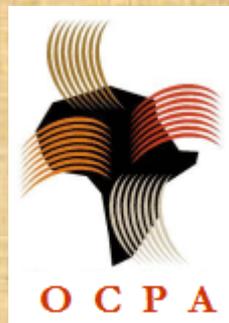


Observatory of Cultural Policies in Africa

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.

**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

OCPA FACEBOOK - www.facebook.com/pages/OCPA-Observatory-of-Cultural-Policies-in-Africa/100962769953248?v=info

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Editorial: Lessons from a crisis

Even a distracted observation of the response to the health crisis that the world is going through in the middle of the year 2020 shows the place and the central role of governance. We are surprised by the volatility of the global grandeur of authoritarian regimes like democratic countries, like the obliteration of regional organizations and structures supposed to be united, faced with the threat of survival, each of his country and his own, the "each for oneself" competing for priority over "save who can", the superpowers and the hyperpowers in mind.

And almost all, to adopt the same strategy: the flight. Escape from the real world, and refuge in the virtual to protect against a virus that they had not seen coming and whose destructive power, invisible, is all the more feared that we do not know where he comes from this virus or where he goes, a stranger no doubt, an immigrant certainly, although he has not had the honor to bear the title, an illegal immigrant who is feared more than one seeks to push it back across borders. Borders are closed!

But as soon as they can express themselves, it is in priority to argue, to accuse and transfer to others the misfortune of an existence that they discover common, obsessed that they are, the most remarkable and the more thunderous, in the insolence of their mismanagement and their carelessness, their indifference for the fate of the little ones, the poor, the "damned of the earth", yet all victims as much as each other, thus giving reason to the humorist Mamane, comparing the world to a "concert of nations in a cacophony of soloists".

Fortunately, an attitude of openness and compassion has manifested itself among the most humble. Grasping the surge of solidarity that has arisen here and there, various donations and contributions have been recorded to relieve the sick and caregivers, such as the commitment of young researchers to participate in the scientific research for curative solutions and this in unexpected backgrounds. Especially since during this time the government, slackening the efforts for the supply of equipment to the carers and the improvement of the health structures, seem more concerned by the research rather of the mechanisms to overcome the recession and the economic difficulties which all fear.

In the midst of them, it is a sign of the times, religious leaders and leaders of humanitarian associations, respecting and even recommending consideration for the measures imposed by the rulers in the operations of "containment", link the timely solutions to radical and definitive solutions by recalling the primary truths: respect for man and life, preservation of nature and the environment, promotion of the recognition of cultural heritage values as values of civilization, foundations and foundations of real human development.

We will not soon forget the image of a Pope imploring divine mercy for humanity at the feet of a miraculous cross before blessing the world in front of an... empty place!

Maputo, May 21, 2020

Lupwishi Mbuyamba
OCA Executive Director

Highlights

H.1 Virtual Forum the Impact of the COVID – 19 Epidemic on Africa Culture in Africa for the AU Ministers of Culture, Arts and Heritage (27 May 2020)

The African Union Commission organizes a Virtual Forum for African Ministers of Culture, Arts and Heritage on 27 May 2020 on the impact of the pandemic COVID – 19 on the sector.

The Forum will discuss the urgent actions to be taken with a view to support the Arts, culture and Heritage Sectors in line with continental African COVID -19 Strategy in response to the COVID -19 Pandemic.

Contact: MartinsA@Africa-Union.Org

H.2 More than 130 Ministers call for support to culture sector in COVID-19 crisis response (UNESCO, 23 April 2020, On-line meeting)

Over 130 Ministers and Vice-Ministers of Culture joined the online meeting convened by UNESCO to discuss actions to bolster the cultural sector, which is facing unprecedented upheaval due to the COVID-19 pandemic. The ministers spoke of the effects of the crisis on tourism, museums, cultural production and artists, as well as the measures that they have taken to mitigate the impact of the crisis. They reaffirmed their commitment to intergovernmental dialogue and international solidarity in order to strengthen and unite their efforts.

The Director-General of UNESCO, Audrey Azoulay, reminded that “We need culture, so we need to help it to sustain this shock. We must assess the impact of the crisis, launch a joint reflection and coordinated initiatives. UNESCO fully intends to play its role in this process.”

Ministers highlighted the social and economic benefits of the culture sector, and agreed on the urgent need to invest in the revival of the sector. The mobility restrictions and containment measures have drastically curbed access to culture in the short term and could weaken the cultural ecosystem for generations to come.

Ministers noted that artists and creative professionals have been among the hardest hit in this crisis due to the fragility of the sector, with many being self-employed, employed in small and medium-sized enterprises and, in some cases, working in the informal sector. During the meeting, many ministers highlighted that the collapse of cultural life and production was having a dire impact on the tourism sector – which, in some countries, corresponds to more

than half of the country's economic activity. Recent figures from the World Travel and Tourism Council show that 75 million jobs in the tourism sector are under threat.

Ministers paid also tribute to their national artists and all workers in the cultural sector, including heritage site managers, for their talents and their role in ensuring access to culture in these times of confinement, as well as their commitment to raising awareness about the pandemic through their activities. Thanks to online platforms, access to culture has been ensured in many parts of the world, including through virtual museums, galleries and libraries. Countless musicians, dancers, visual artists and writers have made their works accessible online. Many such initiatives are also ensuring the continuity of arts education activities. Culture is disseminated not only via digital platforms, as many parts of the world do not have the relevant infrastructure. Cooperation with television stations, radio and the press are also ensuring that people can connect with culture as a source of comfort, wellbeing and togetherness.

To address the fact that the cultural sector has been one of the first to be affected by this crisis, and yet often the last to receive budgetary support, many ministers highlighted the emergency funding packages that they have put in place in their countries to safeguard the livelihoods of artists, artisans and creative professionals. Some of these include commissioning new works, often adapted to the new reality of the digital environment, to provide an continued income for individuals and access to culture for society as a whole.

Whilst countries are at different stages of the pandemic, many have already begun to undertake impact assessments to address not only the short-term impact but also to devise strategies in the longer term. For a great number of governments, the expansion of digital technologies will be a major part of the strategy.

The massive participation in the meeting proved that there is a need for international solidarity at this time. For example, the Chinese Minister noted that "culture can - and should - bring us together, boost international commitment and restore hope and confidence." Several other Member States called for a strengthened platform for dialogue to share good practices among states and stressed the need for international financial mechanisms to reinforce their cultural sectors. "Culture is not a luxury."

Closing the debate, the Assistant Director-General for Culture, Ernesto Otthoni recalled that "*there can be no future without culture*".

More at <https://en.unesco.org/covid19/cultureresponse>

Other news

A. News from OCPA

Activities of the Executive Director and the Staff of the OCPA Secretariat

This month of May 2020 is particularly marked by the resumption of services and activities battered by the state of containment almost everywhere in the world, fleeing responsibilities and the demands of the world for almost two months. The OCPA, also concerned, while respecting and applying the measures of the government of the country hosting its secretariat, had a series of activities in the new virtual mode when possible.

A.1 Welcome Ms Salma Ait Taleb, New Member of the OCPA Team

The OCPA secretariat has expanded since May 4 with an additional colleague: Ms Salma Ait Taleb, holder of a master's degree in cultural studies and beneficiary of a Young Volunteers contract from the African Union, sponsored by UNESCO, joined the OCPA Executive on May 4, where she is in charge of promoting the liaison with the partners within the Network of African Cultural Institutions and the Diaspora (RICADIA).

A.2 Participation in IMC meetings on the impact of the COVID-19 crisis on music

OCPA participated in cultural meetings organized under the leadership of the International Music Council of which it is a member, on the impact of the COVID-19 pandemic. Maria Manjate, OCPA Program Officer, took an active part in the virtual session, held on 30 April 30 and piloted by the CIM from Paris.

A.3 Participation in the preparation of the COLLECTIF PAX du Maroc project

At the invitation of ENCATC, OCPA partner, Hamadou Mande, Deputy to the Research Coordinator and Responsible for the operation of RICADIA, continued his participation, throughout May, on behalf of OCPA, to the discussions organized, from Brussels, relating to the preparation of the project of the COLLECTIVE PAX of Morocco, relating to cultural enterprises and industries, to be submitted for funding to UNESCO.

A.4 Preparation of the OCPA / Inforelais project on "Transversal cultural policies"

For his part, Máté Kovács, Research Coordinator, continued the discussions with INFORELAIS, an NGO, based in Austria, co-operating with OCPA for the preparation of a project on "Transversal cultural policies".

A.5 Memorandum of co-operation between INFORELAIS and OCPA

In this context, a Memorandum was designed to serve as a framework for this collaboration between INFORELAIS and the OCPA. This Framework Agreement will be signed by both parties in June.

A.6 Participation in the International Jury of the Mexico City Prize of 2020

For its part, the Executive Director, Lupwishi Mbuyamba, participated on May 8, then May 19 and 20, in the sessions of the International Jury of which he is one of the 5 members for the Mexico City Prize of the Union of Cities / Cities and of Local Governments and of Mexico City in 2020, at the invitation of the UCLG World Secretariat in Barcelona.

A.7 Mobilization for a plenary participation in the Virtual Conference of Ministers in charge of Cultural Affairs of the African Union (May 27, 2020)

Finally, the last week of the month, the OCPA Executive, widely supported by its Focal Points spread across the continent, focused on dissemination and mobilization for a plenary participation in the Conference visit of the Ministers in charge of cultural affairs of the African Union organized on May 27, 2020 from Addis Abéba.

A.8 OCPA Publications

In relation with its research activities OCPA has produced some **25 books and publications** such as a strategy document (2004) and a research programme (2007 and 2010) on the cultural indicators of human development in Africa, a book on “African Musics – New Stakes and New Challenges” (with UNESCO, 2005), the Observatory's 1st and 2nd Medium Term Strategy and Plan of Action (2006 and 2011), the Compendium of basic reference texts for cultural policies in Africa (E/F/S, 2006 and 2009), the Guidelines for the Design and Evaluation of National Cultural Policies in Africa (2008 and 2009). The Proceedings of the International Symposium on Policies, Strategies and Experiences in Financing Culture in Africa was published in 2010, the Manual for Training Specialist of Cultural Policy and Management in Africa and the book on the Contribution of Culture to Poverty reduction in Africa were produced in 2013. More recently, in 2019, OCPA published with the support of UNESCO a book entitled Intercultural and Interreligious Dialogue: An African Experience.

Most of the Reports of some 25 meetings and training sessions organized by OCPA are published at <http://ocpa.irmo.hr/activities/meetings/index-en.html>.

Some 25 articles published in books and reviews of the OCPA Partners (Culturelink, AFRICOM, Interarts - Barcelona, África e Mediterraneo, Wale keru, Arts Management, Itau Cultural – Sao Paulo, Brazil, University of Pécs – Hungary, University of Gerona – Spain, Catalonia, Institute for African Culture and International Understanding - IACIU, Abeokuta, Nigeria, African Institute of the United Nations for Economic Development and Planning - IDEP, Dakar, etc.

See previous news and OCPA activities at <http://www.ocpanet.org/activities/news/index-en.html>



B. News, events and projects in Africa

B.1 African World Heritage Day (5 May 2020) - Message from Director-General of UNESCO

At a time of crisis, anxiety and uncertainty, the world's cultural and natural heritage is an invaluable resource that fuels our resilience, helps us find solutions, and brightens the future. This is the role that the African World Heritage can play for the Africans and for humanity.

Despite the closure of almost all world heritage sites, and despite the lockdown that prevents intangible heritage from flourishing in public, this heritage is more alive than ever.

This campaign honours in particular the men and women who work daily to preserve and sustain these sites, through crises and difficulties, and sometimes, unfortunately, even risking their lives to do so. As the closure of the sites represents an immense challenge for them, they need our support and recognition more than ever. This year's theme also highlights the importance of youth engagement. It is real and it is necessary, because it is through the involvement of youth that heritage will continue to be the lifeblood of contemporary African culture.

By constantly creating and bringing their art to life, they are also laying the foundations for the world following this crisis. There is no doubt that they will find in Africa's cultural and natural heritage an infinite resource and, among its defenders, unwavering allies.

This day is therefore an opportunity to pay tribute to all these young craftspeople, artists, and heritage professionals who by working to preserve this heritage of humanity, enable everyone, to be enriched by the inexhaustible cultural and natural wealth of the African continent.

More at <https://en.unesco.org/commemorations/africanheritageday>

B.2 Algeria: First international consultation on the artist's situation in times of crisis

The State Secretariat of cultural production organizes, an international multi-stakeholder consultation on the situation of the artist in pandemic times (Covid-19) by videoconference, as part of the preparations for the workshop devoted to the bill on the status of the artist, says a press release from the State Secretariat.

The international consultation, scheduled will see the participation of artists, musicians, writers, actors in the field of culture, and international experts from Algeria and elsewhere.

Organized in collaboration with the UNESCO world cultural movement "ResiliArt", this meeting will offer participants the opportunity to "exchange experiences and expertise", to express themselves on the current situation "and to debate" the place of the artist in the Algerian professional and legal system, with a view to proposing modes of reflection adapted to reality and defining the axes and legislative orientations for the purpose of developing an Algerian bill on the status of the 'artist.

Web site: <https://fr.allafrica.com/stories/202005040922.html>

B.3 Congo-Brazzaville: Cultural riches - Thierry Rayer invites African leaders and decision-makers to enhance the cultural heritage

In an open letter, the president of the Rayer Scientific Studies Circle (CESR), Thierry Rayer, urges African leaders, decision-makers and media to highlight their heritage. This will put Africa back in the position it should always have legitimately occupied on the world stage.

Culture is unique, it was born in Africa! "I therefore appeal to the leaders, to the African billionaires, failing to negotiate this 180° turn in the development of African society, it is a whole civilization, a whole culture, a whole heritage that risks being overused forever and keep the continent on the sidelines of global development. "he said. It is time to have it recognized.

Web site: <https://fr.allafrica.com/stories/202005041146.html>

B.4 Senegal: Ousmane William Mbaye - "The creative industry will anticipate changes and get out of this crisis"

Between cancellations of festivals and postponements of filming, the world of the 7th art is indeed experiencing an unprecedented crisis. "We are all aware that something is moving and irreversibly. Today, we are using telework, creation studios are dematerializing and artists are using new technologies to make the works. It is not something completely new because some had already experienced it with happiness elsewhere, but today it may be the rule.

The creative industry will take the lead and will not wait for the end of containment to offer new products. As some say, we no longer buy music, we subscribe to music! The creative industry will anticipate social change and get away with it.

For the cinema, from the first days of confinement, many festivals took place online, in digital version, in internal network, from platforms or with the support of television.

Web site: <https://fr.allafrica.com/stories/202004290845.html>



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

News on Measures Taken by the African States in response to the Impact Caused to the Sector of Culture by the COVID-19 crisis

UNESCO has undertaken a wide data collection and analysis effort on a global scale, in order to assess the impact of COVID-19 on the cultural sector and to identify measures of support deployed by governments for the sector. This data collection and analysis is available for consultation on a [new interactive map on cultural initiatives in response to the COVID CRISIS](#).

At the Forum organized on this theme by UNESCO for the Ministers in Charge of Culture the representatives of the African countries shared very interesting news about their experiences gained in this respect about which this issue of OCPA News presents a selection here below:

C.1 The Experiences of the Mauritius

H.E. Avinash TEELUCK, Minister of Arts and Cultural Heritage of Mauritius shared his country's experiences safeguarding the culture sector during current epidemic. Since Mauritius' lockdown on 20 March, the government launched a special relief fund project for businesses, including a wage assistance scheme to support salaries of artists and other self-employed workers in the creative sector. A Covid-19 Solidarity Fund was also launched and the government is working on a post-COVID plan. The Ministry of Arts and Cultural Heritage is developing a virtual network of theatres, museums, and cultural heritage sites in Mauritius as well as a television programme featuring Mauritian creators, artists and performers. The Minister also mentioned the importance of improving the [Status of the Artist in Mauritius](#).

C.2 The Experience of the Comoros

Speaking on behalf of the honorable Minister H.E. Mr. Nouridine Ben AHMAD, the Secretary General of the Ministry of Youth, Employment, Labour, Training, Professional Integration, Sports, Arts and Culture, Mr. Soule MMADI shared information on the measures underway in **Comoros** to support the culture sector, which include organization of virtual consultation meetings for the finalization of Comoros National Periodic Report on implementation of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions as well as convening a ResiliArt|Comoros national debate with artists to identify challenges and opportunities for the creative sector during the COVID-19 crisis—both of these exercises will inform the revision of Comoros National Culture Policy with UNESCO support. The Secretary General also informed participating Ministers of Comoros intention to continue preparations of the country's first World Heritage nomination file for the “Historic Sultanats of Comoros” through virtual consultation meetings with UNESCO international experts until the time when physical meetings and workshops can take place. He called upon the international community to support Comoros in its efforts to prepare a successful nomination file. Lastly, Mr. MMADI informed participants that musicians in Comoros have participated in UNESCO's [#DontGoViral](#) campaign to help raise awareness of COVID-19 prevention measures.

C.3 Initiatives from Djibuti

H.E. Mr. Moumin Hassan BARREH, Djibouti Minister of Muslim Affairs, Culture and Waqf Assets highlighted the impact of the COVID-19 pandemic on artists' livelihoods and on cultural tourism in the Republic of **Djibouti**. He shared information on national measures to assist artists with debt, providing monthly salaries as well as food assistance for artists and their families. His Ministry is promoting reading at home together with artistic creation, and is also focusing on increasing digital creation in Djibouti.

C.4 Action taken in Ethiopia

The Ethiopian Minister of Culture, Tourism and Sports, H.E. Dr Hirut KASSAW, noted the impact on cultural tourism in her country due to COVID-19 stating that there has been a decrease in visitors to historical, archaeological and cultural attractions in the Federal Democratic Republic of Ethiopia. She underscored that restoration projects underway at UNESCO World Heritage sites such as Axum Obelisk and the Rock Hewn Churches of Lalibela have been halted, and all training programmes for community stakeholders and heritage experts in inventorying and mapping are currently on stand-by. The Ministry is looking into traditional medicine in Ethiopia that could be used to curb the pandemic and is also examining policy measures to put in place. She asked for UNESCO support in these endeavours.

C.5 The Priorities of Kenya

H.E. Dr. (Amb.) Amina C. MOHAMED, Cabinet Secretary of the Kenyan Ministry of Sports, Culture and Heritage, presented an overview of main priority areas the Government of Kenya has been focusing on since the 27th of March when nation-wide prevention measures took effect. These include: cushioning the cultural and creative industries sector, especially for vulnerable artists and creators; safeguarding intangible cultural heritage by working with cultural experts and sharing works of art through virtual platforms; mobilizing artists and creators to support messaging about preventing COVID-19; offering financial support to

enterprises (SME) for business relief, including income tax reductions, funds to support vulnerable groups, health care measures and loan services. The Government is looking towards digital media, including online and social media, for creation and access to creative works as part of their plan for recovery and resilience. They aim to increase the budget for culture, and as cultural institutions such as the National Museums of Kenya, are currently closed, they are reprogramming their budgets for conservation and maintenance needs. They hope to strengthen the sector, and with the support of UNESCO, plan to carry out a survey of the arts and cultural heritage sector to galvanize the culture sector post COVID-19.

C.6 Tunisia: Coronavirus | Handicrafts - The unsold stock estimated at 40 million dinars

This mass of unsold products is due to the cancellation of nearly 50 trade fairs planned for March and April, a period during which sales experience a significant peak, explained Ben Halima, during a webinar organized by "Creative Tunisia" on the theme "Covid-19 and crafts: how to prepare for the revival?" Contributing to 5% of national GDP, the craft sector was hit hard by the Coronavirus crisis.

Since its outbreak, the Covid-19 pandemic has deprived around 350,000 artisans of their jobs and forced more than 800 companies operating in the sector to suspend their activities, according to the president of the National Federation of Handicrafts, Salah Amamou.

Source: <https://fr.allafrica.com/stories/202005060916.html>



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

D.1 The 1-54 contemporary art fair online... And why not?

Since May 6, it is possible to virtually visit the 1-54 event, originally scheduled in New York. It would be wrong to deprive yourself of it.

It's an amazing experience, but it has many benefits. For the past few days, it has been possible to visit online on Artsy.net the African contemporary art fair 1-54, which was originally to be held in Industria (New York, West Village) from May 6. Without wishing that the experience would not last too long, it must be recognized that the format proposed by the team of the Moroccan Touria El Glaoui opens up new perspectives... notably practical.

An art fair is a kind of creation supermarket where you wander nose in the air and eyes alert, open to surprise, love at first sight, even love at first sight.

Web site: https://www.jeuneafrique.com/944392/culture/la-foire-dart-contemporain-1-54-en-ligne-et-pourquoi-pas/?utm_source=newsletter-ja-actu-non-abonnes&utm_medium=email&utm_campaign=newsletter-ja-actu-non-subscribers-14-05-20

D.2 World Portuguese Language Day 5 May 2020 - Message from the Director-General of UNESCO

On 5 May, we will be celebrating the first edition of World Portuguese Language Day, which spotlights the ways in which Portuguese has enriched human civilization. The inaugural celebration of this special day is, of course, taking place under very particular circumstances. The coronavirus disease (COVID-19) pandemic is the gravest crisis humankind has faced since the Second World War.

At a time when, faced with a virus indifferent to passports or nationality, we need unity more than ever before, Portuguese can help us to forge "the intellectual and moral solidarity of mankind" cited in the Constitution of UNESCO.

million speakers, making Portuguese the most spoken tongue in the southern hemisphere.

In the age of globalization then, this day reminds us that cultural diversity is an invaluable resource which we must protect and promote.

Source: https://unesdoc.unesco.org/ark:/48223/pf0000373355_eng

D.3 Africa: Coronavirus - WHO recommends "rigorous" tests on traditional pharmacopoeia

The regional office of the World Health Organization (WHO) for Africa recommended, on May 4, the performance of tests on the traditional African pharmacopoeia against Covid-19.

WHO demands that new therapies based on the traditional pharmacopoeia undergo rigorous testing before their large-scale trials, believing that traditional healers on the continent play an important role in the care of populations. "Africans deserve to use drugs tested to the standards that apply to drugs made for people around the world," WHO said in a statement. In addition, WHO has persisted on the interest and the need to establish their efficacy and safety through rigorous clinical trials.

Web site: <https://fr.allafrica.com/stories/202005060976.html>

D.4 Declaration on culture in times of COVID – 19 crisis - adopted by the EU Ministers of Culture and Media (8 April 2020)

N. B. This Declaration was adopted following the videoconference of European Union Ministers of Culture and Media, and also the European Commission, on how to respond to the unprecedented human and economic crisis caused by the COVID-19 outbreak.

We, Ministers of Culture and Media of Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain and Sweden, having met digitally for the first time in history,

WELCOME the measures taken by Member States and the European Commission, especially those taken to support the cultural and creative sectors, including the audiovisual and media sector, to help businesses and individuals who are particularly affected and to safeguard the well-being of our citizens by making cultural content accessible to them online.

STRESS that culture is a reflection of unity in diversity, societal values and identity, tradition and innovation, contemporaneity and forward thinking; it builds bridges and fosters resilience, and understanding and will be a key resource in the aftermath of the crisis and the recovery from it. Artists are the backbone of our culture and specific attention must be granted to them.

AGREE, under these circumstances, that an ambitious, and sustainable policy response is needed to acting and responding swiftly and flexibly to developments as they unfold.

HAVE put together a set of national and European measures as a basis for further action to support the recovery of the sectors.

REAFFIRM that we are determined to take further decisive policy action in order to support the cultural and creative sectors in times of crisis and beyond.

Read the full text at <https://eu2020.hr/Home/DocumentDownload/218>

D.5 World Day for Cultural Diversity for Dialogue and Development - Message from the Director-General of UNESCO

In her message Ms Audrey Azoulay declared that this year's World Day for Cultural Diversity for Dialogue and Development comes at a time of uncertainty and anxiety. For many, the closure of public spaces, cultural institutions and performance and concert halls has led to a constriction of cultural space and increased reclusion. Fortunately, the technical means we have at our disposal today make it possible for those who are able to benefit from them to compensate for the narrowness of confined spaces. We have thus seen initiatives blossom that have renewed interest in cultural practices around the world, and highlighted their abundant richness. By dint of coordinated action, original initiatives and creativity, this imposed downtime has made it possible to see what is one of humanity's riches: our diversity.

We must therefore protect diversity without delay before it is too late. This is why UNESCO has launched the ResiliArt movement, whose purpose is to find ways of fostering the protection and promotion of cultural diversity in these difficult times. By bringing together artists, cultural professionals, governments, non-governmental organizations and the private sector to reflect together on the impact of the pandemic, the future of cultural diversity is being developed through collective intelligence and joint cultural building.

The current crisis must lead to a new awareness and new efforts to ensure the development and continuation of varied cultural forms and flourishing cultural structures, as the crisis has in fact brought to light difficulties that were often already present. On this 21 May, World Day for Cultural Diversity for Dialogue and Development, UNESCO appeals to all: together, let us celebrate and support cultural diversity, the symbol of our humanity.

Read the message at https://unesdoc.unesco.org/ark:/48223/pf0000373505_eng

D.6 Launch of the Report of the Luanda Biennial and the Pan-African Forum for the Culture of Peace (UNESCO, Paris, May 25, 2020)

The report was launched as part of UNESCO's Africa Day celebration, which was inaugurated by the address of UNESCO's Director-General, Ms Audrey Azoulay.

- Having taken place from September 18 to 22, 2019 in Luanda, the first edition of the Biennale included, among others

- A Forum of partners - Alliance for Africa for the presentation of projects and initiatives which have proved their worth in this area on the African continent;
- A Forum of Ideas, Youth Forum and Women's Forum on the Future of Africa, aimed at the dissemination of good practices in crisis prevention and conflict resolution and mitigation;
- A Festival of Cultures: promotion of the cultural diversity of African countries and their diasporas, and of their capacity for resilience to conflicts and violence.

At the end of the Biennale, participants stressed the importance of encouraging the adoption of policies and interventions aimed at eliminating racism and racial discrimination, protecting the human rights of people of African descent and promoting establish annual review mechanisms to monitor the application of these policies.

For more information on the work and conclusions of the Biennale visit the website https://en.unesco.org/sites/default/files/communique_final_de_la_biennale_de_luanda_17122019.pdf Read the preliminary report of the Luanda Biennale available on the UNESCO website at https://en.unesco.org/sites/default/files/rapport_preliminaire_biennale_de_luanda_16122019.pdf



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://www.apanews.net/news/fr/rubrique.php?id=65>
- <http://weekly.ahram.org.eg/2003/646/culture.htm>
- <http://english.alarabonline.org/display.asp?code=zculturez>

E.2 Selected information from Allafrica

Kenya: Kiswahili Is an International Language and Native Speakers Must Live with this Reality

There are four categories of Waswahili:

- the Wangozi, the native Swahili speakers with a great number of sub-dialects;
- those born from mixed marriages between Arabs and native Swahili -- and are light-skinned.
- the people from other African tribes, living with the native Waswahili and imbibed Swahili culture;
- the people who study Kiswahili language and culture as a discipline.

With the advent of the standardised Kiswahili, the regional inequalities and the disadvantaging of native Swahili students. This problem has to be addressed in one way or the other -- but not by re-standardising Kiswahili. <https://allafrica.com/stories/202005160057.html>

Africa: Bill to Protect African Heritage Sites in Sight

Dodoma — THE Ministry of Information, Culture, Arts and Sports is preparing a Bill to be tabled in Parliament, for protecting and preserving the African liberation heritage areas against damage in the wake of several construction projects countrywide, a centre located at FRELIMO Freedom Fighters area in the African Liberation Heritage Programme, under UNESCO. "This Programme is being implemented in the African continent and lately, it is being implemented by the Southern African Development Community region" in 2011 SADC ministers convened for the African liberation heritage summit that aimed at bringing together ministers of arts and culture, government officials and technical experts from the region to deliberate on the best strategy for effectively implementing the African Liberation Heritage Programme. <https://allafrica.com/stories/202005160059.html>

Angola: National Artist Union to Make Good Use of Cultural Sites

Lubango — The National Artists and Composers Union (UNAC) seek to initiate contacts this year, with provincial governments to better use the country's cultural sites to increase the production and exhibition of artistic pieces, UNAC's chairperson, José Fernandes. He explained that the institution is currently reorganizing itself having already outlined priorities, one of them being the better use of cultural sites of the country to increase and develop the artistic sector. He added that a better use of cultural venues could guarantee create more space for professional and amateur artists and bring up more opportunities for them to display their work. UNAC signed an agreement with Ministry of Transport in March of this year to carry out, as of this month (May), the "Art Train" project, through the Benguela, Luanda and Namibe Railways.

<https://allafrica.com/stories/202005060120.html>

Namibia: NACN Proposes Interventions to Revive Cultural and Creative Industry

The National Arts Council of Namibia (NACN) has proposed various interventions for arts and cultural heritage sector to be revived and further requested the education and arts culture ministry to fork out about N\$15 million amidst the outbreak of the novel coronavirus. "With the consultation of the line ministry, it reassessed the initial amount of N\$30 million to N\$15 million and of that amount, N\$10 million will be used to support wage subsidies which include formal sectors and N\$5 million for the informal sectors like independent artists," said Patrick Sam, the chairperson of the council, further informing Entertainment Now! the proposal has been submitted and they are currently waiting for a response." It is hoped that the motivations and interventions drawn will garner support to ease the current impacts of Covid-19 and strengthen the foundation for future interventions for the development of the cultural sector in Namibia. <https://allafrica.com/stories/202005050693.html>



F. Info from newsletters and information services

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

Culture and COVID-19 updates

At the global government level, in late April **UNESCO held its first ever online meeting of Ministers of Culture** during which ministers discussed the impact of the COVID-19 crisis on the cultural sector, and exchanged information on responses in their respective policy frameworks. While at a regional level, within the Presidency of the Republic of Croatia of the Council of the European Union in Europe, Ministers of Culture and Media from 26 countries across the continent **have joined forces to adopt a Declaration** that welcomes the existing measures taken by Member States and the European Commission; highlights the essential role of arts and culture; makes a joint commitment to act and respond to developments;. And in South America, following a proposal from the Ministry of Culture of Argentina, the **Inter-American Development Bank is partnering with MERCOSUR** countries and key intergovernmental organisations to measure the impact of the crisis on cultural industries in the region. At the national level, we have seen examples of collaboration and partnership on policy making, programme design, and financial support: **Zimbabwe, Mexico, Spain, United Kingdom Singapore, Canada, Denmark, Northern Ireland, Norway, Ireland**, For detailed information click at **updates and news on our website**, orse contact us at news@ifacca.org.

Report on Supporting Culture in the Digital Age by Octavio Kulesz

IFACCA presents he report on *Supporting Culture in the Digital Age*, developed with external expert author Octavio Kulesz between November 2019 and March 2020. It explores how the digital age has changed the cultural value chain; and draws on existing literature and insights provided by National Members of the Federation, as well as a range of actors from across the cultural ecosystem. This report explores how the digital age has changed the cultural value chain; and draws on existing literature and insights provided by National Members of the Federation, as well as a range of actors from across the cultural ecosystem.

Email us: info@ifacca.org

Web site: www.ifacca.org

F.2 Arts Management Newsletter

COVID-19 slows down many parts of our lives. Some museums may already be allowed to reopen, but performing arts and formats with direct contact are still not possible. Perhaps this standstill is a good reason to take a step back from everyday operations and to develop new strategies, for example for artistic or cultural careers, audience relations and income sources, or changing cultural infrastructures. And especially for us here at Arts Management Network, a central question is how to make international cooperation more location-independent, sustainable and resource-efficient in the future.

More at <http://newsletter.artsmanagement.net>

E-mail: office@artsmanagement.net

F.3 Agenda Culture 21

Ensuring Culture Fulfills its Potential in Responding to the Covid-19 Pandemic Statement by the Culture2030goal Campaign 20 April 2020

With the world faced with the COVID-19 pandemic today and the need to rebuild our societies tomorrow, culture should be at the heart of the response. Culture brings inspiration, comfort and hope into people's lives. To harness this potential, the Culture 2030 Goal movement, in the context of its engagement in the United Nations 2030 Agenda, calls on UN agencies, governments and all other stakeholders to act. The COVID-19 pandemic is an unprecedented challenge requiring an unprecedented response. All actors can and should play their part, not least the cultural communities, sectors, actors and agents. Clearly, the primary concern must be health. But we have to care also about the future. The challenges that the 2030 Agenda seeks to address are still here. Now we need to support cultural concerns in our response to the crisis.

http://www.agenda21culture.net/sites/default/files/files/documents/multi/en_culture2030goal_declaration_culture_and_covid19.pdf

Web site: <http://www.agenda21culture.net/lture>

Contact: info@agenda21culture.net

F.4 Mawred – Culture resource Newsletter

Culture Resource and AFAC Launch a Solidarity Fund for Culture Structures in Lebanon

Culture Resource and the Arab Fund for Arts and Culture – AFAC announce the launch of their joint initiative, a Solidarity Fund to support arts and culture structures in Lebanon. With this Solidarity Fund, the two regional organizations embark on their first collaboration to try and address some of the pressing needs facing the arts and culture sector in Lebanon, at a time when the country is in the throes of social and political upheaval due to nation-wide economic collapse. This support scheme of maximum \$80,000 per organization will benefit up to 16 active arts and culture structures based in Lebanon from diverse practices, disciplines, and missions, and with clear links to community participation programs. The deadline for submissions is 15 June, 2020 before midnight Beirut time. More information at

<https://mawred.us12.list->

[manage.com/track/click?u=65802a88d3339bd7822d90f4d&id=69b7209afc&e=f0513daa04](https://mawred.us12.list-manage.com/track/click?u=65802a88d3339bd7822d90f4d&id=69b7209afc&e=f0513daa04)

"Stand for Art" Stands by Artists Throughout the Pandemic

Culture Resource has introduced an exceptional component to its Stand for Art program which supports artists and cultural actors from the Arab region who are in danger or at risk because of their artistic output or cultural activities or because of circumstances in their environment, whether in their home countries or abroad, that threaten their security and well-being. The new component expands the scope of the program to cover artists, cultural actors and technicians who have suffered hardship due to the unusual circumstances precipitated by the Covid-19 pandemic, above all by the cancellation of the cultural and artistic activities and the closure of the spaces that host and/or organize them. This component is designed for those artists and cultural actors and technicians who have been the most severely harmed by the pandemic.

More information at <https://mawred.us12.list->

[manage.com/track/click?u=65802a88d3339bd7822d90f4d&id=a706cccf4d&e=f0513daa04](https://mawred.us12.list-manage.com/track/click?u=65802a88d3339bd7822d90f4d&id=a706cccf4d&e=f0513daa04)

The Abbara 06 Launches its First Open On-line Training Workshop

The Abbara program, which aims to support independent cultural and artistic organizations and groups in the Arab region, launched the first training workshop of its sixth round on Monday, 4 May. The workshop was held online. Facilitators will initiate sessions with each of the organisations. The participants will reconvene online as a group on 25 May for a working day and evaluation. The workshop focused on cultural systems, organisational concepts and strategic planning and featured specialised sessions dedicated to discussing contemporary topics relevant to cultural work such as digital security and the development of a digital language. This is the first meeting of the 11 participant organizations in Abbara 06.

<https://mawred.us12.list->

[manage.com/track/click?u=65802a88d3339bd7822d90f4d&id=a706cccf4&e=f0513daa04](https://mawred.us12.list-manage.com/track/click?u=65802a88d3339bd7822d90f4d&id=a706cccf4&e=f0513daa04)

F.5 Art Times SA

Strauss & Co's healthy sale affirms resilience of collector market *and highlights effortless transition to virtual sales*

The dynamic transition to online sales, coupled with a strategic technology partnership with Invaluable.com and – most importantly – the support from its loyal clients, enabled Strauss & Co to achieve solid turnover in its maiden virtual auction. Held over two days in full compliance with national health regulations, with auctioneers leading the live-streamed sale from studios set up in Cape Town and Johannesburg, the nearly 650-lot sale earned R79 million with a lot sell-through rate of 77.34% and value sell-through rate of 78.61%.

www.straussart.co.za

Web site: <https://arttimes.co.za/>

F.6 News from Africalia

Creativity is life Creativity Support Scholarships

Background: Art is vital in these times of crisis and allows all populations to get through this period despite relatively difficult living conditions. Despite this, the creators of these works are not / very poorly paid and find themselves in the logic of "survival". In addition, many artists are engaged in the fight against Covid-19, using their notoriety to raise awareness. Faced with this imbalance, it is essential to find ways and means to allow artists to continue to create...

Objective: Through this scholarship Africalia supports artists in their creative dynamic by setting up "Creativity is life" grants. This punctual response should make it possible to support the emergence of artistic works, whether during, in response to or following this period of crisis.

Eligible candidates, artists, all disciplines combined must i) provide a CV or other evidence demonstrating experience in their sector of activity - (Minimum 3 experiences) who reside in one of the countries of intervention of Africalia: Burkina Faso, Kenya, Uganda, DRC, Rwanda, Senegal, Zimbabwe ii) be of legal age, iii) send the application by 02/06/2020 to Africalia.

For more information on the call click on the following link <https://africalia.us8.list-manage.com/track/click?u=0ab10f58ec651d73e65d1cbd3&id=dce37fc35&e=9c2533158e>



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

Thank you for your interest and co-operation
