can we do? If it’s in your budget, show love to an artist you like. Buy an album. Hit up a merch store. Keep running up streams and boost artists’ signals on social media. In the long term, let’s start thinking about better ways to navigate the relationship between artist and audience. https://www.vulture.com/2020/03/coronavirus-music-industry-essay.html?utm_source=newsletter_300&utm_medium=email&utm_campaign=music-world-news

Web site: http://www.imc-cim.org
Contact: info@imc-cim.org

F. 6 Nhimbe Trust Fund - Nhimbe Newsletter

Covid-19 Public Statement - Issued by Bulawayo Cultural and Creative Sector Representatives

COVID-19 has significantly impacted arts and culture programming, having implications on mobility, access to public spaces, funding and the flow of cultural goods and services. In various jurisdictions globally, there has been the formulation and implementation of measured responses (mostly by governance structures in the global north) to these disturbances, with a call to tech and creative sectors to join in these concerted efforts, particularly in developing and strengthening digital resilience initiatives for cultural and creative industries ecosystems; to achieve a balanced flow of cultural goods and services in the absence of physical mobility. In joining in these efforts, Nhimbe Trust convened a meeting for Bulawayo Cultural and Creative Industry actors at the National Gallery of Zimbabwe in Bulawayo on the 16th of March 2020, to facilitate a dialogue on current and prospective ramifications of COVID-19 on programming and ease of doing business in the arts and culture sector. Contact info@nhimbe.org

Web site: http://www.nhimbe.org/
Contact: joshnyap@nhimbe.org

F.7 Cybekaris – the Monthly Newsletter of the Interarts Foundation

Culture at Work Africa Networking Meeting (Harare, 17 - 21 February 2020)

Culture at Work Africa, a project co-funded by the European Union with support from the Barcelona City Council, held its 2nd Networking Event in Harare. The event brought together the beneficiaries of the grants of the 1st and 2nd call for proposals: over 50 professionals involved in the 35 projects funded by Culture at Work Africa in 15 African countries attended the meeting which was opened by the Honourable Minister of Youth, Sports and Arts Ms Kirsty Coventry. Throughout the week, train-ing sessions, seminars and visits to cultural venues in the city of Harare were organised. The programme enabled participants, authorities and other local operators to also share and exchange experiences. Different topics were addressed such as project management, cultural disciplines, intercultural mediation, promotion of intercultural dialogue and understanding between different groups through multi-stakeholder projects.
https://www.interarts.net/resources/cyberkaris/2nd-networking-event-of-culture-at-work-africa/

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F.8 Mawred – Culture resource Newsletter

Second Workshop on Cultural Policies in the Arab Countries (Tunis, Tunisia, 21 to 26 January 2020)

The workshop was organized in response to new and pressing needs in the Arab region, the workshop aimed to re-examine the concept of cultural policies in light of major changes and developments in the region. Towards this end, experts and researchers in the field were invited to join in the exchanges of knowledge and expertise.

A participatory format was adopted in order to engage participants, experts and guests from the region in addressing the following topical areas: The current definitions of cultural policies (the different types of cultural policies and their components, the stakeholders involved in policy design and development, and ways to develop local definitions of cultural policy for the Arab region); The levels of cultural policy action from the regional and the national to the local municipal level, and an examination of some previous experiences in these frameworks; A critical reading of the UNESCO Convention of 2005 on the Protection and Promotion of the Diversity of Cultural Expressions; A discussion of the content of the Report on Cultural Policies in the Arab Region which is produced every four years.

The workshop also included a joint session with the Mudawanat workshop featuring a tour to introduce both groups to Tunis and the state of culture in Tunisia from the perspective of local artists and cultural activists. More at https://mawred.org/grants-opportunities/supporting-the-sector-cultural-actors/cultural-policy/?lang=en

Web site: https://mawred.org/?lang=en#
Contact: info@mawred.org

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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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