

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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Editorial: OCPA, 15 years already!

Yes, the year 2020 is indeed the year of the 15th anniversary of the legal birth of the Observatory of Cultural Policies in Africa.

But before the publication of Annex N°1, series 3, no3, of January 19, 2005 of the Bulletin of the Republic of Mozambique, country of its headquarters, OCPA had started its mission as a resource center. It immediately set up a network of information collected from everywhere, gathered and processed in order to take stock, at its launch, on the orientations and meaning of the directives of cultural life in Africa and to already feed the preparation, the research, harmonization and, if necessary, training program for national experts and skills. He could then initiate a technical dialogue with local, national and international partners and participate in the identification of national cultural policies whose new parameters had just been defined respectively in 2005 with UNESCO and in 2006 with the African Union.

Thus, at the rate of three medium-term programs, the OCPA carried out dozens of expert seminars and training workshops, carried out and published the results of research oriented towards the essential questions of cultural factors for sustainable development, undertook numerous advisory missions in States, accompanied its primary partners, the African Union and UNESCO, in reflections on the relevance, promotion or revision of the main instruments of cultural policies, having also broadened its own network of cultural cooperation on a global scale. At the same time, of course, he participated in the structuring of the network of regional cultural institutions of the Continent and of the Diaspora after having previously identified and invested its national focal points in three quarters of the 55 states that make up Africa.

At the dawn of its 4th medium-term program, a five-year plan, which will take it from 2021 to 2025, the OCPA plans to pay particular attention to fundamental questions that have remained latent and made current by the need for a new approach imposed by this particular moment in human history. These questions concern the transversality of public policies, the impact of the digital civilization on the protection of creation, the imperative need to safeguard identities and the relevance of the enhancement of endogenous knowledge. These questions indirectly challenge cultural geopolitics. They obviously concern one of the aspects of the resilience program to the effects of the Coronavirus pandemic, the extent of which cannot be ignored!

Long before this interlude, a study seminar had been scheduled to celebrate this anniversary of the birth of OCPA. This seminar is maintained and it will be organized, "face-to-face". An opportunity will thus be given to the actors engaged with us to deepen this data, revisit the missions of our House, this apple of our eyes, follow the different stages of its journey, learn about the successes and problems encountered and ensure that the answers given are appropriate, up to the stakes and challenges of the present times and of the future

Maputo, July 25, 2020

Lupwishi Mbwayamba

Other news

A. News from OCPA

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

The month of July 2020 will have been for the OCPA Secretariat like the previous ones, marked by the restrictions imposed by the persistence of COVID-19 pandemic and the state of health emergency declared in the host country. Day-to-day management, such as international meetings and gatherings, took place once again in a virtual version.

A.1 Participation in the Scientific Committee of the African Humanities Forum

Thus, the Executive Director took part, on June 27, in the second meeting of the Scientific Committee of the African Humanities Forum piloted from Bamako in Mali. The agenda of the meeting mainly provided for the preparation of the launching ceremonies of the Forum and the designation of speakers at the opening.

He was requested, on this occasion, to participate in the inaugural session with a policy statement on the situation of culture.

A.2 Meeting of the Board of Directors of the International Music Council

Three days later, the Executive Director took part, on June 30, in the second session of the Board of Directors of the International Music Council, a professional NGO with universal coverage, with the Secretariat at UNESCO in Paris. His interventions at this session focused mainly on the situation of the National Councils of the Africa Region, their functioning and their integration into the large family of the CIM as well as up-to-date information on the solutions envisaged by the politicians and the African professional civil society to help resolve the operational difficulties encountered by these Councils in this particularly difficult period for creators, producers and broadcasters.

A.3 Working meeting of the African Music Council (CAM)

The day before, June 29, Lupwishi Mbuyamba had, as President of the African Music Council, a working session with the President of the IMC, Alfons Karabuda and the Secretary General, Silja Fischer, devoted to the comments of his circumstantial report sent by the CAM to the secretariat of the CIM for examination by the Board of Directors. This meeting was chaired by the President of the IMC from Stockholm.

A.4 Meeting with the association of African Capitals of Culture (CAC)

With his colleagues from the OCPA Secretariat, Hamadou Mande and Salma Ait Taleb, the Executive Director took part, on July 13, in a joint meeting of African Capitals of Culture chaired, from Rabat, by his Managing Director, Khalid Tamer, accompanied by members of the CAC management, Claire le Golf and Colombe Malonga Ngabio. The purpose of this meeting was OCPA's reaction to the results of the survey launched by the ACC in 37 African countries and several cities and communities on the continent on the impact of COVID-19 on the cultural sector as well as the start of response especially with regard to youth.

A.5 OCPA Publications

In relation with its research activities OCPA has produced some **25 books and publications** such as a strategy document (2004) and a research programme (2007 and 2010) on the cultural indicators of human development in Africa, a book on “African Musics – New Stakes and New Challenges” (with UNESCO, 2005), the Observatory’s 1st and 2nd Medium Term Strategy and Plan of Action (2006 and 2011), the Compendium of basic reference texts for cultural policies in Africa (E/F/S, 2006 and 2009), the Guidelines for the Design and Evaluation of National Cultural Policies in Africa (2008 and 2009). The Proceedings of the International Symposium on Policies, Strategies and Experiences in Financing Culture in Africa was published in 2010, the Manual for Training Specialist of Cultural Policy and Management in Africa and the book on the Contribution of Culture to Poverty reduction in Africa were produced in 2013. More recently, in 2019, OCPA published with the support of UNESCO a book entitled Intercultural and Interreligious Dialogue: An African Experience as well as the book prepared and published with the support of Africalia on ”Anticipating Cultural Policies in Africa by 2030”.

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

Some 30 articles published in books and reviews of the OCPA Partners (Culturelink, AFRICOM, Interarts - Barcelona, África e Mediterraneo, Wale keru, Arts Management, Itau Cultural – Sao Paolo, 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, etc.

For previous news and OCPA activities click on
<http://www.ocpanet.org/activities/news/index-en.html>



B. News, events and projects in Africa

B.1 Senegal: FOPICA call for the pooling of African film funds

Dakar - The permanent secretary of the Fund for the Promotion of the Cinematographic and Audiovisual Industry (FOPICA) of Senegal, Abdoul Aziz Cissé, pleaded on Tuesday for a pooling of the film funds of African countries, in order to allow actors in the sector to "carry more ambitious projects".

As African cinematographies cannot be confined behind borders, "it is important to move towards large groups and to develop partnerships for more competitiveness", he insisted.

Abdoul Aziz Cissé spoke at a round table on "new funding opportunities for directors and producers in ACP countries (Africa, Caribbean and Pacific)", a meeting organized by the Pavillon des cinémas d'Afrique, as part of the Marché du Cannes film online (June 22-26).

Senegal, as far as it is concerned, does not limit itself only to managing its fund and its projects, he stressed, arguing that "real work is being done with neighboring countries, especially in within the West African Economic and Monetary Union (UEMOA) and the Economic Community of West African States (ECOWAS)," he said.

In addition to film and audiovisual production, the fund supports several activities relating to cinema, with the ambition of creating a balanced development, according to Abdoul Aziz Cissé.

Source: <http://aps.sn/actualites/culture/cinema/article/le-secretaire-permanent-du-fopica-plaide-pour-la-mutualisation-des-fonds-cinematographiques-africains>

B.2 Cameroon: Law on artistic and cultural associations - The debate opened in Douala

The Cameroon Cultural Sector Collective organized a conference on this bill on July 15. It was introduced by a public conference on the theme of artistic and cultural associations. The objective has been to ensure that both are imbued with the effects, issues, opportunities, dangers, weaknesses and strengths of this law and to provide suggestions to make it better.

The collective wished to recall that the artistic and cultural community was not involved in the reflection on its writing. Hence for them the resulting incongruities threatening the freedom of the community. And to cite pell-mell the limitation of the field of activity according to the discipline and travel according to the administrative area, while creation is not limited in time and space, the omnipresence of administrative supervision, the use of accreditation as a source of funding for the special allocation account, the multiplication of supervisory chambers, breaches in relation to commitments made internationally... The list is long and difficult for eyes of the Collective, to find some element of satisfaction. Hence the need to review and modify this law before promulgating it.

Present at the conference, the Inspector General of the Ministry of Arts and Culture, Théophile Eyango, on behalf of the Minister, wanted to say that these concerns will be examined to iron out any misunderstandings.

Web site: <https://fr.allafrica.com/stories/202007170932.html>

B.3 Morocco: The Spanish Congress of Deputies approved the donation of the Grand Theater of Tangier

Under this agreement, Morocco undertakes to restore the building respecting the original architecture, both the facade and the interior, and preserving the original design of the theater.

The transferred property of the "Grand Théâtre Cervantès" will form part of the "Private Domain of the Moroccan State" and may in no case be transferred to a third party.

Morocco will guarantee the public utility purposes of promoting culture in general, and Spanish and Moroccan cultures in particular, and will ensure its management. The Grand Theater reigned supreme as the largest cultural institution in Africa, with a capacity of 1,400 seats.

The theater has become a "passion" for the inhabitants of Tangier, radiating, for half a century, like a lighthouse that illuminates the sky of culture not only of Tangier, but of the entire Mediterranean basin. The building later fell into oblivion, serving, in its agonizing years, as an arena for freestyle wrestling, before it was finally closed in the 1960s. The theater aspires to regain its splendor after its restoration by Morocco as the cultural heritage of the city of Tangier.

Web site: <https://fr.allafrica.com/stories/202007170419.html>

B.4 Côte d'Ivoire: The cultural sector in the face of COVID-19: Wind of despair blows through culture"

Actors in the cultural sector continue to be dismayed in the face of the coronavirus pandemic. Unlike other sectors which have seen their activities more or less resume, wrote the artist Kajeem in a communication that reached us on July 15. He considers the lack of support for the artistic world to be unfair, which nevertheless, from the start of this pandemic, set in motion, following the medical profession, to take the initiative to raise awareness. prevention measures against the pandemic. Four months of stoppage of activity which results in months of arrears of rent for work and residential premises, unpaid invoices, no visibility on the near future are, according to the artist, difficulties to which they are faced.

For him, it is urgent that something be done in their favor; because "any so-called development which does not take into account art and culture is nothing but fabrications.

Source: <https://fr.allafrica.com/stories/202007170706.html>

B.5 Algeria: Culture - A meeting on the ways of supporting artists in crisis situation

The Minister of Culture and Arts, Malika Bendouda chaired a meeting in Algiers that brought together the directors of certain institutions under supervision to examine the ways of supporting artists in this exceptional situation of confinement, a statement said. of the ministry.

During this meeting attended by officials of the ministry, Ms. Bendouda gave instructions for "the development and implementation of complementary programs" between cultural establishments, calling on them to use their capacities to allow artists to record unpublished works to be broadcast on approved electronic platforms, in return for remuneration.

The minister insisted on the imperative to give the chance to artists and creators, particularly the category most affected by the current situation, calling for the organization of restricted creative residences, on respecting the sanitary rules adopted to contain the spread of coronavirus.

This measure is part of the periodic field monitoring by the Ministry of Culture and the Arts of artists' concerns and their socio-professional conditions.

Source: <https://fr.allafrica.com/stories/202007140811.html>

B.6 Senegal: Cultural businesses invited requests to benefit from FORCE COVID-19

Dakar - The Ministry of Culture and Communication has invited managers of companies and cultural initiatives to submit requests for funding from the Response and Solidarity Fund against the effects of Covid-19 (Force- Covid-19). Cultural events canceled or postponed are also concerned, in particular shows, festivals, tours, producers, performances under canceled regular contracts and subsidies and sponsorships for suspended projects. It is planned to

"support cultural businesses and cultural initiatives particularly affected and weakened by the measures taken as part of the fight against the pandemic", indicates the minister who says he is "aware of the seriousness of the effects of Covid-19 and the dramatic consequences that they will inevitably have in the sector ". According to the press release, cultural actors are invited to determine the practical modalities of State support. For events, the support concerns the expenses incurred for communication, transport, accommodation, various rentals and advances on stamp up to a percentage that will be defined by heading, underlines the document.

Source: <https://fr.allafrica.com/stories/202007180037.html>



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

C.1 Morocco: The Afrikayna Association

Created in May 2013, the association places at the center of its reflections the African component of the Moroccan identity and, in this sense, directs a series of actions for the promotion of the arts and cultures of Africa through training, creation, co-production and distribution.

Since its creation, Afrikayna has tended, in particular, to weave a network of artists and structures in Morocco and the continent in order to strengthen existing axes of exchange and create new ones in order to

- identify and support artists and promoters of intra-African artistic and cultural projects.
- guarantee a presence of Moroccan artists on the continent and welcome to Morocco artists and projects from Africa.
- encourage joint creation projects between Morocco and the other countries of the continent.
- widen audiences and participate in the development of the artistic market in Africa.
- transmit through the arts the values of diversity and intercultural dialogue.

The association promotes through promoting the mobility of artists, cultural workshops, intercultural dialogue and the development of networks.

Web site: <http://afrikayna.com/>

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

C.2 South Africa: The Department of Sport, Arts and Culture on the Status of Relief to the Creative Sector

In line with the National Development Plan's 2030 vision, our intention as a Department is to build a cohesive society in which everyone has access to sport, arts and culture.

Whilst COVID-19 has robbed our industry of gaining fruitful employment, this challenge has further inspired us to ensure that our mandate becomes even more pronounced.

101 days into lockdown in South Africa, the relief fund process has provided much relief and has enabled us to empower over two thousand practitioners from the creative industry.

The Department wishes to improve the quality of the lives of South Africans, in spite of the huge socio-economic impediments brought on by the COVID-19 to help our sector's practitioners to utilise their skills to better their lives and those of our communities. For the future, we take note of the concerns raised by the sector in the next phase of the process of implementing the Relief Fund.

More at <https://www.nac.org.za/latest-news/the-department-of-sport-arts-and-culture-on-the-status-of-relief-to-the-creative-sector-industry/>

Ministry web site: www.dac.gov.za – www.srsa.gov.za

Email: Ms Zimasa Velaphi: Marketing and Communications ZimasaV@dsac.gov.za

C.3 National Arts Council of South Africa Annual Report 2018/2019

The 2018/2019 year should have been one of growth and building on the NAC five-year strategy launched the previous financial year February 2018. Instead it ended up being one of stagnation and frustration. The expectation was that with the level of experience gathered over the past two decades, the council would be an expert in running funding programmes and accounting for how money is spent, in monitoring and evaluating the impact of the council's reach and programmes. It's regrettable that this is not the case, that we had no idea of how many events were showcased from month to month. So far down the line, we should know what we have done, where we have done it, where our footprint is and which areas we have not covered and why. It is disappointing that this is not the case.

What is clear from the experience of the 2018/2019 financial year is that the organisation needs to break from a box-ticking approach to monitoring and evaluation. We need to get the operational effectiveness correct. These are things we should not be struggling to do. We must also put better systems in place to ensure that successful beneficiaries who fail to report are picked up by the system on multiple levels when they apply for funding again. It is only by changing this current state of affairs that the organisation will be in a position prevent a repeat of the investigation-addled 2018/2019 financial year.

The NAC received a clean audit from the auditor-general. A special effort was made to interact with several beneficiaries across the country. However, we must get better at making sure that we penetrate the furthest areas to ensure that deserving talent is discovered and supported. The arts industry is dynamic and so talent should be harnessed in all spheres and in all provinces. We must begin to showcase more widely South Africa's arts culture and what differentiates our art from other countries.

Way Forward: We need a culture change within the organisation, our focus must be on service. The National Arts Council has a vital role in building this country and promoting social cohesion among its people.

More at https://www.nac.org.za/wp-content/uploads/2019/10/NAC-ANNUAL-REPORT-2018_19_ONLINE.pdf

C.4 Burundi: Minister of East African Community Affairs, Youth, Sports and Culture

The first government of the new Burundian president, Evariste Ndayishimiye, elected on May 20, was announced Sunday evening June 28. In this government chaired by Prime Minister Alain-Guillaume Bunyoni the post of Minister of East African Community Affairs, Youth, Sports and Culture, Ambassador Ezéchiel Nibigira.

Born in 1975 in Gishingano (Bujumbura province). after obtaining a diploma in business administration and economics from the University of Hope in Africa, then a Masters degree in Business Administration (2016) from the University of Liverpool in England. A keen student, he is currently writing his thesis for a Doctorate from Walden University in the United States in Business Administration and Finance, and Ambassador Ezéchiel Nibigira has held several positions as a part-time university professor at the Espoir d'Afrique University (2006-2007), Commercial Director at the Office du Café Industriel du Burundi (OCIBU) from 2006 to 2007 and Director of Customs (2007-2010) before being elected in 2010 as a member of the Assembly National. A year later, he was appointed Ambassador of Burundi to Kenya (2012-2014). Back home, Ezéchiel Nibigira heads the General Directorate of the Maritime and Rail Authority for 4 months (2014) to then be brought (2018) to the rank of Principal Advisor in charge of Economic Questions at the 2nd Vice-Presidency of the Republic. He will spend only 4 months there before being appointed head of Burundian diplomacy in 2018, and finally as Minister of East African Community Affairs, Youth, Sports and Culture on June 28, 2020.

Web site: <https://www.presidence.gov.bi/honor-ambassadeur-ezechiel-nibigira/>

C.5 Gabon: A new government cut out to prepare for the presidential election (July 17, 2020)

Prime Minister Rose Christiane Ossouka Raponda delivered the composition of her 32-member government was announced midday. By bringing back the faithful and maintaining heavyweights experienced in electoral competitions, the Gabonese president has put together a government team that seems cut out to prepare for the 2023 presidential election.

In this new team, Mr. Michel Menga M'Essone reappointed as Minister of Culture and the Arts.

Source: <https://www.jeuneafrique.com/1016585/politique/gabon-un-nouveau-gouvernement-taille-pour-preparer-la-presidentielle/>

C.6 Publication of survey results on the economic impact of COVID-19 on culture in Democratic Republic of Congo

Kinshasa- June 4, 2020: «La créativité au cœur de la diversité. Impact économique de la COVID-19 sur le secteur culturel et créatif en République Démocratique du Congo» is the title of a study published by Professor Ribio Nzeza Bunketi Buse.

Based on an online survey conducted from 25 March to 19 May 2020, DR Congo's cultural and creative sector lost \$44,374,287 US due to measures related to COVID-19 control. This comprises over 29260 activities, or projects that have been postponed or canceled, in the areas of publishing, cinema, recorded music, performing arts, visual arts, audio-visual, events and advertising, design, cultural heritage, and Digital production.

The sector's recovery depends on interim measures and its development of postpandemic management planning. The 85-page study includes an overview of the relations between economy and culture, tables, figures, analysis, pictures, and testimonies of cultural operators. The last section suggests pathways for a programmatic recovery framework (objectives, components, timeline, financing, and implementation modalities).

Site web: www.nzezaribio.academia.edu

Contact: professor@ribionzeza.com



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

D.1 To stop the auction of looted art, international law must change

Deputy editor of African Arguments, Ayodeji Rotinwa, argues against double standards in international law. The immediate reason is the sale at auction house Christie's in Paris of two Nigerian Igbo artefacts supposedly stolen from Nigeria during its civil war (1967-70).

Another artefact, a bronze from the Kingdom of Benin also appeared in the sale likely stolen in 1897. That such sales can proceed while art looted by the Nazis invites stricter scrutiny is reflective of a racist double standard, and rooted in European condescension towards African nations claims over their cultural property.

Even the recommendations in the 2018 landmark report on the Restitution of African Cultural Heritage, commissioned by President Macron, are not legally binding. The Benin Dialogue Group, a consortium of European museums and the Nigerian Government, has been discussing the repatriation of Benin Bronzes for over a decade; no single artwork has yet been repatriated. It is an absurd irony that some museums have proposed preconditions for the safe return or even simply long-term loan artefacts that came into their possession by violence.

African nations must push for stronger laws restricting the sale of cultural patrimony, whatever the odds. The fastest route might be attaching conditions to bilateral agreements.

Web site: <https://www.sidestone.com/books/treasures-in-trusted-hands>

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

D.2 Aspire Art: Strong performance at Art from Africa auction in Paris

Modern and Contemporary Art from Africa at auction in Paris

Aspire Art Auctions and the French auction house Piasa collaborated for a second time to present a large-scale auction of Modern and Contemporary African art – this time in Paris on 24 June. The auction demonstrates that despite present difficulties, the art market remains robust. Moreover, it demonstrates that art trading has resumed successfully, and that borders reopening and restrictions being relaxed globally bodes well for the future of the market.

Aspire and Piasa put together an impressive collection of 173 artworks by 85 artists from 19 African countries that went under the hammer.

The auction was led by the cover lot; William Kentridge's 1989 drawing from Johannesburg, 2nd Greatest City after Paris (Soho Eating) which sold for €234,000. Irma Stern's exquisite 1943 portrait of Dora Sowden, the eccentric music and arts critic for the Johannesburg-based progressive newspaper The Rand Daily Mail during the 1940s and 1950s achieved €182,000.

The outstanding results of this landmark auction endorses the pioneering spirit and collaborative ethos of Aspire Art Auctions and Piasa. At a time when the world seems to be larger and more separated than before, this auction is a crowning example of what can be accomplished in these trying times, especially by virtue of innovation and collaboration.

View full results at: www.aspireart.net

D.3 UNESCO Chair, University of Hildesheim: Role of arts and culture in times of crisis

Prof. Julius Heinicke has been confirmed as the new holder of the UNESCO Chair. Prof. Wolfgang Schneider symbolically passed the baton to Prof. Julius Heinicke on 19 June 2020. UNESCO has extended the term of the UNESCO Chair in Cultural Policy for the Arts in Development for another four years.

Under the leadership of Wolfgang Schneider the UNESCO chair has shown the role that culture plays during social and political upheavals and how it can bring about change. In the next phase, Prof. Julius Heinicke, along with the Chair's managing director Dr. Daniel Gad and his team, will focus on continuing collaborative programmes with international organisations and the international network of UNESCO Chairs on research into diversity of cultural expressions with a critical and postcolonial focus with selected partners, especially in the Arab region and in Africa. It seeks to promote greater involvement and discussion among undergraduates, postgraduate students and academics worldwide. This is done through discourse and debate about post-colonialism, anti-racism, sustainability, cultural diversity and artistic freedom.

Web site: <https://www.uni-hildesheim.de/unescochair/>

Contact: heinicke@uni-hildesheim.de

D.4 Africa: UNESCO warns of new scam system for African works of art

A new form of scam concerning African works of art has been denounced by UNESCO, which calls for vigilance after several reports. Fraudsters use the name of UNESCO to convince people of the authenticity of the works offered for sale. The fraud has been going on for two years and has claimed twenty victims, mostly French with links to Africa. The fraudsters pocketed more than a million euros. Unesco warns against this new system of fraud.

Imagination is the raw material on which this scam is based. For Cédric Bourgeois, director of the investigation office at UNESCO, the operational mode is always the same. Each time the target is contacted on social networks, they are offered African art objects, often statuettes. To gain his trust, we often give the name of the chief of a village in Cameroon or Mali.

False photos are then sent along with a falsified certificate of authenticity which bears the name and logo or the UNESCO stamp: on the one hand to have the target's confidence, on the other to indicate that designated cultural items are transportable. Fraudsters sometimes usurp the identity of real officials of the institution in Africa, this was the case in Cameroon.

As for the scenario, it varies slightly depending on what the victim wants to hear. It is after the money is sent that buyers find out about the scam. Not only do they get nothing, but the parts mentioned have no real value and sell for just a few euros.

The amount of damage is estimated at more than one million euros, but this is only the visible part of this scam, because the victims do not all speak, says UNESCO. This scam is growing and since it works, it attracts more and more fraudsters.

UNESCO's Deputy Director for Culture Ernesto Ottone Ramirez occasionally reminds us that the illicit trafficking of cultural property is "a lucrative global scourge linked to other channels of organized crime including the financing of terrorism". UNESCO calls on all persons

solicited by this type of offer to pay the greatest attention and to report to the competent judicial authorities.

In the past, it was more often than not bogus scholarship or recruiting programs that were reported to us but over the past two years, and with recent acceleration, scams of African works of art seem to be thriving.

Web site: <https://allafrica.com/stories/202007020439.html>

D.5 Artificial intelligence in the art and cultural and creative industries (OIF)

Prepared by Octavio Kulesz and Thierry Dutoit, this publication is the result of work carried out between April and September 2019. In addition to the analysis of the main AI tools and applications in the field of culture, it was fundamental for our research to carry out interviews in the field in French-speaking countries in the North and South already have expertise in this field. As the intersections between art, cultural industries and AI are intensifying, it will be necessary in the future to carry out new explorations in a greater number of countries, which will certainly make it possible to detect emerging trends, both in the North and in the South. This publication is produced at the initiative of the Wallonia-Brussels Federation, within the framework of the Francophone Innovation Network created at the initiative of the OIF.

In recent years, artificial intelligence (AI) has become a central theme in the technological, economic and political agendas around the world. There are endless applications and tools that we use every day that incorporate AI systems - search engines, personal assistants, and chatbots, to name a few - which gives the latter have a strong impact on sectors as varied as health, mobility, education and finance. In this context, many countries and social organizations are promoting ethical, responsible and human-centered use of AI.

This book offers us an overview of technologies and expertise in the French-speaking world.

https://www.academia.edu/keypass/cTVMVFHc1N1a0Irdi9Mb2F6clJpVkxMbWISZ0FXSiJZGJYZW4zSk1GVT0tLWs5RjdTNmRtL2VRQXdra25RMERpbUE9PQ==--172fff2ee1798b542557cb75f008471aca378d38/t/JxjE-NZcMnuW-bxECbZ/resource/work/43178827/L_intelligence_artificielle_dans_1_art_et_les_industries_culturelles_et_cr%C3%A9atives_OIF_email_work_card=title



E. Cultural Agenda in the African Press

E.1 Links to portals

<https://allafrica.com/arts/?page=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

A New Dawn for Film Making Industry in Tanzania

The government has introduced new regulations in the film-making industry, resolving operation costs, copyrights and financial challenges. With the new regulations, film-makers will pay only Sh50, 000 to get a filming permit instead of forking out Sh500,000 for the same purpose. Permanent secretary of the ministry of Information, Culture, Arts and Sports Dr Hassan Abbasi said yesterday that the reduction of filming permit fees is meant to help actors and film-makers to produce many movies of high quality. "I want you (film-makers) to use the remaining Sh450, 000 on improving the quantity and quality of your films. Make sure colours, sounds and locations are attractive enough to convince people to like what you do," he said yesterday when receiving the Copyright Society of Tanzania (Cosota) from the ministry of industry and Trade. The new regulations have also re-established the 'Arts and Cultural Bucket Fund' that will provide financial support to the artists. The move was applauded by artists, who harboured hope that their long time copyright outcry would come to an end.

<https://allafrica.com/stories/202007160926.html>

Nigeria: FG Hands Over National Theatre to CBN

The Minister for Culture and Information, Lai Mohammed, on Sunday in Lagos handed over the National Theatre to the Central Bank of Nigeria and the Bankers committee for restoration and upgrade. Speaking at the event, Mr Mohammed said the National Theatre, despite the arrangement, still remained a national heritage. He said the Federal Ministry of Information and Culture would continue to hold the keys to the iconic national heritage in spite of the Public-Private Partnership arrangement between FG and the Bankers Committee. The minister said the PPP arrangement would be in two phases which were; the restoration and upgrade of the National Theatre to its glory days, while the second phase would be the development of the fallow land surrounding the edifice. <https://allafrica.com/stories/202007130182.html>

South Africa: Minister Nathi Mthethwa on the Re-Opening of Arts and Cultural Spaces

Minister Nathi Mthethwa has signed and approved the re-opening of cinemas, theatres, museums, libraries, galleries and archives, in compliance with measures to prevent and combat the spread of COVID-19. This approval comes after consultation with the cabinet member responsible for health. Cinemas, theatres and arts and cultural spaces overall may operate, provided that only 50 people or less are allowed, in compliance with health safety protocols. Some of Minister Nathi Mthethwa's Directions include the limitation of operating hours, as per the amended standard operational procedure, the provision of limited service and limited contact, a limitation on the number of people visiting a space at any given time; but to mention a few. It is important to note that all arts and cultural institutions must submit their plans to the Minister in writing, in accordance with the outlined processes and protocols, within 14 days of the publication of these Directions. More at <https://www.gov.za/documents/disaster-management-act-directions-address-....>

Nigeria: Cinema Operators Lament N22.5 Billion Losses, Seek Reopening of Business

Following the resumption of domestic flights' operations, Nigerian cinema exhibitors, distributors and employees have called on the federal government to consider their plight and urgently reopen the theatrical sector of the nation's economy. The Cinema Exhibitors Association of Nigeria (CEAN) in a message to the federal government, after its meeting in Lagos, passionately appealed to President Muhammadu Buhari to speedily open the theatrical sector, including the film industry to prevent it from imminent collapse. The association said the theatrical sector of the economy had lost over \$50million, equivalent to N22.5billion and more than 5,000 industry jobs, since the federal government imposed the lockdown in March, as part of its efforts to curtail the spread of the COVID-19 pandemic in the country. Addressing journalists after the meeting, the Chairman of CEAN, Mr. Patrick Lee, lamented the enormous financial loss suffered by the Nigerian film industry and the theatre in general as a result of the lockdown. <https://allafrica.com/stories/202007090518.html>

Web site: <https://fr.allafrica.com/arts/>



F. Info from newsletters and information services

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

Focus on Cultural Equity

While the need to foster cultural equity is not new, recent events have further confirmed its urgency, and this month's headlines have highlighted how different actors worldwide are responding to work towards a more equitable future.

In North America, in national public agency news the **Canada Council for the Arts** has welcomed a federal government announcement of CA\$7.8 million in new emergency support for Indigenous and equity-seeking groups and organisations that will further its efforts to address systemic inequities, disparities and barriers, the effects of which have been made more pronounced by the pandemic. In private foundation news, the Andrew W. Mellon Foundation has announced that it will prioritise social justice in all of its grantmaking, which includes the aim for its arts and culture grants to nurture 'a representative and robust arts and culture ecosystem'. While in local government policy news, the **Los Angeles County Department of Arts and Culture** has adopted a **Countywide Cultural Policy** – the first policy of its kind in the USA – which includes among its aims to strengthen cultural equity and inclusion; and was developed with input from civil society, as well as national policy experts.

In the **United Kingdom**, Arts Council England has reported and released data on funding awarded through its Emergency Response Funds, which reflect its commitment to support greater equality, diversity and inclusion across the creative sector; and the **Arts Council of Wales** has issued a statement on Black Lives Matter and promoting equalities in the arts, which confirms its commitment and outlines how it plans to 'translate statements of intent into action

that leads to change'. Meanwhile in **Australia**, the federal government has announced **investment in the Indigenous contemporary music sector**, to increase opportunities for performers and support the development of professional and ethical networks for Indigenous musicians and professionals. Etc...

More at: www.ifacca.org

Contact: info@ifacca.org

F.2 Africultures

African Cinema Pavilion

Co-organized as part of the African Cinemas Pavilion on June 23 by the African Cultural Agency and the CNC at the virtual film market of the 2020 Cannes Film Festival, this "zoom" conference, moderated by Olivier Barlet, brought together Vincenzo Bugno (director of the World Cinema Fund, Berlin), Abdul Aziz Cissé (Permanent Secretary of FOPICA, Senegal), Magalie Armand (CNC, head of the "co-production, cooperation and cinemas of the world" department) and Ousmane Boundaone (Génération Films).

Learn more at https://www.youtube.com/watch?v=ykvGrSAc_6A

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

F.3 SA Cultural Observatory (SACO)

Research About the Repatriation of Museum Artifacts

The debates about the restitution of museum artifacts taken from African countries, mostly during the colonial era, has a long history. However, it was brought to high prominence again recently by the French president, Emmanuel Macron, who said, in an address to 800 students in Burkina Faso on 28th of November 2017: "I cannot accept that a large part of cultural heritage from several African countries is in France. There are historical explanations for that, but there are no valid justifications that are durable." A follow-up report by Sarr and Savoy (2018) entitled, "The restitution of African Cultural Heritage. Towards a new relational ethics" has also been influential in reigniting the debates about the return of museum artifacts to their country of origin – not just in Africa, but also in Europe. One of the most hotly debated international cases is the request from Greece for the return of the Parthenon Marbles, which were sold to the UK during the time when Greece was occupied by Turkey. In 2015, South Africa took a recorded position on this debate, saying that South Africa "would support the request by the Greek nation for the return of the Parthenon Marbles currently held in the British Museum, as well as requests by other countries that are in similar situations". One argument used against repatriation is the idea of "universal museums", that is, that cultural heritage is a global public good, and that the display and appreciation of artifacts from a diversity of cultures contributes to inter-cultural understanding, and to the value of the artifact itself.

Web site: <https://www.southafrican-culturalobservatory.org.za>

F.4 Ettijahat

Home Edition of Create Syria 2020

The Home Edition of Create Syria is a programme carried out in partnership with the British Council which seeks to strengthen artists' ability to contribute to the development of stronger, more cohesive communities through the design and delivery of community arts initiatives that focus on artistic experience and quality. Create Syria supports individuals and initiatives to

build new skills and expand their experiences and networks with creative practitioners interested in the relationship between arts and community practices. Create Syria is open to all Syrian artists residing in Jordan, Turkey, Syria, Lebanon, Egypt and Europe. Under the title of Home Edition, this third edition of Create Syria will enable artists to develop their technical and artistic skills in community settings through Idea Development Support. This is a new path of support that gives the opportunity for ten artists or creative practitioners to expand their experience and understanding of arts and social change. This path provides a space for research and practical experimentation to those seeking to develop more mature creative proposals.

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

Contact: info@ettijahat.org

F.5 Pro Helvetia

Breathing Space' Fund

Pro Helvetia Johannesburg invites artists, organisations and networks across sub-Saharan Africa to apply for its 'Breathing Space' funding support for US\$2,000 up to US\$10,000, enabling opportunities to experiment with new possibilities and formats for artistic production, exchange, collaboration, presentation and reception. The application deadline is 31 August 2020. <https://prohelvetia.org.za/en/2020/06/30/open-call-breathing-space/>

F.6 Mawred – Culture resource Newsletter

Culture Resource Announces Exceptional Grants for Artists & Writers

Culture Resource announces an exceptional grant to support and encourage artists and writers in their efforts to sustain their individual or collaborative creativity and, in the process, to incorporate activities to enhance their skills and those of the technicians they work with in carrying out their creative projects. The purpose of this initiative is to preserve artistic life and creativity during the pandemic and the subsequent period. In addition, it is set to encourage artists from the Arab region and open opportunities for them to conceive and develop new approaches to individual and collective creativity, thereby laying a fresh cultural and artistic groundwork for the post-crisis period. These grants target artists and writers in the Arab region involved in the production of individual or collaborative artistic or literary projects. Grants of up to \$7,000 for individual projects and \$10,000 for collaborative projects are available in the following disciplines: performing arts, visual arts, music, cinema and literature. More at <https://mawred.org/grants-opportunities/supporting-artists-creativity/exceptional-grants-for-supporting-artists-writers/?lang=en>

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

Contact: info@mawred.org

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

No Real Recovery without Culture

It is unfortunate, to say the least, that the reviewed proposal for the Multiannual Financial Framework (MFF) presented by the European Commission on 27 May is, as regard culture, unambitious and, if anything, represents a step backwards. Indeed over the last seven-years' budgetary periods, the MFF has gradually reduced the financial allocation to the Creative Europe programme, the only EU programme exclusively dedicated to culture. The sector has, in the latter years, advocated for Member States to demonstrate that culture and its ecosystem

are fundamental to any recovery strategy based on solidarity and justice. As the European Parliament has also been requesting over the years, doubling the budget assigned to Creative Europe is more urgent than ever. The new instrument presented by the Commission is labelled “**Next Generation EU**”: its title stresses the importance of a strategy for Europe’s tomorrow.

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



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
