

# Observatory of Cultural Policies in Africa

The Observatory is a Pan African international NGO created in 2002 with the support of African Union, the Ford Foundation, and UNESCO. Its aim is to monitor cultural trends and national cultural policies in the region and to enhance their integration in human development strategies through advocacy, information, research, capacity building, networking, co-ordination, and co-operation at the regional and international levels.



## OCPA NEWS

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OCPA News aims to promote interactive information exchange within Africa and between Africa and the other regions. Please send us information for dissemination about new initiatives, meetings, research projects and publications of interest for cultural policies for development in Africa. Thank you for your co-operation.

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

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## Editorial

### The African Enigma

The persistence of recurring theses on the absence of Africa in history and on the inferiority of its inhabitants in the development of humanity has invited itself in a spectacular and sometimes dramatic way to the global health crisis of COVID- 19 marked by revelations on the depth of beliefs and the social level of their officiants.

So the predictions of the immediate future, in this atmosphere, gave Africa swept away by an inevitable cataclysm and reason given to Malthus by nature.

What a surprise have we experienced when the facts moderate the hypotheses - although the definitive sanctions have not yet been pronounced it is true - and that in search of the causes of this unexpected reversal, brilliant and perceptive minds have had the courage and the frankness to recognize here an appropriate management. A Pascal Boniface, Director of the Institute of Strategic International Relations of France, who in his last issue of a few weeks ago, recognizes the exemplary resistance of African peoples, young people, educated by history and seasoned by pandemics in repetition.

His colleague, Rémy Rioux, Director of the French Development Agency, in a recent dialogue (during the month of August 2020) with the press, goes further and specifies the reasons that in his opinion we would benefit from examining by inviting the interlocutor to take a deeper look at African traditions made up of a philosophy of life, a capacity for innovation and a formidable potential for the reconciliation of man and nature.

And the Africans themselves, what do they think?

The African Union, often accused of being absent when the fate of the populations of the continent is at stake, this time demonstrated its ability to anticipate by setting up an observation structure that provides information on the progression of the disease. in each country, proposes common orientations for a consistent policy and constitutes a team of high-level experts, special envoys, with a view to proactive action in charge of negotiating the partnerships necessary to face the effects of the related economic crises. to the disasters of the pandemic. He recognized Lionel Zinsou, renowned economist and banker, former head of government in Benin, when, in a recent interview with the international press, he had to salute the exemplary unity of Africa in the response to the pandemic.

Behind this unity, keywords have emerged to guide a proven strategy: the memory of its history, respect for its tradition, reconciliation between man and nature, solidarity in all

circumstances, all assets providing people the means of defense and the capacity to transform adversity into an asset. It is the foundation of Africa's combat strategy for the 20,000 years of its active presence in the world. This is the meaning of his resilience.

These words cover values and these values are underlying a culture. Knowing them and renewing them to make them an action program means acquiring the fundamental elements of a policy.

Lupwishi Mbuyamba

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## **A. News from the Secretariat**

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

### **A.1 Contact with the new Director General of FESPACO**

OCPA has been informed of the appointment of a new Director - General of the Pan-African Film Festival of Ouagadougou (FESPACO) in the person of Mr. Timibé Gervais Hien. The Executive Director of OCPA He congratulated him by indicating his wish to meet him during the 2021 edition for an exchange on the next African music forum of the AMC (African Music Council, member of the network of RICADIA) to be held on the theme of cinema music.

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### **A.2 Contribution to the UNESCO Public Inquiry on "the world in 2030"**

OCPA participated and tabled its findings on September 8, as a non-governmental organization in official relations as an Associate with UNESCO, in the Organization's Public Inquiry on "the world in 2030".

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### **A.3 Participation in two virtual conferences of CERAV - Africa**

A team from OCPA-which is an organization represented on the Centre's board of directors-including Salma Ait Taleb, Hamadou Mandé and Lupwishi Mbuyamba, actively participated in the 1st virtual conference organized on September 7 as well as in the 2nd on September 22 by CERAV (Regional Center for Performing Arts) -Africa to take stock of the experiences of a group of West African countries on the impact of COVID-19 on the cultural sector.

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### **A.4 Participation in the SACO Online Workshop on the Theme of South African Museums and the Repatriation of African Art Objects to their Countries of Origin**

Maria Manjate, for her part, represented the OCPA at the Online Workshop organized on September 23 by the South African Culture Observatory at the Nelson Mandela University Summerstrand Campus South on the theme of Museums from South Africa and the repatriation of African art objects to their countries of origin.

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### **A.5 Preliminary Results of the Survey on the impact of the Coronavirus health crisis in the culture sector at the level of local communities**

The Secretariat of the Organization of African Capitals of Culture, based in Rabat, has communicated to its partners its preliminary report on the survey launched in local and urban communities of the continent on the impact of the Coronavirus health crisis in the culture sector. The first comments on this report made it possible to determine, during a 2nd Webinar, on September 24, the elements of the final report which will be made public in the coming weeks.

It was noted that the scope of the questionnaire as well as the wide coverage of the areas concerned by this survey gives the results collected a particular importance for the African public policies.

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## **A.6 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 1<sup>st</sup> 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.

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**For previous news and OCPA activities click on**

<http://www.ocpanet.org/activities/news/index-en.html>

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

### **B.1 CBAAC Virtual Conference on Sharing Black and African Creative Energy: Consolidating Africa’s Heritage and Identity in the 21st Century**

Represented by its executive director OCPA As announced in the previous issue, this two-day virtual conference was organized by the Center of Black and African Arts and Civilization (CBAAC) and Benin University based in Benin City, Nigeria.

On the theme of Sharing Black and African Creative Energy: Consolidating Africa’s Heritage and Identity, the conference gathered distinguished academics and scholars from Benin University, distinct CBAAC board members, and representatives of partner organizations. The assembly offered a platform for cultural scholarly and academic interchange about the African self, identity elements, cultural policy, and cultural creative industry in Africa within the global health crisis.

Professor Lupwishi Mbuyamba, OCPA Executive Director as a key speaker presented an article on ‘The Implementation of Africa’s Creative and Cultural Industry: A Significant

Contribution to Development Today’ which underlines essential proceedings and actions for the utilization of culture in development. The paper was relevant to the core of the conference and touched on the significant role of culture in sustainable human development in Africa in line with development agendas issued by the African Union and UNESCO.

The conference highlighted the need to collectively harness Africa’s creative energy through the deployment of institutional frameworks that govern the creative cultural industries and to instrumentalize technological advancement and so to enforce economic development in Africa.

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## **B.2 Durban International Film Festival (DIFF, 41st edition)**

The festival will screen around 100 selected films, most of them premiere screenings in this region; host seminars and workshops and include screenings in township areas where cinema facilities do not exist. The international nature of the festival is balanced with a highlighted component of the finest of African cinema.

For the first time in its history, the Festival will go virtual from 10 to 20 September 2020. This prestigious South African international film festival is a unique phenomenon on the African cultural calendar and also promises to be in its first virtual version. In addition to film screenings, the festival aims to include innovate ways of connecting with filmmakers and audiences online. Also, the yearly awards will resume as normal. The festival will offer an industry programme with seminars and workshops comprised of both local and international filmmakers and industry professionals.

Contact: Centre for Creative Arts, Durban, South Africa [diff@ukzn.ac.za](mailto:diff@ukzn.ac.za). Source: [http://africultures.com/evenements/?no=49686&utm\\_source=newsletter&utm\\_medium=email&utm\\_campaign=476](http://africultures.com/evenements/?no=49686&utm_source=newsletter&utm_medium=email&utm_campaign=476)

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## **B.3 South African Cultural Observatory: Webinar on Book Development Policy for South Africa - Research on Book Development (9 September 2020)**

The South Africa Book Development Policy must be developed within South Africa’s legislative and policy framework: such as the Constitution that provides for the right to freedom of expression; the National Development Plan; the Official Languages Act No 12 (2012), as well as international agreements including the United Nations’ Sustainable Development Goals, the conventions on industrial property and copyright.

A successful book sector need readers. A problem is that South Africans are not proficient readers and in 2017 just over three quarters of South Africa’s Grade 4 learners could not meaningfully read in any language. The English and Afrikaans book markets are relatively well served in South Africa, while other languages especially indigenous languages are under served

The objectives of the National Book Policy should:

- promote books written by South Africans on local stories in local languages;
- publishing and printing more books in South Africa;
- ensuring a bigger and more equitable footprint of book distribution, including libraries,
- and improving the South African reading culture both for leisure and understanding.

More information at zoom meeting ID: 983 853 8502, Passcode: 508976, Web site: <https://us02web.zoom.us/j/9838538502?pwd=djd3SW1tMUl0M0dpNDJlZG9CeFBPUT09>

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#### **B.4 Ouaga Producers Lab 2020 - Special Edition (October 27 - November 7, 2020)**

This 4th edition organized in the context of COVID-19 will be held - in parallel with the 5th edition of the Ouaga Film Lab with a selection of ten film projects proposed by producers from French speaking countries (Burkina, Guinea, Senegal, Congo Brazza, Côte d'Ivoire, Rwanda).

This event is organized by the General Directorate of Cinema and Audiovisual (Burkina Faso), EAVE, in close collaboration with organizations such as European Audiovisual Entrepreneurs (Luxembourg), the Center National du Cinéma et de l'Image Animée (France), FESPACO (Burkina Faso), the IMAGINE Institute in Ouagadougou, the Regional Center for Living Arts/CERAV-Africa (Burkina Faso), etc.).

The OUAGA PRODUCERS LAB # 4 benefits from the support of the Ministry of Culture and Tourism of Burkina Faso (MCAT), the Swiss Cooperation Office in Burkina, the National Center of and Animated Image - CNC (France), the International Organization of La Francophonie (OIF), the Luxembourg Cooperation Office in Burkina Faso, the Luxembourg Film Fund, TV5 Monde, the Cultural and Tourist Development Fund (FDCT) of Burkina Faso and the Goethe Institute.

The projects will soon be available on the site: [www.ouagafilmlab.net](http://www.ouagafilmlab.net)

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#### **B.5 South Africa: Umkhosi Womhlanga - This Year's Zulu Reed Dance Was Like No Other**

There was an unusual shift in focus at this year's traditional Reed Dance in KwaZulu-Natal. For a start, the event was reduced to one day instead of four. And the regular sight of thousands of singing, dancing Zulu maidens was noticeably absent. Exceptional times call for exceptional measures, and the Zulu tradition known as Umkhosi woMhlanga is no exception.

This year, as a result of Covid-19, only 30 maidens were invited to participate in a scaled-down ceremony at the Zulu monarch's eNyokeni royal palace in Nongoma, KwaZulu-Natal. This year, the message was directed at the perpetrators of gender-based violence. It is usually the maidens who present King Zwelithini with their reeds. This year it was the king who gave gifts to the maidens. And instead of reeds, they carried placards calling for an end to gender-based violence.

Source: <https://allafrica.com/stories/202009080377.html>

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#### **B.6 Report CERAV Webinar Series on “The African cultural sector under the test of COVID-19: what examples of good practices and what solutions for a resilient Africa?”**

In response to UNESCO's global ResilArt initiative to support national, regional debate and awareness in the cultural field; CERAV, “Centre Régional pour les Arts Vivants en Afrique” based in Bobo Dioulasso, in Burkina Faso, a remarkable partner organization committed to the safeguard and sustainability of living arts and culture in the west African region organized a webinar series on the 8<sup>th</sup> and the 22<sup>nd</sup> September to address the issue of “the African cultural sector under the test of COVID-19: what examples of good practices and what solutions for a resilient Africa?”

The conference was inaugurated by the Minister of Culture and Tourism of Burkina Faso. Mr. Abdoul Karim Sango and moderated by Luc Mayitoukou, head of Zhu Culture Senegal. Heads



of organizations, agents in the cultural sphere, artists and representatives of governmental cultural agencies from the five countries (Senegal, Ivory Coast, Togo, Burkina Faso, and Benin) shared their experiences and contributed to an in-depth reflection about cultural action and strategies to deal with the impacts of the pandemic, They namely highlighted the following points: Are available financial funds sufficient? To what extent are they efficient? What do the artist think? What infrastructures or cultural policies are needed?

Participants highlighted the lack of infrastructure not only for the digital diffusion but also for the creation and production of goods of creative industries. The webinar concluded on the need to develop cultural capacities, to tailor solutions on the local, national and regional levels and to update partnership mechanisms so as to unite efforts in the face of emergencies.

Web site: <https://www.ceravafrique.org/contact>

Contact: <https://www.ceravafrique.org/>

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

### **C.1 Tunisia: Wali Zidid Minister of cultural affairs in the government of Hichem Mechichi**

The new Prime Minister announced, on August 24, the composition of his team. In this government, the post of Minister of Cultural Affairs was entrusted to Walid Zidi who, born April 30, 1986, is the first visually impaired person who obtained a doctorate in letters at the Faculty of Letters, Arts and Humanities of la Manouba in 2019. He studied at the Ennour school for the visually impaired in Bir El-Kasaa then at the “Al Kafif” high school in Sousse.

Walid Zidi, 34, is a teacher of translation and rhetoric at the University of Manouba and a researcher in rhetorical sciences and the psychology of disability. He is also a poet, musician and Oud player as well as the animation manager of a club in Tajarouine for literary talents.

Tunisian deputies approved the technocratic government presented by former interior minister Hichem Mechichi, made up of judges, academics, civil servants and private executives.

Source: <https://www.businessnews.com.tn/biographie-de-walid-zidi-ministre-des-affaires-culturelles,520,101459,3>

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### **C.2 Rwanda: Funding Opportunity for Rwandan Creative Industry Players**

Players in the reative industry have been invited to apply for the East Africa Creative Business Fund providing financing to the creative economy sector in the Eas-African region.

Created in 2013 the fund has financial models designed for the East-African creative economy investing in 40 creative businesses and has supported 8,000 creative practitioners.

Eligible firms could receive between \$20,000 and \$50,000 in debt investment to restructure interrupted supply chains, increase production capacity, and diversify offerings, increase market share, increase integration in local and regional value chains.

The fund has about \$380,000 to disburse to creative businesses registered and operational in five regional countries (Rwanda, Kenya, Uganda, Tanzania and Ethiopia).

The fund managers said that eligible enterprises will be considered from all creative economy value chains including as fashion, crafts and handmade items, furnishings and decorative home, cultural tourism, creative and cultural education and cultural food and cuisine. Others include cultural infrastructure, events, digital media, film and television; photography and music.

Read more at <https://allafrica.com/stories/202009040336.html>

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### **C.3 Rumba, kumbia and "mabangas": the polyrhythmic soul of Brazza**

Historians are almost unanimous: Congolese rumba was born from a dance called the kumbia, performed in the Kongo kingdom. This powerful pre-colonial kingdom was made up of parts of the territories of present-day Angola, DR Congo, Congo and Gabon.

The "navel dance" was exported by during the slave trade. Over the years, kumbia has undergone a semantic shift in Cuba to become "rumba". This Cuban rumba spread to West Africa after the passage of transatlantic cargo ships in the ports of Africa in the 1930s, to then return to its native lands, with the arrival in Central Africa in the 1950s. Nowadays, songs are littered with "mabangas", names cited payment. Even if music lovers believe that art does not come out of it growing, these dedications constitute a source of income for artists.

Source: [https://www.jeuneafrique.com/1035268/culture/rumba-kumbia-et-mabangas-lame-polyrythmique-de-brazza/?utm\\_source=newsletter-ja-actu-non-abonnes&utm\\_medium=email&utm\\_campaign=newsletter-ja-actu-non-subscribers-07-09-20&utm\\_content=article\\_6](https://www.jeuneafrique.com/1035268/culture/rumba-kumbia-et-mabangas-lame-polyrythmique-de-brazza/?utm_source=newsletter-ja-actu-non-abonnes&utm_medium=email&utm_campaign=newsletter-ja-actu-non-subscribers-07-09-20&utm_content=article_6)

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### **C.4 "Linguistics in the plural. Homage to Louis Martin Onguéné Essono"**

Les Éditions Cheikh Anta Diop (Édi-CAD, Douala, Cameroon)), the multilingual pan-African publishing house, are pleased to inform you of the publication of the book "La linguistique au pluriel. Ommage à Louis Martin Onguéné Essono", ISBN: 987-9956-657-77-3. This 464-page book was published in the Languages, Literature and Civilizations en Mutation Collection by Sosthène-Marie Xavier Atenké Étoa, Jacques Evouna and Venant Eloundou (19,680 Frs. CFA).

Under the impetus of his former students who have become his colleagues, this collective work aims to pay tribute to Louis Martin Onguéné Essono. Full professor of Cameroonian universities, former dean of the Faculty of Arts, Letters and Human Sciences of the University of Yaoundé I, linguist, sociolinguist, didactician and specialist in ICT, Louis Martin Onguéné Essono holds a Doctorate of 'State in linguistics and an Habilitation to Direct Research.

Web site: [https://edi-cad.org/index.php/fr/linguistique-au-pluriel-hommage-louis-martin-onguene-essono.html?utm\\_source=sendinblue&utm\\_campaign=sosthene\\_linguistique&utm\\_medium=email](https://edi-cad.org/index.php/fr/linguistique-au-pluriel-hommage-louis-martin-onguene-essono.html?utm_source=sendinblue&utm_campaign=sosthene_linguistique&utm_medium=email)

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## **C.5 Côte d'Ivoire: Higher National Institute of ARTs and Cultural Action to be renovated**

This was announced by the Minister of Culture and Francophonie, Raymonde Goudou-Coffie during the ceremony for the laying of the foundation stone of the rehabilitation, extension and equipment of this institute. The project will be carried out in 30 months with the support of partners and stakeholders including China Railway and Bnetd. It will be a question of taking over the existing rooms, bringing them up to standard, then building new rooms to increase the capacity of the establishment, which will now accommodate 8,000 students.

It is also a question of equipping the rooms with teaching materials, computer and others, suggested Raymonde Goudou. "Beyond what we know, culture has an economic and sovereign stake. It is also an element of training and qualification for employment. As such, our country must devote more attention to it. It was therefore essential to compensate for the imbalance observed at the level of cultural infrastructures, training, qualification ", she indicated. Prof. Ouattara Siaka, Director General of Insaac, himself, welcomed the start. the project which symbolizes the priority that the government gives to young people and their education ”,

Source: <https://fr.allafrica.com/stories/202009070366.html>

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

### **D.1 Let Western Museums Lease the Art Stolen in Colonial Times**

Some European museums are suggesting temporary loans of colonial objects to countries of origin. Dutch journalist thinks this approach is upside down, as if allowing one to borrow a stolen bicycle from a thief.

Instead, western museums should pay lease-fees for borrowing all the art they stole. He admits that substantial amounts of money can be involved here. Certainly, for countries rich in traditional art, like Nigeria and the Congo. The fact that European museums have kept artifacts from African countries without paying for a century or longer must be taken into account when the fee is decided. If museums don't agree, or if no agreement about the price can be reached, the art must be immediately returned. Settling restitution arguments in this way is much clearer than commissions and jurists studying and judging claims that are often difficult to document. If museums are made to pay for the African artifacts in their collections, they have good reasons to speed up the restitution process.

Source: <https://www.zammagazine.com/perspectives/blog/1043-let-western-museums-lease-the-art-stolen-in-colonial-times>

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### **D.2 The FIFDA Festival (10<sup>th</sup> edition, September 4 to 6, 2020)**

This edition aims to explore the history of Africa and its diaspora & a tribute to black lives matter.

In order to participate in the collective effort to fight COVID-19, the International Festival of African Diaspora Films (FIFDA) announces that its tenth edition will be performed 100% online. With a strong desire to offer an even richer, more diverse and representative

programming of the traditional editorial line, the FIFDA presents a selection of new, recent and older films. A call to travel and to discover men, women, stories from Africa and its diaspora! The two directors In the context of the Black Lives Matter movement, FIFDA highlights "Blacks in history". We'll bring you films that explore the life of black Americans starting with the notion of emancipation through education with Tell Them We Come On: The History of Black Universities in the United States. The African diaspora is also present in South America. Brazil today has the largest number of descendants of Africans who arrived on slave ships in the New World. FIFDA 2020 presents 20 films that contribute to making known old and current stories often ignored and neglected. It is a space to promote dialogue and to ensure the influence of the African diaspora.

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

Contact: [fifdacom@gmail.com](mailto:fifdacom@gmail.com)

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### **D.3 Introducing a heritage title for cultural property claims**

Cultural objects, including those from colonial contexts, have a special, protected, status because of their intangible heritage value to people, as symbols of an identity. Despite this, they continue to be looted, smuggled and traded, as Evelien Campfens argues. In their new setting, the legal status of such objects most likely will be a matter of ownership and the private law regime in the country where they happen to end up.

This article suggests that, original owners should still be able to rely on a heritage title if there is a continuing cultural link. The term aims to capture the legal bond between cultural objects and people, distinct from ownership, and is informed by international cultural heritage and human rights law norms. The heritage title in a human rights law can act as a bridge in that regard.

Source: <https://link.springer.com/article/10.1007/s40802-020-00174-3>  
[jos.vanbeurden@inter.nl.net](mailto:jos.vanbeurden@inter.nl.net)

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### **D.4 Gateway to a Fulfilling Life and Cultural Age - D. Paul Schafer (Rock's Mills Press, 2020, ISBN: 9781772441994, 224 p.)**

D. Paul Schafer examines the powerful role the arts can play, both in helping individuals live more fulfilling lives and in allowing humanity as a whole to enter a new and dynamic period in its history—what Schafer calls a “cultural age.” He surveys new research showing how participation in the arts can help people cope with various illnesses, come to grips with old age, deal with the consequences of the pandemic and racial conflicts, and overcome anxiety, and depression brought on by lack of human contact uncertainties about the future.

In the author's view, a new era is opening up---an era in which the arts will soar to new heights, broadening and deepening our collective knowledge and understanding of culture and all the diverse cultures and civilizations in the world, allowing us to realize higher goals, objectives, and ideals for humanity, and yielding more caring, sharing, compassion, and cooperation in the world. The book begins with an examination of the arts as the foundation for life, and ends by considering why the transition to a cultural age is so essential.

D. Paul Schafer has worked in the cultural field for more than five decades as an educator, advisor, administrator, and researcher. Paul is the author of many books and articles on culture and the arts in general and Canadian culture and the arts in Canada in particular.

Web site: <https://www.rocksmillspress.com/arts.html>

Contact for information and placing orders: <https://www.rocksmillspress.com/contact-us.html>

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## **D.5 Culture shock: COVID-19 and the cultural and creative sectors**

Cultural and creative sectors are important in their own right in terms of their economic footprint and employment. They also spur innovation across the economy, as well as contribute to numerous other channels for positive social impact (well-being and health, education, inclusion, urban regeneration, etc.). They are among the hardest hit by the pandemic, with large cities often containing the greatest share of jobs at risk. The dynamics vary across sub-sectors, with venue-based activities and the related supply chains most affected. Policies to support firms and workers during the pandemic can be ill-adapted to the non-traditional business models and forms of employment in the sector. In addition to short-term support for artists and firms, which comes from both the public and private sector, policies can also leverage the economic and social impacts of culture in their broader recovery efforts to transform local economies.

Read the document at [https://read.oecd-ilibrary.org/view/?ref=135\\_135961-nenh9f2w7a&title=Culture-shock-COVID-19-and-the-cultural-and-creative-sectors](https://read.oecd-ilibrary.org/view/?ref=135_135961-nenh9f2w7a&title=Culture-shock-COVID-19-and-the-cultural-and-creative-sectors)

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## **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>

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### **E.2 Selected information from AllAfrica**

#### **Malawi: Minister Usi Launches Malawi Artists Welfare Fund With K16m Opening Account**

Minister of Tourism, Wildlife and Culture. Dr Micheal Usi launched the Malawian Artist Welfare Fund which seeks to support artists in times of need such as sickness. The fund is coming at a time when there have been long standing concerns from the arts industry that government does not support and care for members of the arts sector. Before launching the fund at Bingu International Conference Centre in Lilongwe, Usi, who is also an artist, engaged the artists to discussions. The interviews followed the announcement of FDH Bank's support. The bank is currently giving Chalamanda a monthly K50 000 upkeep allowance in addition to constructing a grocery shop for him. <https://allafrica.com/stories/202009020045.html>

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## **Rwanda: Young Innovators Establish Rwanda's First Online Market Place for Artworks**

With no large cultural events taking place as a result of social distancing, three young innovators have embarked on a journey to support the creative industry by establishing the country's first online market for artworks. The move, according to their organization, Imanzi Creations, comes at a time both technical and financial support is needed in order to help drive economic recovery for the industry especially for artistes who are running out of business. Speaking to Doing Business, in an exclusive interview, Credia Umuhire Ruzigana, Managing Director and co-founder of the organization, said that on Tuesday, September 1, the platform will mark its first month since its inception. Ruzigana highlighted that the platform will be free of charge to all artists. <https://allafrica.com/stories/202009020045.html>

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## **Nigerian Languages Going Into Extinction - NICO**

The Executive Secretary, National Institute for Cultural Orientation, Ado Yahuza, has said that some Nigerian Languages might go into extinction if urgent measures were not taken to reverse the trend. Mr Yahuza said this at the 2nd edition of the Nigerian Indigenous Language Programme in Abuja. According to him, some Nigerian languages including Igbo and Yoruba, may not survive the next 50 years. Mr Yahuza said that the Nigerian Indigenous Language Programme in the Barracks was one of the Institute's platforms to address the critical issue of language extinction and promote the use of indigenous languages. "The programme will also enhance esprit-de-corps, promote cordial relation between officers and their host communities and finally through their understanding of the indigenous languages, information gathering would be enhanced," he said. Also speaking, the Commandant General, Nigeria Security and Civil Defence Corps, Abdullahi-Gana Mohammadu, commended NICO for training officers in learning indigenous languages in Nigeria. <https://allafrica.com/stories/202009090537.html>

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## **Gambia: Team Europe to Safeguard Gambia Cultural Heritage**

The European Union signed a new contract with the Heritage Management Organisation for tackle the threats currently faced by the tourism sector that remains at standstill since the beginning of the crisis. As part of the European Union support to The Gambia economic post pandemic recovery, this new project aims to protect the country's heritage, and further develop a more diversified and sustainable tourism. The project titled "Initiative for Heritage Conservation - HerMap-Gambia" is budgeted with more than 34 million GMD (circa 600,000 EUR) and is designed to strengthen Civil Society and Local Authorities as partners for developing cultural heritage management skills and thus investing in the enhancement of local cultural ecosystems and better integrating them in broader development strategies. The ambition is to contribute to the promotion of The Gambia's rich cultural heritage and its potential for social development and economic and inclusive growth.

<https://allafrica.com/stories/202009081027.html>

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## **F. Info from newsletters and information services**

### **F.1 IFACCA News (International Federation of Arts Councils and Cultural Agencies)**

#### **Focus on Investments in Cultural Infrastructure and the Performing Arts**

Among other innovative and significant measures in August, **Arts Council England** announced that an additional £1.1 million was added to the Emergency Grassroots Music Venues Fund to provide a total of £3.36 million for music venues at imminent risk of insolvency across England. The **Singapore Ministry of Culture, Community and Youth** announced additional measures to support the sector through new grants to pilot small-scale performances to test new models for safe live performances in future. The World Bank published a piece – *Culture in the COVID-19 recovery* – which highlights the potential to accelerate socio-economic recovery from the pandemic through culture based approaches.

In September, **France** announced a Recovery Plan for the sector worth €2 billion, which includes €426 million allocated to “Reclaiming [France’s] model of artistic creation and dissemination” via support and subsidies for live performances programmed by private and public institutions (amongst other things). **South Korea** announced an additional round of its programme to support the vitality of performing arts venues.

**Sweden** will invest an additional SEK 3.4 billion in culture to supporting cultural infrastructure throughout the country, and includes SEK 1 billion to restructure and restart cultural activities. Northern Ireland opened a new fund worth £500,000, to support arts and culture organisations as they prepare to re-open. **The Scottish Recovery Fund**, will provide £15 million in support to organisations that provide opportunities for cultural engagement and have been unable to trade due to COVID-19. **The Netherlands** launched an additional government support with a view to experiment new forms that will allow the public to enjoy culture in a safe and sustainable way.

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#### **Artists call for more partnerships to deal with the challenges of Covid19**

National Arts Council of Zimbabwe, 21 August 2020: There is need for artists to build strong partnerships within the creative sector in Zimbabwe if the segment is to utilise the opportunities brought by COVID19 to transform itself into a recognisable viable and vibrant cultural industry.

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#### **Otunba Runsewe inaugurates Creative Industry Sub-Committees**

Vanguard, 7 September 2020, Nigeria - The Director-General, National Council for Arts and Culture, Otunba Segun Runsewe, has stressed the need for an all-inclusive evaluation of the creative industry against the backdrop of the impact of the coronavirus pandemic.

Site web: [www.ifacca.org](http://www.ifacca.org)

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

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

#### **The Rome Charter-Agenda on Cultural Rights**

The UCLG Culture Committee and the City Council of Rome are working together to elaborate a document, provisionally entitled the "**Rome Charter-Agenda on Cultural Rights**". It will contribute to the global conversation on culture and development, with the aim to:

- include the most compelling narrative on cultural rights, especially the Right to Participate in Cultural Life;
- consider the impact of covid-19 outbreak in cultural life of cities and communities;
- provide frames and options for future cultural policies informed by this crisis.

In this context, several online expert meetings and seminars with key cities, organisations, experts and networks on this issue are taking place between March and May 2020, including the UCLG Culture Committee consultation on 4 May 2020. The Charter is aligned with the UCLG Presidency Decalogue for the COVID-19 aftermath, launched on 22 April 2020, which identifies culture as one of the key priorities to guide the advocacy of UCLG in the coming years, as an “antidote for the secondary effects” of the crisis. The first public draft of the charter was launched on 29 May, on the occasion of the Executive Bureau of UCLG. See the document at <http://agenda21culture.net/news/rome-charter-agenda-cultural-rights>

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### **F.3 Nhimbe Trust Fund - Nhimbe Newsletter**

#### **Pan-African Creative Exchange (PACE) Entangle 2020**

The Pan-African Creative Exchange (PACE) held its 2020 biennial from 25 to 29 August. PACE is an initiative of the Vrystaat Arts Festival, a four day, biennial arts market/provocation for the interdisciplinary arts in Africa. PACE is a platform to showcase the highest quality productions from Africa to national and international pre-senters, producers, buyers, artists and the general public. There are eight aspects to PACE including presenting full shows for tour-ready work; showcasing excerpts of tour-ready work; showcasing excerpts of work in progress; pitching new work; producers shadowing and exchange program; workshops and critical debate/round table; networking programs; and key PACE events. The fully virtual event, due to the realities of COVID-19, involved participants from around the world, with Zoom.

<https://eyesofalagosboy.com/2020/08/25/pan-african-creative-exchange-pace-entangled-2020/>

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

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

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### **F.4 SA Cultural Observatory (SACO)**

#### **Live Webinar Introduction on the Situation of the South African Museums and the Repatriation of African Museum Artefacts (23 September 2020)**

This webinar is based on two pieces of SACO research: One that asked questions about how many, and what kind of museums there are in South Africa, where they are, and the populations they service. The report also addresses issues relating to how museums of the future may operate in the Fourth Industrial Revolution, and the benefits and challenges in digitising archives and artefacts. The second report is about the repatriation of African, amely South African cultural objects that are held in foreign museums. What are the arguments for and against repatriation, what do South African cultural heritage and museum professionals think about the issue?

Read more: [www.southafricanculturalobservatory.org.za/download/473](http://www.southafricanculturalobservatory.org.za/download/473); Zoom:

<https://us02web.zoom.us/j/9838538502?pwd=djd3SW1tMUl0M0dpNDJlZG9CeFBPUT09>

Meeting ID: 983 853 8502, Passcode: 508976

Contact: [Thembela.Xhoxho@mandela.ac.za](mailto:Thembela.Xhoxho@mandela.ac.za)

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## **F.5 Ettijahat**

### **New Grants from the Laboratory of Arts Programme in 2020**

Ettijahat– Independent Culture is pleased to announce the names of the projects that will be supported as part of the seventh edition of the Laboratory of Arts programme, organized in collaboration with the Goethe Institute. In this edition, Ettijahat is supporting 16 projects across five artistic and literary categories to produce four arts performances, including theatre, dance, musical theatre, two music albums, three films and three visual projects. The program will also support the publication of four literary projects, in cooperation with Mamdouh Adwan Publishing House. Six art projects will be implemented in Syria and four in Lebanon and Turkey, while the remaining six will be rolled-out by artists residing in Europe (Germany, France and Austria). For more information on the supported projects, please [click here](#). For further details on applications received by the foundation, please [click here](#).  
address: [applications@ettijahat.org](mailto:applications@ettijahat.org).

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## **F.6 Mawred – Culture Resource Newsletter**

### **Results of the Exceptional Grants for Artists & Writers 2020**

This initiative aims to support and encourage artists and writers to produce individual and collaborative art projects during the pandemic and the subsequent period. These grants target artists 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. An additional \$1,000 may be available for projects that include a skills development component for the applicant artists or technicians in their team. The grant covers a period of 6 to 9 months. The jury committees selected 40 projects out of 626 applications from Lebanon, Tunisia, Egypt, Syria, Palestine, Morocco, Algeria, Jordan and Sudan proposed in the field of the film, visual arts, music, literature and performing arts. See list of the grantees at <https://mawred.org/mawred-news/results-of-the-exceptional-grants-for-artists-writers/?lang=en>

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## **F.7 Institute for Creative Arts: The Launch of Interviews within The ICA Podcast (ICA)**

The Institute for Creative Arts (Cape Town) launched its 1<sup>st</sup> Series on **ICA Podcast** – featuring fortnightly interviews with seven South African artists and curators involved in Live Art. This is related to the ICA’s book *Acts of Transgression: Contemporary Live Art in South Africa*, published last year by Wits University Press, that was initiated in response to a literary vacuum. Before 2019, there was no comprehensive text dedicated to Live Art in South Africa, and so there was limited discourse to speak about the politically resonant form that it takes in our country. The ICA Podcast takes a critical position to this problem by offering a platform for South African artists to speak to their work, in their own words. Listen and subscribe to the ICA Podcast on iTunes, Spotify, Stitcher, Podcast Addict.

Read more at <http://www.ica.uct.ac.za/ica/news/edn-cape-town-encounter>

E-mail: [ica@uct.ac.za](mailto:ica@uct.ac.za)

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

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**Thank you for your interest and co-operation**

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