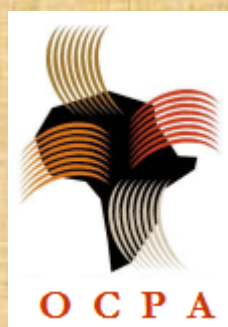


Observatory of Cultural Policies in Africa

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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Previous issues of OCPA News at <http://ocpa.irmo.hr/activities/newsletter/index-en.html>

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Editorial

Among the revelations of the devastating global health crisis of the year 2020, are displayed in large characters the egoism of nations, the fragility of regional unions, the attempt to move the center of the world and an ongoing revision of the canons of geopolitics, the centrality of culture, finally through the manifestation of a certain spirit of solidarity.

And the trainer to rack his brains to try to find the guidelines of the reference model for the young people entrusted to him.

Will he still be that being of which the humanists of the classical age dreamed, the honest man whose harmony has given himself a face in Greek beauty? Rather, will he be this genius experienced in manipulating the technologies of the age of industry made inescapable by the proud domination of new digital technologies? Or maybe the activist for the protection of nature and its environment respectful of the order of creation, of the Eden of the origins, strengthened in the Faith in the advent of the century of the religious in this century 21? Or even humanitarian aid, more sensitive to the risks incurred by humanity in the face of social crises or more exactly the recurring injustices in the face of shortcomings in distributive justice?

The question will remain asked and an answer or elements of answer to seek as long as, at the same time as the health crisis, the economic and political crises remain and even worsen as well as the African news of the moment makes us an eloquent demonstration of this.

Lupwishi Mbuyamba

A. News from OCPA

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

A.1 Resil'Art Virtual Conference on the Status of the African Artist (Priority Africa, UNESCO)

All OCPA staff attended this Resil'Art virtual conference organized by UNESCO's Cooperation and Priority Africa Sector on 28 July about the status of African artist. This particular interest is due to the concerns expressed recently by OCPA on this subject. We will remember its contribution to the UNESCO Workshop organized by the UNESCO Regional Office of Yaoundé in Brazzaville in November 2018 as well as its initiative to organize a Seminar on the situation of the artist in Africa in February 2019 in Ségou, Mali in cooperation with the CERAV and the Fondation du Festival sur le Niger.

A.2 Report to UNESCO on Measures Against the Effects of the COVIDIS-19 Pandemic on the Situation of Artists and Cultural Professionals

OCPA, moreover, as a non-governmental organization in official relations of association with UNESCO, transmitted on August 10 a technical report to UNESCO on its contribution to the definition and preparation of a regional response program to disastrous situations affecting artists and cultural professionals on the continent caused by the COVIDIS-19 pandemic.

A.3 Keynote speech of the Virtual International Conference (Benin City, Nigeria, CBAAC) on the theme of the promotion of the creative and cultural industries

The Executive Director of OCPA also delivered the keynote speech of the virtual international conference organized in Benin City, Nigeria by the CBAAC (Center for Black and African Arts and Civilizations) and the University of Benin on 18 and 19 on the theme of promoting creative and cultural industries as a significant contribution to the current development of Africa. The theme of the conference was "Sharing the Black African Creative Potential to Consolidate African Heritage and Identity in the 21st Century".

A.4 OCPA/OIF Cooperation Agreement on the Development of OCPA Information Services in 2020

In the meantime, OCPA and the OIF (Organization Internationale de la Francophonie) signed a Memorandum of Understanding on August 7, under which the latter will provide financial assistance to the development of OCPA's information services for the year 2020.

A.5 Network of Cultural Institutions in Africa and the Diaspora (RICADIA)

In order to know the current situation on the ground of the member institutions of RICADIA and their programs of activity and to identify the possibilities of co-action between institutions, a questionnaire was distributed on the 4th current by the secretariat of the Network ensured by Mrs Salma. Ait Taleb. The answers to this questionnaire will make it possible to draw the contours of the Portal decided at the Niamey meeting in December 2018 and to launch the RICADIA liaison bulletin.

The occasion of the international conference of the CBAAC mentioned above was seized to inform widely about the origins and the tasks assigned to the Network. This was done by Professor Olatunde Babawale, former Director General of the CBAAC who took charge of it by inviting his successors to invest more in this intellectual cooperation which can only facilitate the African regional integration.

A.6 Participation in the 1st edition of the “Africa Cantat” Festival

On August 28 from the Headquarters of the choral movement “Europa Cantat” in Bonn, Germany, the Director of OCPA is invited to participate in the 1st edition, virtual this one, of the Festival “Africa Cantat”, which was initially scheduled to take place in Nairobi, Kenya. It will be an opportunity to highlight the 3 aspects of the promotion of choral singing in order to:

- capacity building for young singing artists,
- facilitating their participation in the youth movement for peace and
- preparing an era of an integrated Africa, in the spirit of the African Union's Agenda 2063.

A.7 Solidarity with Mali

In this precise context, the political events underway in Mali could not fail to challenge OCPA and RICADIA in particular for the major role played by the Festival Foundation on Niger, the Kore Institute, Ségou Ville Créative and the Fund. African Culture. The wishes of consolation and the expressions of solidarity were expressed to the main leaders of these major structures and very important for the cultural development of the continent.

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 as well as the book prepared and published with the support of Africalia on ”Anticipating Cultural Policies in Africa by 2030”.

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

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

This virtual meeting took place under the aegis of the Association „African Capitals Africaines of Culture” association and the Observatory of cultural policies in Africa following the forum of ministers of culture organized by the AU on May 27 to take stock. on measures taken by states.

It allowed the pooling of various efforts proposed by states and local governments in a holistic approach to culture in its various fields. At city level, it is a question of resuming the global debate on the pandemic and of noting the influence of the pandemic on city policy. Summarizing the debates, the participants adopted the following recommendations

- Establishment of a fund as a response to the crisis and / or recovery measure: At the level of cities, such a fund must be able to set up a methodology making it possible to take into account all citizens, including the most invisible.
- Establishment of nurseries should embrace culture in a holistic way.
- Establishment of management methodology, monitoring and evaluation mechanisms taking into account the Charter for African Cultural Renaissance, the multiplicity of culture and its holistic character.
- Strengthening private funding and the capacity for action and initiative of cultural actors.
- Enhancement of the vision of launching African Capitals of Culture which can constitute reference centers in order to bring up cultural policy solutions for cities;
- Development of the digital potential in relation to intellectual property and the need for regulation.

Website: www.africapitales.org

Contact: Claire le Goff clegoff@uclga.org

B.2 SA: Durban Filmmart 2020 Goes Digital to Tell Africa's Story (9 August 2020)

With most cultural events going digital as a result of the Covid-19 pandemic around the world, the 11th Durban FilmMart (DFM) Virtual Edition, which takes place from September 4 to 13 is no exception.

"Using the theme Brave New Cinema, we are bringing together leading and emerging African film professionals in an online space, to benchmark themselves, learn from peers, pitch their ideas and projects and network, and demonstrate our courage to tell our own stories," DFM head, Toni Monty said. "These stories challenge oppressive structures, engage with dominant value systems, and reflect our daily experiences.

This will be a gathering of filmmakers in a celebration of collective African resilience, collective victories and a call for the stories of the future." The programme looks at current filmmaking development, distribution and marketing trends, with a Pan-African focus, and how the future of cinema will navigate new landscapes including the digital world.

To connect these professionals across the post-colonial divides and create new synergies and networks, this edition will include French and Portuguese, largely spoken around the continent.

Also, Engage, the pan-African think tank will discuss the difficult social, economic, and political landscapes that filmmakers are required to navigate.

Web site: <https://allafrica.com/stories/202008100223.html>

B.3 Ivory Coast: The Minister of Culture and the Francophonie Attends the Final Examination for the Professional Artistic Technical Certificate

The Minister of Culture and the Francophonie, Raymonde Goudou Coffie, visited the Technical Center for Applied Arts in Bingerville on August 11, 2020 to inquire about the progress of the final examination for the artistic technical certificate and provide support to the 44 candidates.

On the occasion of the visit, the Minister said that she attaches great importance to artistic education which takes place within the framework of specialized artistic schools under the direction of the Ministry of Culture and the Francophony, where students take exams of the artistic technical certificate like the students of other schools the Baccalaureate.

Pharmacist graduated from the University of Caen in France in 1984, Dr. Raymonde Michelle Goudou Coffie, Minister of Culture and Francophonie since May, previously held several ministerial positions. She was Minister of Families, Women and Children (2011 - 2012), Minister of Health and Public Hygiene (2012 - 2018), then Minister of Modernization of Administration and Innovation Public Service (2018 – 2020). Acting as the Minister of Culture and the Francophony since March 23, 2020, she was confirmed in this position on May 13.

A former civil society activist, strongly committed to democracy, women's rights and their involvement in conflict resolution, her credo is the promotion of women in political, economic and social decision-making positions. Moreover, she is at the origin of the creation of several NGOs and charities whose vocation is the well-being of the most disadvantaged social strata.

Web site: <http://culture.gouv.ci/actualites/>

Contact: <http://culture.gouv.ci/contact/>

B.4 South Africa: SAMRO Calls for an End to the Exploitation of Female Talent

Women's month this year must go beyond symbolic gestures and achieve something tangible for women in the creative music industry, says Nicholas Maweni, chairperson of the Southern African Music Rights Organisation (SAMRO). While women have been acknowledged as great interpreters of music, the field of composition is still unfortunately dominated by men.

SAMRO, Africa's oldest Music Rights Organisation reported that under 20% of its members are women. It also said women earn less than 5% of the total royalties paid to members.

We all enjoy music sung by female artists. However, often the songs sung by women are said to have been written or composed by men.

Source: <https://www.africapulse.com/2020/08/03/south-africa-samro-calls-for-an-end-to-the-exploitation-of-female-talent/>

SAMRO's primary role is to administer Performing Rights on behalf of its members. It does so by licensing music users (such as television and radio broadcasters, live music venues, retailers, restaurants, promoters and shopping centres), through the collection of licence fees which are then distributed as royalties.

SAMRO web site: <https://www.samro.org.za/>

B.5 Burkina Faso: Cultural and Tourism Development Fund launches a specific call for projects for young people

Since its creation, the FDCT has benefited from the support of the Swiss Cooperation Office in Burkina Faso (Buco) as part of the 5th phase of the Support Program for the Culture Sector (Pasec) for the period 2019-2022.

In line with the guidelines of the National Economic and Social Development Plan (PNDES) and the National Culture and Tourism Strategy (SNCT), Pasesc 5 aims to "contribute to the development of cultural entrepreneurship and to the establish a long-lasting mechanism for technical and financial support for actors in artistic and cultural creation and dissemination. " In addition, Pasesc 5 also intends to work for the preservation of cultural diversity in Burkina Faso with a view to promoting inculturation and consolidating peace and social cohesion.

These three major objectives are targeted by this call for projects, in particular with a view to

- reduce gender inequalities in the cultural life of Burkina Faso; to support succession actions by promoting and enhancing the cultural initiatives of young people;
- establish a sustainable system of local governance of culture that promotes the diversity of cultural expressions and structural change at the decentralized level.

Applications will be received from August 12 to September 11, 2020 from 8 a.m. to 4 p.m. at the headquarters of the institution and in the regional Directorates of Culture, Arts and Tourism.

Source: <https://fr.allafrica.com/stories/202008080205.html>



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

C.1 Mauritania: New government - New Minister in charge of Culture

In Nouakchott, on August 09, 2020, the Minister Secretary General of the Presidency of the Republic announced the formation of the new government is closely linked to the investigation of the parliamentary commission.

The minister also clarified that the government was formed on the basis of certain technical adjustments, such as the injection of new blood in the executive power, the development of the spirit of government solidarity and the acceleration of the pace of development. execution and monitoring of the President of the Republic's programs.

The post of Minister of Culture, Crafts and Relations with the Parliament is entrusted to Mr. Lemrabott Ould Bennahi who was until now a member of the parliament of the city of Kankoussa and who was also the spokesperson. word of the parliamentary commission of inquiry until the submission of its report.

In his meeting with the staff of the Ministry, Mr. Lemrabott Ould Bennahi said he wanted to pursue a policy of proximity and invited his staff to serve the citizens by showing respect and consideration towards them.

Web site: <http://fr.ami.mr/Depeche-54557.html>

C.2 Africa: Museum of Black Civilizations in Dakar: Pan-Africanism Claimed

08/14/2020 by Laetitia Asgarali Dumont and Eric Chaverou - Became reality in 2018 thanks to the financial support of China, the Museum of Black Civilizations of Dakar celebrated its first year of existence on December 6, 2019. The structure of the MCN evokes a small round hut very common in Africa, but here 14,000 square meters on four floors. The Museum is the

symbol of a common will of different countries of the African continent to show the diversity of their cultures and contemporary creation in order to assert themselves culturally on the international scene, excluding the remains of European colonialism.

The idea of a museum as the keystone of this objective was mentioned in September 1956 at the first Congress of Black Writers and Artists, at the Sorbonne. It was then offered in 1966 in Dakar during the first World Festival of Negro Arts by Léopold Sédar Senghor, President of Senegal from 1960 to 1980.

After a long silence of the political authorities, the idea resurfaced in the 2000s. However, despite a primary desire to build by their own means a project exclusive to the continent, the museum could not see the light of day until many years later thanks to the financing of infrastructure by China. The first stone of this future museum was laid in 2003 even though it has not yet been decided "what the museum will be": its place in the museum landscape, its missions, the tools to be put in place, the strategies and mechanisms for carrying out activities.

It was not until 2016 that an International Prefiguration Conference of the Museum of Black Civilizations took place in order to determine the missions and aims of this cultural project.

Two objectives then emerge:

- Create a non-ethnographic museum serving as a tool for scientific, cultural, economic and social development combining technology and respect for arts and cultures.
- Show the vitality of the African continent through "cultures and civilizations of black worlds".

Inaugurated on December 6, 2018, the Museum constitutes a new place of culture not only for Senegal, but for the whole continent which wishes to embody a new vision specific to Africa. Be the cornerstone of the continent by presenting in one place all the richness of African movements and cultures. To become the privileged designer of original exhibitions where African historicities are told by Africans for Africans.

Web site: <https://www.franceculture.fr/geopolitique/musee-des-civilisations-noires-de-dakar-un-panafricanisme-revendique>

C.3 Gambia - The Ministry of Tourism and Culture

The Ministry of Tourism and Culture is responsible for national policy formulation and strategic planning, on Tourism and Culture matters. In addition to this core role, the Ministry of Tourism and Culture is also responsible namely for:

- Promulgation of legislation in the tourism and cultural sectors.
- Advising the executive on matters of Tourism and Culture.
- Human resource development at the Ministry and satellite institutions.
- Acting as a liaison with other partners.
- Monitoring of the performance of the Tourism sector, including the hotel industry.
- Ensuring effective governance at the level of satellite institutions.

The ministry is headed by Hamat Ngai Kumba Bah who worked first as a teacher at the Gambia College. He entered politics in 1996 as the leader of the newly-formed National Reconciliation Party's (NRP). Several times he was candidate for the first presidential elections and for many years he acted as a member of the National Assembly in the opposition of President Jammeh. In January 2005 the Supreme Court ruled that all opposition NAMs had to

resign their seats. After the Jammeh regime, since 2017 he has been acting as Minister of Tourism and Culture in 2017.

Web site: <http://www.motc.gov.gm> (under reconstruction)

C.4 Arab Funds for Arts and Culture (AFAC, Beirut, Lebanon)

AFAC is an independent regional initiative that offers financial and professional support to artists and cultural institutions from the Arab region. It was founded in 2007 through the initiative of Arab cultural activists as an independent foundation to support individual artists, writers, researchers, intellectuals, as well as organizations from the Arab region working in the field of arts and culture. Since its launch, AFAC's programs have steadily expanded to cover cinema, photography, visual and performing arts, creative and critical writings, music, documentary film, in addition to funding research, trainings and cultural events. AFAC works with artists and organizations all over the Arab region and the rest of the world.

The AFAC offers is divided into five strategic areas: providing grants, developing training programs, building and sharing knowledge, broadening the pool of supporters for the arts, and cultivating appreciation for and engagement with contemporary arts and culture productions by connecting them with audiences.

AFAC has released this report in English which offers insights into FAC's 13 years of active operations across various grants and the Arts and Culture Entrepreneurship program. The Annual Report 2019 can be accessed at https://arabculturefund.org/data/filemanager/annual-reports/Annual%20Report%202019_EN.pdf

Web site: <https://arabculturefund.org/>

Contact: info@arabculturefund.org

C.5 Rwanda: Minister of Youth and Culture to Control Foreign Cultural Influence

8 August 2020 - The Minister for Youth and Culture, Rosemary Mbabazi has called on the young generation to be selective of what they learn from foreign cultures, stressing the need to preserve the country's heritage. The minister made the remarks at the celebration Umuganura, the national thanksgiving festival for the harvest. The festival, originating from a 9th-century tradition, is celebrated on the first Friday of August.

She noted that foreign influence is inevitable, but can be controlled. "We are not an island. We influence other countries is the same way that they can have an influence on us, good or bad. But we have to filter out bad manners." the Minister said.

In the past, on this day, people gathered to share their farming harvest and plan for the next sowing. The tradition was on the blink of extinction in the 1920s when colonialists banned it.

After the 1994 Genocide against the Tutsi, the government resurrected this practice in order to reconstruct the country. "Umuganura is meant to inspire unity among Rwandans. Mbabazi stated that heritage, art, and imported trends make up culture. Giving examples such as Gacaca courts and Girinka programme, the minister said a lot of mechanisms reintroduced from traditional practices have greatly contributed to the current development.

For instance, Gacaca, an improvised community-led court system inspired by Rwandan tradition, tried nearly two million Genocide suspects in ten years after it was found that it would take hundreds of years if they were to be tried in conventional courts.

Web site: <https://allafrica.com/stories/202008100249.html>



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

D.1 Europe: Activist Museum Curators Are Sharpening the Debate on Restitution

The battle lines between retainers and returners are being redrawn from inside museums. In America and Europe curators are speaking out about the colonial past of Western museums. Many of them became curators in the early 2000s when the idea of institutions as world museums, where visitors could compare cultures from all over the globe, was fashionable. But underpinning this viewpoint, one Western museum director says, was a selfish attitude of what s mine is mine and what s yours is mine.

Some of the most eloquent activist curators include Nanette Snoep, a Dutch anthropologist who runs the ethnological collections in Cologne; Chip Colwell, until recently a curator of Native American culture at the Denver Museum of Nature and Science; and Wayne Modest, the head of the Research Centre for Material Culture in Leiden, whose research focuses on slavery in the Caribbean. Mr Hicks may be about to become the best-known among them.

Web site: <https://www.economist.com/books-and-arts/2020/08/08/activist-curators-are-sharpening-the-debate-on-restitution>

Contact: Jos van Beurden: jos.vanbeurden@inter.nl.net

D.2 The international protection of cultural rights, Mylène Bidault (2017)

The specificity of cultural rights does not reside in a particular regime which would have been granted to them, as part of the doctrine once suggested, but in their common object: they are rights protecting development and expression. free of cultural identities, and access to resources allowing it. Despite the lack of clarity of international provisions, particularly outside the fields relating to minorities and indigenous peoples, a trend is emerging in positive law, at both the universal and regional level, requiring respect for individual and collective identities for all.

Cultural rights are fundamental rights in the full sense of the term. They are intended to protect the capacities to create and the individual or collective works which result from it. They make it necessary to listen to identity wounds and to engage, in response to this suffering, in a dialogue articulated around the notion of human rights.

In all areas, they commit societies to question the values on which they are based and to adapt to the various identities of which they are constituted, by basing themselves on the principles of freedom, equality, and respect for differences. Mylène Bidault is an official at the United Nations High Commissioner for Human Rights and is a member of the “Friborg Group” on cultural rights. (www.drt.ucl.ac.be/DH).

Web site: <https://livre.fnac.com/a3065955/BIDAULT-M-La-protection-internationale-des-droits-culturels>

D.3 Africa Fête Virtual edition at Makéda (Marseille, September 2020)

Despite the health context and government restrictions, we are considering other ways of experiencing the sixteenth edition of the festival in conjunction with the artists and our associative partners: original meetings, digital formats... Let's stay connected!

The year 2020 is marked by the sixtieth anniversary of African independence and the universal reach of the Black Lives Matter movement. Through our activities, we are committed to defending a humanist and pan-African vision that resonates with these news.

It is in this sense that we give voice to writers, thinkers, philosophers in connection with the African continent: our spokespersons, makers of humanity, with whom we have forged links for several years. We have the immense honor of opening this new chapter with the poetic and recognizable pen of the writer Abdourahman Waberi!

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

D.4 UNESCO mobilizes the international community to preserve Beirut's cultural life and heritage

After the two devastating explosions that occurred on August 4 in Beirut (Lebanon), UNESCO mobilized leading cultural organizations and experts in Lebanon and abroad. On August 10, an online meeting was held to coordinate measures to preserve the city's cultural heritage and rehabilitate its cultural life.

The explosions in the Port of Beirut not only left hundreds dead and thousands injured, but they also inflicted severe damage on some of Beirut's oldest neighborhoods, as well as important museums, galleries and religious sites.. They came at a time when Lebanon was already in the grip of a series of other crises, including the COVID-19 pandemic.

Following the appeal for support issued by the General Directorate of Antiquities of Lebanon, UNESCO will lead the international mobilization for the recovery and reconstruction of the culture and heritage of Beirut. It will be based on the assessment of the technical needs of the General Directorate and of the Beirut International Action Plan for Culture, which UNESCO is developing with all its partners.

Among the main partners present at the meeting were the International Alliance for the Protection of Heritage in Conflict Areas, (ALIPH), the Arab Regional Center for World Heritage (ARC-WH), Blue Shield, the International Center of studies for the conservation and restoration of cultural property (ICCROM), the International Council of Museums (ICOM) and the International Council of Museums and Sites. This coordination meeting was the first step in UNESCO's continued commitment to ensure that the very rich cultural life and heritage of Beirut can continue to be a source for the Lebanese people..

Web site: <https://fr.unesco.org/news/lunesco-mobilise-communaute-internationale-preserver-vie-patrimoine-culturels-beyrouth>

D.5 International Day of the World's Indigenous Peoples (9 August) – Message from the UN Secretary General for 2020

COVID-19 has had a devastating impact on more than 476 million indigenous people around the world. Throughout history, indigenous peoples have been decimated by diseases brought from elsewhere, to which they had no immunity.

It is critical for countries to marshal the resources to respond to their needs, honour their contributions and respect their inalienable rights. Prior to the current pandemic, indigenous peoples already faced entrenched inequalities, stigmatization and discrimination.

Inadequate access to healthcare, clean water and sanitation increases their vulnerability. Indigenous peoples work primarily in traditional occupations and subsistence economies or in the informal sector. These have all been adversely affected by the pandemic.

Many indigenous people have been victims of threats and violence, and many have lost their lives. In the face of such threats, indigenous peoples have demonstrated extraordinary resilience. Indigenous communities with the autonomy to manage their lands, territories and resources, have ensured food security and care through traditional crops and traditional medicine. Such strategies have been applied in other Asian countries and in Latin America, with communities closing off entry to their areas.

The United Nations system remains committed to realizing the United Nations Declaration on the Rights of Indigenous Peoples and to bolstering their resilience.

Web site: <https://www.un.org/en/observances/indigenous-day>



E. Cultural Agenda in the African Press

E.1 Links to portals

<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

Tanzania: Bill to Protect African Heritage Sites in Sight

Dodoma May 2020— 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, parliament was told. The Information Ministry was responding to a question posed by Tunduru North MP Engineer Ramo Makani, who sought to know when the government would incorporate Masonya, a centre located at FRELIMO Freedom Fighters area in the African Liberation Heritage Programme, under the UNESCO aegis. SADC ministers convened for the African

liberation heritage summit that aimed at bringing together ministers of arts and culture, senior government officials and technical experts from the region to deliberate on the best strategy for effectively implementing the African Liberation Heritage Programme (ALHP) as a collective. <https://allafrica.com/stories/202005160059.html>

Ethiopia: The Nation's Beauty of Cultural Costume

Ethiopians have varieties of occasional costume. The traditional clothes are colorful and magnificent. Blue, white, red, yellow, black, red and combination of these colors provide beauty to the clothing of the nation. The traditional dressings are common during holidays and occasional festivities. Some clothes are unique to specific celebration. For instance, the clothing meant for Timket, Ethiopian Epiphany, would be slightly different from that would be worn to other holidays provided that shawls, netela have been shared among Ethiopian women. Ethiopia is a home to multi-ethnic groups each having unique culture and tradition with commonalities among them. Likewise, the costume varies from tribe to tribe with likeness in some kind. Thus, one can comprehend not only biodiversity, but also the cultural diversity which is the underlying cause of the beauty of the nation. Samuel Argaw, Production and Plan Manager of traditional garment, told The Ethiopian Herald that the consumption of local products has been increasing over time with the improvement of the quality of their products of fine quality that can contribute to the economy of the country.

<https://allafrica.com/stories/202008050151.html>

Ghana Establishes Arts Rights Court

The Chief Justice, Kwasi Anin Yeboah has given approval for the establishment of a specialised court to deal with copyright and other related matters affecting the creative arts industry. A statement signed and issued in Accra on July 30, by Barbara Oteng-Gyasi, Minister of Tourism, Arts and Culture, said, the court would be a division of the High Court. It noted that government was confident that the specialised court would facilitate the effective and expeditious resolution of specific disputes that affect the creative arts industry to protect the rights and interests of creative practitioners. The statement explained that the Ministry, in consultation with the Judicial Service would communicate the modalities for the court in the next legal year, which commences in October this year. It said the government considers a specialised court for the industry as a priority, and it was working to safeguard and promote it to continue to contribute gainfully to the economy.

<https://fr.allafrica.com/stories/202008190532.html>



F. Info from newsletters and information services

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

New National Member: Eswatini National Council of Arts and Culture (ENCAC)

Eswatini National Council of Arts and Culture (ENCAC) has become a National Member of the Federation. The ENCAC is an administrative institution under the Ministry of Sports Culture and Youth Affairs, with delegated powers, to preserve, promote and co-ordinate all matters of arts and culture, in the Kingdom of Eswatini, supervised by the Directorate Office under the Ministry. Read more at <http://www.gov.sz/index.php/component/content/article/118-sports-culture-a-youth-affairs/2185-march-preview-for-ministry-of-sports-culture-and-youth-affairs?Itemid=799>

Site web: www.ifacca.org

Contact: info@ifacca.org

F.2 Africultures

What economic viability for African cinemas? - by Olivier Barlet

This fifth round table organized on June 26, 2020 by the African Cultural Agency at the African Cinemas Pavilion of the Cannes film market (virtual this year) and moderated by Serge Noukoué, founder of Nollywood week in Paris, brought together TsiTsi Dangarembga, director and founder of the International Images Film Festival for Women (IIFF) - Zimbabwe, Chike C. Nwoffiah, founder of the Silicon Valley African Film Festival - USA / Nigeria, Lydia Darly, co-founder of the NOVA Frontier Film Festival & Lab - United States / Guadeloupe, Lala Akindoju, Nigerian actress, Nodash, Nigerian director and Lebone Maema, South African producer. It was held in English and can be listened to in full on youtube here. This summary was translated by Lorrie Catel and is available on the Afrimages website here.

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

F.3 Agenda 21 Culture

Report No 8: Culture, Cities and the COVID-19 Pandemic, Part 1: Initial Measures and Drafting Challenges Ahead

The report is an attempt to document the initial initiatives, actions and measures initiated and implemented by cities and local governments in order to address the impact of the crisis in the cultural life of cities. The document also drafts some of the main challenges that are being considered to ensure culture is at the heart of the response to the Covid-19 crisis. This document was uploaded as a draft on 18 May 2020. The document was open for comments, observations and suggestions until 1st of June 2020. The final version was published on 8 June 2020. This report has been written by the team of Secretariat of the UCLG Culture Committee, composed by Marta Llobet, Jordi Pascual, Sarah Vieux, Guillermo Revilla and Oriol Plana. The Secretariat expresses gratitude to all those who have contributed to the report. Read more about the report at http://agenda21culture.net/sites/default/files/files/documents/en/report_8_-_culture_cities_and_the_covid19_pandemic_-_en.pdf

Contact: info@agenda21culture.net

F.4 News from Africalia

Newsletter - July 2020: Support aimed at boosting business development

Like all players in the cultural sector, the entrepreneurs of Creative Africa have been strongly affected by the COVID-19 crisis. However, all the incubates maintained their activities with dynamism and enthusiasm during despite the containment measures! These efforts include in particular the following projects

- Share experiences on an online platform: 10 speakers facilitated 16 e-learning sessions on a variety of topics related to entrepreneurship in the African cultural sector. These exchanges made it possible to share experiences: <https://www.afriquecreative.fr/Partager-ses-experiences-sur-une?lang=fr>
- Prepare entrepreneurs to raise funds: Creative Africa offers business support to improve business management. Nine mentors provided more than 320 hours of coaching. <https://www.afriquecreative.fr/Les-mentors-business-preparent-les?lang=fr>
- Creative Africa is on Instagram! So that the activities of the program and the prowess of the laureates are even more widely shared, Afrique Créative has created an Instagram page. Subscribe to <https://www.instagram.com/afrique.creative/>

Web site: <https://africalia.be/?lang=fr>

Contact: africalia@africalia.be

F.5 Cybekaris – the Monthly Newsletter of the Interarts Foundation

Interarts Content: ‘Dialogue on Cultural Rights and Human Development’ - 19/08/2020

Interarts organized the ‘Dialogue on Cultural Rights and Human Development’, together with UNESCO and the Spanish Agency for International Cooperation, in the framework of the **Universal Forum of Cultures Barcelona 2004**. The event addressed the link between **culture and development**, from the perspective of cultural rights, and was attended by researchers, heads of international organizations and managers of non-governmental organizations. The proceedings contain presentations by the experts, including that of **Eduard Delgado**, founder of Interarts. <https://www.interarts.net/wp-content/uploads/2020/07/derechos-culturales-y-desarrollo-humano-publicacion-de-textos-del-dialogo-del-forum-universal-de-las-culturas-de-barcelona-2004-0-compressed.pdf>. We recommend this resource to all those interested in understanding and addressing the different perspectives on the meaning of culture and cultural rights with the knowledge and courage to face the challenges and complexity of our current society. In November 2019, Interarts organised the second edition of the **Dialogues Eduard Miralles** on the role of culture in the United Nation’s 2030 Agenda for Development: the summary is available at <https://www.interarts.net/resources/cyberkaris/eduard-miralles-dialogue-report-2019/>

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

Contact: interarts@interarts.net

F.6 Commonwealth Foundation Monthly Newsletter

Commonwealth Foundation Annual Report 2019-2020

The Commonwealth Foundation Annual Report presents the Foundation’s work to advance participatory governance throughout the Commonwealth has led to real and lasting change, including within Commonwealth Ministerial processes. We have forged new and stronger partnerships, and we have continued to work on strengthening our our work.” The report

presents activities concerning the Short Story Prize, the Craft development workshops, the programmes for storytellers and for emerging writers, and relating the publication of anthologies authors of South and South-East Asia.

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

E-mail: foundation@commonwealth.int



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
