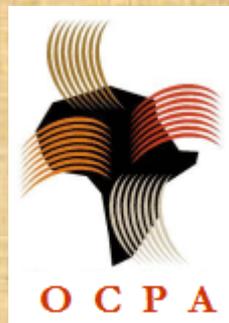


# Observatory of Cultural Policies in Africa

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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***and other partners***



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# In this issue

## Highlight

The African Union declared 2021 the Year of the Arts, Culture and Heritage in Africa

## Other news

### A. News from OCPA

Death of Dr. Augustin Hatar, member of the OCPA Board of Directors

Activities of the Executive Director and members of the OCPA Secretariat

Cooperation with co-founding partners

A.1 Contribution to the UNESCO Survey on the Implementation of the 2005 Convention

A.2 Participation in the examination of applications for the AU Young Volunteers Programme in the field of culture

Cooperation with Regional Economic Communities

A.3 Exchange on cooperation between OCPA and CEMAC

Cooperation with Members of the RICADIA Network

A.4 Discussion with the ACC

A.5 Contact with the African Cultural Fund on the first round of the SOFACO Solidarity Fund

A.6 Participation of in the Board of Directors of the CERAV (Bobo Dioulasso, Burkina Faso)

A.7 Exchange of views with the Executive Secretary of CERDOTOLA in Yaoundé

Cooperation with national focal points

A.8 DRC: Support for the 2nd Forum of the Collective of Artists and Culture Professionals

A.9 Scientific Meeting on the Theme Culture. Governance and Human Development

A.10 OCPA Publications

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

B.1 The 2nd OPCA/CAC virtual meeting on the impact of the Coronavirus on the cultural sector

B.2 Arterial Network Zimbabwe Webinar on Cultural Industries in the Covid 19 Pandemic

B.3 SACO Workshop on SA Museums and the Repatriation of African Museum Artefacts

B.4 The 17th African Film Festival of Tarifa and Tangier: a theatrical and online edition

B.5 DRC: Development through culture at the heart of the 2nd edition of the CAC Forum

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

C.1 Togo: Kossi Gbényo Lamadokou is appointed Minister of Culture and Tourism

C.2 Cameroon: National heritage and Cultural Areas

C.3 Morocco: Development of a new strategy for the promotion of crafts

C.4 Nigeria's Movie Industry Untapped Goldmine - Report

C.5 Algeria: Film industry - Towards the creation of an "Algerian Cinema Center"

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

D.1 Amina Mohamed, Minister of Culture and Sports (Kenya), candidate to lead the WTO

D.2 Dutch advice: Demonstrate a willingness to return colonial looted art

D.3 Guidelines for Collaboration between Native and Non-Native

D.4 Photography: "Africa 21st century", captivating panorama of the continent

D.5 France Should Make a General Restitution Law

D.6 France: Fifty years of cultural practices (Philippe Lombardo - Loup Wolff, 92 p.)

### E. Cultural Agenda in the African Press

E.1 Links to portals

E.2 Selected information from AllAfrica

- Namibia: Traditional Craft-Making Throws Financial Lifeline to the San Community
- Nigeria: Lagosphoto Home Museum Exhibition Set for Virtual Launch
- Gambia: YEP Launches 'Andandoor' Creative Industries Programme
- Africa: Pan Africanism and African Writers Today - A Critical Appraisal

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

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

- Contribution of the art and culture sector to the UK economy - Arts Council England

F.2 Africultures

- Decolonization at the Heart of the news in Africultures

F.3 Casa Africa

- Periplo, International Festival of Travel and Adventure Literature

F.4 Arts Management Newsletter

- A comparative analysis of economic impact studies: Covid-19 and Culture in Africa

F.5 Nhimbe Trust Fund - Nhimbe Newsletter

- FreemusePartners Nhimbe Trust

F.6 News from Africalia

- Exhibition of the Artists Having Participated in the *Creativity Is Life Project (Brussels, Africa Museum, 29 October 2020 – 21 February 2021)*

F.7 Mawred – Culture resource Newsletter

- Participants of the Second Round of Mudawanat

F.8 Music in Africa

- ACCES 2020 - The 4th Music in Africa Conference for Collaborations, Exchange and Showcases

F.9 Institute for Creative Arts (ICA)

- South Africa: Institute for Creative Arts (ICA) announces Fellows' Public Programme

F.10 Cybekaris – the Monthly Newsletter of the Interarts Foundation

- The Creative Europe 2019 Monitoring Report

**XXX**

## **Highlight**

**The African Union declared 2021 the Year of the Arts, Culture and Heritage in Africa**

**Announcement:** The 37th Session of the African Union Executive Council has adopted AU budget for the year 2021 endorsing "Arts, Culture and Heritage: Levers to building the Africa We Want" as theme of the year 2021. Web site:

<https://allafrica.com/stories/202010150441.html>

**Background and proposed actions:** Aspiration 5 of Agenda 2063 envisions an Africa with a strong cultural identity, common heritage, shared values and ethics. This calls for an African cultural renaissance which is pre-eminent and that inculcates the spirit of Pan Africanism; tapping Africa's rich heritage and culture to ensure that the creative arts are major contributors to Africa's growth and transformation; and restoring and preserving Africa's cultural heritage, including its languages.

The size of the global market for creative goods has expanded substantially more than doubling from US\$208 billion in 2002 to \$509 billion in 2015. (UNCTAD Creative Economy Outlook Report 2018). However Africa's contribution to the creative economy is significantly small and at a country level, the contribution of creative sectors to the national economy is hardly visible.

The Creative Economy and industries can support sustainable economic growth through increased productivity, competitiveness, job creation / employment and trade through the creation of markets of goods and services for both domestic and export consumption.

Whereas, Africa has a rich cultural heritage the resulting cultural services, products, activities and events are either insufficiently funded or not at all and may in some instances incur heavy taxes. Other issues impacting the African creative industry include lack of access to global markets, the fragmented nature of the industry structured around micro enterprises, investment in education, the emergence of new technology / digitisation, limited commercialisation of African cultural and artistic creations leading to the impoverishment of the cultural heritage of countries and the intellectual property issues arising from poor copyright and trademark protection and the resulting trend in “cultural appropriation” as African cultural designs and artefacts and even languages are appropriated for the benefit of non-African commercial entities.

In addition, barriers to trade arising from financial and human resource limitations and preferential treatment for local has hampered ability of African cultural products and services to penetrate the creative sectors of more advanced economies while being a larger importer of their cultural products.

Considering the importance of Culture, Arts and Heritage in promoting the objectives of Agenda 2063 to achieve sustainable economic growth and development; and the need to enhance the role of the creative economy and industries in this endeavour, the AU Heads of State and Government declared the Year 2021 as the AU Year of the Arts, Culture And Heritage.

The Declaration of 2021 as the Year of the Arts, Culture And Heritage will ensure that at continental, regional and national levels the African Union, its member states and Regional Economic Communities (RECs) working with partners in both public and private sector, will allocate the necessary resources and implement the relevant policies and programmes towards establishing a more robust and sustainable creative industries sector. In addition the Theme of the year 2021 will enable the increased advocacy for the ratification of the Charter for African Cultural Renaissance (which to date has only been ratified by 14 of the 55 member states), the implementation of the Plan of Action on Cultural and Creative Industries in Africa which aims to promote the safeguarding, organisation, production, marketing, distribution, exhibition and preservation of African cultural and creative industries as well as the teaching of the arts and the AU Model Law on the Protection of Cultural Property and Heritage which aims to implement the legislative guidelines for the preservation and protection of Africa’s arts and cultural heritage and industries.

Source: <https://au.int/en/announcements/20200706/call-papers-au-echo-2021-edition>

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## **Other news**

### **A. News from OCPA**

#### **Death of Dr. Augustin Hatar, member of the OCPA Board of Directors**

The OCPA is deeply saddened to announce the death of Dr Augustin Hatar, playwright and director, member of its Board of Directors and successively professor at the University of Dar-ès-Salaam and at the University of West Indies in Barbados, which occurred on the night of Sunday, October 18.

Dr. Augustin Hatar was a senior Lecturer at the Institutes of Journalism and Mass communication. The University of Dares Salam, where he taught Media Theory and Media Criticism. Before moving to the institute, Dr. Hatar taught in Department of Fine and performing Arts of the same university, where he taught creative writing courses, radio drama, and script writing for film, television and theatre.

Dr. Hatar has also written documentaries and short dramas for the Local Government Reform Program, and for Civic Education activities. He has also written many theatrical performances both for stage and Radio.

He was also one of the founders and directors of the Tanzania Community Civic Initiatives established in Tanzania since 2004 and co-ordinator of the organizations community film school.

In 2011, Augustin Hatar went for several years to Barbados where he joined the Cave Hill Campus to teach drama and film at the EBCCI (Errol Barrow Centre for Creative Imagination). More recently he resigned and decided to return to Tanzania.

May he rest in peace!

\*\*\*

Activities of the Executive Director and members of the OCPA Secretariat

Cooperation with co-founding partners

### **A.1 Contribution to the UNESCO Survey on the Implementation of the 2005 Convention**

OCPA, as a non-governmental organization in association status with UNESCO and according to its own institutional mission, paid particular attention to the 3rd UNESCO Global Prospective Survey on the Updating of the Provisions of Implementation of the 2005 Convention titled "Re | Penser les Politiques Culturelles". It submitted to UNESCO its contribution to this effect on October 19.

\*\*\*

### **A.2 Participation in the examination of applications for AU Young Volunteers Programme in the field of culture**

OCPA welcomed with a very favorable opinion the proposal made by the competent office of the African Union Commission in cooperation with UNESCO, for the revision of reception and processing systems, at the first level, that of an institution. specialized like the OCPA - applications from young volunteers wishing to learn and learn about the tasks and services of the Union in the fields of its competence.

More information will be given on this subject to OCPA News subscribers and the cultural public once the technical details are established.

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Cooperation with Regional Economic Communities

### **A.3 Exchange on cooperation between OCPA and CEMAC**

The Executive Director had an exchange with David Yingra, Director of the Culture Department of the CEMAC (Economic and Monetary Community of Central African States) on the state of the implementation of the OCPA program in these times of 'uncertainty.

With a view to a more targeted cooperation, the two interlocutors agreed to meet again as soon as physical conditions allow.

It will be recalled that Mr. Yindra took part in February 2019 in Ségou, Mali, in the Seminar organized by OCPA on the theme of the situation of the African artist.

\*\*\*

Cooperation with Members of the RICADIA Network

#### **A.4 Discussion with the ACC**

With the ACC/CAC (African Capitals of Culture) in Rabat on the occasion of a new technical meeting on the results of the survey of this structure on the impact of the global pandemic on the culture sector in the territories, cities and local governments in Africa. In perspective, a response program to be defined and the methods of implementing it to be adopted.

\*\*\*

#### **A.5 Contact with the African Cultural Fund (Bamako) on the first round of the SOFACO Solidarity Fund**

Contacts were made with the Administrator of the African Cultural Fund (FCA / ACF) in Bamako on the results of the 1st Appeal which had been sent to artists and creators and for which OCPA helped to identify and contact some of the winners of this first wave of the SOFACO Solidarity Fund.

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#### **A.6 Participation of the OCPA Executive Director in the Board of Directors of the Regional Center for Performing Arts in Africa (CERAV, Bobo Dioulasso, Burkina Faso)**

Contacts took place with CERAV which renewed its confidence in OCPA with its reappointment, for a third term, to the Board of Directors as representative of specialized non-governmental organizations at the end of a decree of the President of the Republic. du Faso made public in Ouagadougou.

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#### **A.7 Exchange of views with the Executive Secretary of CERDOTOLA in Yaoundé**

This exchange of views made it possible to take a quick overview of the particular situation facing our institutions, hit by the scarcity of the logistical support essential for their operation. The need has thus emerged to tighten up our activities by focusing on programs likely to give more visibility to actions in the field of culture, a lever for development that we want for Africa, as proclaimed in a recent decision by the leaders in the Assembly of the African Union.

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Cooperation with national focal points

#### **A.8 DRC: Support for the 2nd Forum of the Collective of Artists and Culture Professionals**

In the Democratic Republic of Congo, Damien Pwono confirmed, in October in Kinshasa, the supervision of the 2nd Forum of the Collective of Artists and Culture Professionals who requested technical support from OCPA.

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#### **A.9 Scientific Meeting on the Theme Culture. Governance and Human Development**

Abdoulaye Sow, professor at the University of Nouakchott, OCPA Focal Point in Mauritania, Observer for the presidential elections in Guinea Conakry and witness of concrete situations on the ground, suggested that OCPA could schedule a scientific meeting on the theme of governance, one of the 4 cultural factors identified as essential by the Observatory for Human Development.

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## **A.10 Publications de l'OCPA/**

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 The 2nd OPCA/CAC virtual meeting on the impact of the Coronavirus on the cultural sector in Africa - Report of discussion of September 25, 2020**

This virtual meeting took place under the aegis of the CapitalesAfricaines de a Culture association and the Observatory of cultural policies in Africa following a first OCPA / CAC virtual meeting organized in August on this subject and the forum of ministers of culture organized by the AU on May 27 to take stock of the measures taken by States.

According to the representatives of the two organizations participating in the meeting, the report presented by the forum of ministers is not a simple research document, it is a founding document of great importance which will allow policies to be reviewed. cultural policies at the global level, because this report proposes a review of cultural policies for the world. It must be finalized so that it can be disseminated widely: States must be informed, as well as the AU and UNESCO, to be completed and finalized in 2021 and presented to the 2nd world conference of ministers of culture in 2022 in México for the 50th anniversary. of Mondiacult conference.

This report must bring out the realities on the ground and the realities of the users of cultural policies: cultural actors, local communities, but also the public by aiming to integrate culture into the political orientations of other socio-economic and financial sectors. and by looking for

them, the survey did not provide solutions. Answers. This work will have to be carried out with the participation of all the cultural actors concerned by the post-pandemic action.

It should take into account the conclusions of the Conferences organized by NEPAD on arts education in Cairo, Johannesburg (<https://www.nepad.org/en>).

With regard to the promotion of interculturality, this both political and philosophical dimension could emerge as part of a proposal for Africities in November 2021 for the issue of African Capitals of Culture. A great attention should be given to the cooperation with African diasporas.

In conclusion, there is a need for defining new political and governance frameworks.

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## **B.2 Summary of Arterial Network Zimbabwe Virtual Seminar on Cultural and Creative Industries in Africa during and post Covid 19 Pandemic**

The seminar was intended to explore the priorities topics for developing key skills and the necessary workforce to support Cultural and Creative Industries in Africa during and post Covid 19 Pandemic. The event involved participants from Zimbabwe, Mozambique and to promote creative activities as well as to promote creative activities as well as South Africa.

The main purpose of the seminar was to discuss on ways to improve the investment for the ecosystem for the Cultural and Creative Industries in Africa, with the focus on the protection of African artistic goods and services and on the promotion of education, training - capacity building and Intellectual Property Rights. The panelists pointed out the need to establish a guarantee fund for the creative sector from public institutions, to revise cultural policies, to strategically address issues, to unlock benefits for creative industries within the region, to promote capacity building for boosting the creative sector.

The suggestions made for the improvement and development of the Sector propose to

- create adequate infrastructures digital systems for promoting creative activities.
- enhance IC technologies at rural, local, national, international and within the region.
- map cultural data with special attention on Cultural Creative Industries to increase efficiency.
- make arts education an integral part of the school curricula.
- assist the creators to be officially registered in order to protect their work and rights.

OCPA was represented at the seminar by the Program Officer Ms. Maria Manjate.

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## **B.3 Summary of South African Cultural Observatory Virtual Workshop on South African Museums and the Repatriation of African Museum Artefacts**

The Workshop was aimed to explore two topics: Quantifying the State of South African Museums from a Supply Side Perspective and Measuring and Valuing South Africa's Cultural and Creative Economy. The event involved participants from Sport, Arts and Culture Department of South Africa.

The representative of the SACO Professor Jen presented the report on the repatriation of cultural artefacts held in foreign Museums. This provided an overview on how museums can obtain financial resources to digitize their cultural resources and make them available to the public and how can limit the risk of the unauthorized reproduction in cyberspace.

OCPA was represented at the seminar by the Program Officer Ms. Maria Manjate.

Web site: <https://www.southafricanculturalobservatory.org.za/news>

Contact: [info@southafricanculturalobservatory.co.za](mailto:info@southafricanculturalobservatory.co.za)

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#### **B.4 The 17th African Film Festival of Tarifa and Tangier: a theatrical and online edition**

Tarifa, October 14, 2020. The African Film Festival of Tarifa and Tangier (FCAT) presented its 17th edition at the town hall of Tarifa. The organizing entity, Al Tarab, announced that the festival will take place from December 4 to 13 and will offer a hybrid program consisting of face-to-face sessions in these two towns in the Strait of Gibraltar, as well as online sessions through a virtual room on the Filmin streaming platform. This will be the first time that this festival, which has continued its work of promoting cinematography on the African continent since 2004, will be held partially online and in the fall, the health crisis having forced the edition scheduled for spring to be suspended.

The face-to-face sessions will take place between December 4 and 8 in Tarifa and will focus on five themes. The twenty films screened during these screenings will be out of competition. The screenings will be complemented by meetings with directors from the continent and the African diaspora in Europe, as well as people who are experts in each of the themes addressed. Among these are: Equatorial Guinea or the Spanish colonial past in Africa, 60 years of African independence, systemic racism in Western countries, humor in African cinemas and, as every year, productions Latin American films produced by directors from the African diaspora in Latin America, as part of the cycle “The third root”.

Web site: <https://www.fcat.es/fr/>

Contact: [media@fcat.es](mailto:media@fcat.es)

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#### **B.5 Congo-Kinshasa: Development through culture and ARTs at the heart of the 2nd edition of the CAC Forum**

“Development through culture and the arts” is the main theme of the 2nd edition of the Forum des Culturels which will be held from October 19 until October 24, 2020 at the National Museum of the DRC, in Kinshasa. This cultural biennial is organized by the Collectif des Artistes et des Culturels (CAC) in partnership with the Ministry of Culture and the Arts.

The participants are working diligently to bring concrete ideas for reforms that will make the creative cultural industry in the DRC more productive and dynamic.

Is it possible to make culture a vector of socio-economic development in a nation where the majority of creators do not have an artist status well defined in the laws of the country?

This question remains open and is the subject of a great public debate between decision-makers, artists, cultural operators as well as scientists and researchers during this Forum in Kinshasa which brought together around a hundred participants from outside and from within the country at a time when two events of major historical magnitude will make the DRC the epicenter of African culture next year. First: the Congolese presidency of the African Union. Second: the decision of on dedicating 2021, the year of arts, culture and heritage in Africa.

Source: <https://fr.allafrica.com/stories/202010220686>

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

### **C.1 Togo: Kossi Gbényo Lamadokou is appointed Minister of Culture and Tourism**

Born in 1975, the Minister of Culture and Tourism of the new government chaired by Ms. Victoire Tomegah-Dogbé, has a doctorate degree in Culture and Development option Art, media and society. He has held several positions in his professional career. As the last post occupied, he was the Secretary General of the Togolese Football Federation (FTF). He enters the government with the portfolio of culture and tourism. <https://tourisme.gouv.tg/node/454>

Taking office in replacement of Kossivi Egbetonyo former Minister of Culture, Tourism and Leisure, the Minister presented his thanks to the Head of State who kindly made him the new head of cultural and tourism affairs in Togo. He congratulated his predecessor for the work he has done and he invited his staff to show the same availability and thoroughness necessary to assume with dexterity the missions that are theirs.

In his intervention, the Minister invited them to be more available and to work well done to achieve together the mission that the President of the Republic has entrusted to him.

The Minister holds a single thesis doctorate in culture and development obtained at the Regional Institute of Higher Education and Research in Cultural Development (IRES-RDEC - Lomé).

Three days after the handover ceremony, the Minister had a meeting with his main collaborators, in particular the Director of Cabinet, the Secretary General, the Advisers, the Directors General, the Central Directors as well as the heads of the attached bodies to discuss on the tasks of the different structures entrusted to them.

Source: <https://tourisme.gouv.tg/node/453> and <https://tourisme.gouv.tg/node/311>

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### **C.2 Cameroon: National Heritage and Cultural Areas**

Minister Bidoung Mkpatt and the ten regional delegates from the department worked on two flagship projects, the realization of which, according to Minac, will guarantee Cameroonian culture the influence it deserves. As a bonus, this is the program called "Heritage Routes". This ambitious Minac project aims to enhance the cultural heritage and develop cultural tourism in the four cultural areas of Cameroon, namely: the Route of the Lords of the Forest, the Sahel Route, the Water Route, the Route of the Mountains and the Grassfields.

According to the Minister, in its operational phase, it will be a question of setting up or rehabilitating these places of memory, making operational the circuits of cultural sites, preserving and restoring cultural goods and elements, among others. " Concretely. For the Minac and its partners, it will be a question of carrying out the inventory and of promoting the heritage of all the cultural areas of our country. But also to develop a marketing strategy of increased attendance and appreciation of places of memory in the regions, "said Minac.

As a tribute to tradition, the other flagship project of Minac entitled: "Discovering customs and traditions in the regions", aims to highlight the opportunities for discovery and appropriation of the realities of density, the diversity and vitality of Cameroonian culture. Regional officials have been asked to contribute to the response to this pandemic. The next general assembly of

the Cameroonian National Society of Musical Art being imminent, the regional delegates of Minac have also been asked to make their contribution to the organization of this meeting long awaited by the artists. <https://fr.allafrica.com/stories/202010161036.html>

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### **C.3 Morocco: Development of a new strategy for the promotion of crafts**

The Minister of Tourism, Handicrafts, Air Transport and Social Economy, Nadia Fettah Alaoui, said Tuesday in Rabat that her department is looking at a new strategy for the promotion of the sector for the period 2021- 2030. In response to an oral question on "the strategy relating to craftsmanship and support for the sector", posed to the Chamber of Councilors, she indicated that this strategy, which is being prepared in partnership with the Chambers of Crafts and the Federation of craft companies and other partners, includes priority measures for the sector, in order to preserve the economic fabric and jobs. The ministry, in light of the circumstances related to the Covid-19 pandemic, has implemented urgent measures regarding the marketing, financing and support of trades, she noted. In this context, the Minister referred to the signing of partnership agreements between the ministry, through the Maison de l'Artisan, and seven electronic commerce platforms, in order to market craft products and sell them on the Internet.

Source: <https://fr.allafrica.com/stories/202010150607.html>

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### **C.4 Nigeria's Movie Industry Untapped Goldmine - Report**

The Nigerian film industry is a gold mine waiting to be tapped with piracy identified as one of the major obstacles hindering the sector from realising its potential, a report by the Financial Derivatives Company (FDC) has stated.

The FDC stated this in its latest monthly economic bulletin. While the report ranked the Nollywood as the world's second-largest movie industry by volume, surpassing Hollywood and coming just short of India's Bollywood, it pointed out that Nollywood does not surpass both the Hollywood and the Bollywood in terms of production quality or return on investments.

According to the report, Nollywood currently produces more than 2,000 movies and TV series each year, most of them in Yoruba, Hausa, Igbo, and English, the most widely spoken languages in Nigeria.

However, the returns on investment are still far below Bollywood.

For instance, while the highest-grossing Nollywood movie, 'The Wedding Party' (2016) made just \$1.176 million (N453million), India's Dangal (2016), grossed about \$296 million (N113.8billion).

The study also revealed that the production of quality films in Nigeria has been hindered by poor funding.

According to the report, it takes an average of \$10,000 to make a Nollywood film compared to Hollywood's average budget range of \$70 million to \$100 million while a premiere blockbuster could cost between \$200 million and \$400million.

The study recommended that Nigerian producers should attract investors through corporatisation of film studios, much like how Bollywood studios UTV and Eros, as a sure way of improving budgetary processes as these studios handle the production, distribution, and

marketing of their content thus limiting the tendency for directors and producers to exceed their budgets.

<https://allafrica.com/stories/202009290019.html>

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### **C.5 Algeria: Film industry - Towards the creation of an "Algerian Cinema Center"**

The passage from a cinematographic activity to a real industry requires the creation of an "Algerian Cinema Center", indicated Bechri Youcef Sehairi, Secretary of State, to the Minister of Culture and the Arts, responsible for the film industry and cultural production. In an interview with APS, Youcef Sehairi explained that the Algerian Cinema Center project was "currently under study" adding that this establishment is designed to "bring together the management activities of the film industry". The creation of this center is an important step for the management of the sector, he believes, judging that the missions and prerogatives of existing companies, like the Algerian Center for the Development of Cinema (Cadc) or the National Center cinema and audiovisual (Cnca) "often meet". In terms of legislation, the Secretary of State referred to the recently started revision of the law on cinema and audiovisual considering that this legal framework "no longer suited to the realities of the profession".

Site web: <http://www.aps.dz/culture/111349-reforme-de-l-industrie-cinematographique-vers-la-creation-d-un-centre-algerien-du-cinema>

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

### **D.1 Amina Mohamed, Minister of Culture and Sports of Kenya, candidate to lead the World Trade Organization (WTO)**

Reforming the WTO, reviving the dispute settlement system - this is the task that awaits Amina Mohamed, Kenya's Minister of Culture and Sports if she is elected head of the organization.

Diplomat by training, passed through the benches of Oxford, Amina Mohamed successively held the portfolios of Foreign Affairs and Justice in her country, before representing Kenya on the UN Security Council and then occupying the post of Deputy Executive Director of the United Nations Environment Program (UNEP).

Above all, she is very familiar with the functioning of the WTO having headed its main organs, including the General Council, in 2005. Defeated in 2013 by Roberto Azevedo, Amina Mohamed tries her luck for the second time.

Source: [https://www.jeuneafrique.com/1052432/economie/amina-mohamed-un-accord-rapide-sur-la-peche-fera-revenir-lomc-sur-le-devant-de-la-scene-internationale/?utm\\_source=newsletter-ja-actu-non-abonnes&utm\\_medium=email&utm\\_campaign=newsletter-ja-actu-non-abonnes-02-10-20&utm\\_content=article\\_4](https://www.jeuneafrique.com/1052432/economie/amina-mohamed-un-accord-rapide-sur-la-peche-fera-revenir-lomc-sur-le-devant-de-la-scene-internationale/?utm_source=newsletter-ja-actu-non-abonnes&utm_medium=email&utm_campaign=newsletter-ja-actu-non-abonnes-02-10-20&utm_content=article_4)

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## **D.2 Dutch advice: Demonstrate a willingness to return colonial looted art**

The recognition of injustice and the willingness to rectify it as far as possible should be the key principles of the policy on colonial collections in Dutch museums. The Netherlands must therefore be willing to return unconditionally any cultural objects looted in former Dutch colonies if the source country so requests. That is according to the advisory report by the Advisory Committee on the National Policy Framework for Colonial Collections presented today to the Minister of Education, Culture and Science, Ingrid van Engelshoven. This Advisory Committee was established by the Council for Culture last year at the Minister's request.

Source: <https://www.raadvoorcultuur.nl/documenten/adviezen/2020/10/07/summary-of-report-advisory-committee-on-the-national-policy-framework-for-colonial-collections>

E-mail [jos.vanbeurden@inter.nl.net](mailto:jos.vanbeurden@inter.nl.net)

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## **D.3 Guidelines for Collaboration between Native and Non-Native**

The School for Advanced Research in Santa Fe, New Mexico (collection of nearly twelve thousand works of Native American art) has developed guidelines for collaboration between Native and non-Native museum professionals, cultural leaders, and artists. They are intended as a resource for museums and communities planning and carrying out collaborative work and do not present a set of rules but offer principles and considerations for building successful collaborations.

There are two separate and complimentary sets of guidelines; one for communities and the other for museums. Although the focus for both documents is on collections-based collaborations, the Guidelines apply to all types of collaborative work in museums, including education, exhibits and public programs.

Source: <https://guidelinesforcollaboration.info/>

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## **D.4 Photography: "Africa 21st century", captivating panorama of the continent**

The African continent is not just a physical space crossed by a thousand borders. It is also a field of possibilities where many states of mind, identities, visions and interpretations come together. It is from this observation that Ekow Eshun, exhibition curator, author and British journalist, brings together in a beautiful book, *Africa 21ème siècle* (Africa State of Mind in the original version published by Thames & Hudson), 300 photos taken by the lenses, aimed at the African continent, of about fifty contemporary photographers.

Their work reflects a common cause: "the demand for an Africa seen in all its paradoxes, all its promises, its daily wonder," Eshun explains in the book's introduction.

The nearly 300-page book examines the weight of traditions as well as the colonial heritage and the post-colonial era in the chapters dealing with cities and architecture, the problem of gender and sexuality, in the part "Myth and memory", then studies the link between identity and territory in "Interior landscapes".

In short, this book can be read as a captivating lecture on contemporary Africa where the right questions find (finally) the right answers.

Web site: <https://livre.fnac.com/a14175734/Ekow-Eshun-Africa-21e-siecle>

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## **D.5 France Should Make a General Restitution Law**

France's National Assembly passed a bill returning 27 colonial-era artefacts, 26 to the Republic of Benin, one to Senegal. It will now pass to a vote in the Senate. For Benin, the bill does not go far enough. President Patrice Talon is not satisfied although he recognises the small steps. He is seeking a law for the restitution of cultural artefacts rather than the present bill specifying 26 objects. Cultural heritage law specialist Marie Cornu understands his criticism.

Although there is a consensus to reconstitute, the legislation is very specific and not a major departure for France, she says. New laws will be needed each time because of a 16th-century legal principle in France, which considers objects in public museum collections inalienable parts of national heritage. It is not impossible that other restitution demands from other states will be made and that there will be other legislative processes, Cornu tells.

<https://www.theartnewspaper.com/news/france-s-national-assembly-votes-to-return-colonial-era-artefacts-to-benin-and-senegal>

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## **D.6 France: Fifty years of cultural practices (Philippe Lombardo - Loup Wolff, 92 p.)**

Released on 07/10/2020 - Conducted throughout 2018 with a sample of over 9,200 people in mainland France, the survey on cultural practices is the 6th edition in a series started in the early 1970s and intended to measure the participation of the population in leisure and cultural life. This edition makes it possible to observe the evolution of cultural practices since the previous edition carried out in 2008 but also since the 1970s, and thus offers a panorama of nearly half a century of the dynamics of cultural practices of the population aged 15 years and older. Since the 1970s, culture has taken an increasing place in the daily life of the French, in particular listening to music and audiovisual practices and digital cultural practices. More than a third of them listen to music online, 44% play video games. The practice of going out to cultural facilities has developed, under the effect of greater attendance by those over 40.

The analysis shows the singularity of the younger generations in which digital practices have become the majority to the detriment of historical media, but also that of the baby boomer generation, who have always declared a strong commitment to cultural activities, whether in terms of reading, museum and heritage visits and outings to the cinema or to the show.

More at [https://www.culture.gouv.fr/Media/Medias-creation-rapide/CE-2020-2\\_Cinquante-ans-de-pratiques-culturelles-en-France.pdf2](https://www.culture.gouv.fr/Media/Medias-creation-rapide/CE-2020-2_Cinquante-ans-de-pratiques-culturelles-en-France.pdf2)

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## **E. Cultural Agenda in the African Press**

### **E.1 Links to portals**

E.2 Selected information from AllAfrica

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/Informations provenant de AllAfrica**

### **Namibia: Traditional Craft-Making Throws Financial Lifeline to the San Community**

Traditional craft making is proving to be an essential financial lifeline for San communities as the women generated nearly N\$50,000 from craft sales in October alone and on average around N\$300,000 a year, the Nyae Nyae Conservancy announced. Traditional arts and crafts are favourite as souvenirs with tourists when they visit the country, however, during the lockdown there have been very few tourists and no international guests. While this sector has suffered along with all sectors linked to tourism, Nyae Nyae Development Foundation and Nyae Nyae Conservancy are working together to try and maintain this sector in order to support the craft makers and the many dependents that rely on the income that craft-making generates.

<https://allafrica.com/stories/202010200762.html>

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### **Nigeria: LagosPhoto Home Museum Exhibition Set for Virtual Launch**

The African Artists Foundation (AAF) is set for the virtual launch of the pilot edition of Home Museum to mark the 2020 LagosPhoto festival on October 24. According to the founder, AAF, Azu Nwabogu, the exhibition is curated in response to the COVID-19 pandemic and the need for cultural restitution. The Home Museum is born out of the connection between these two conditions. First, staying at home propelled many to reflect on their immediate environment, family heirlooms and personal belongings. Second, the project initiated a visual conversation across continents on restitution and the role of the museum in the 21st century. The AAF has commissioned a research group from Hamburg Academy of Fine Arts, Birds of Knowledge to build the actual online architecture for LagosPhoto20's Home Museum. THISDAY Art and Culture Journalist, Yinka Olatunbosun has been named as one of the co-creators of this maiden edition of Home Museum. <https://allafrica.com/stories/202010160708.html>

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### **Gambia: YEP Launches 'Andandoor' Creative Industries Programme**

The Youth empowerment Project (YEP) in partnership with Innovate Gambia on Monday launched the 'Andandoor' Creative Industries (CI) programme at a ceremony held at the Innovate Gambia office in Fajara. The launch of 'Andandoor' is supported by the European Union (EU) and the programme is jointly implemented by key ecosystem stakeholders with Innovate Gambia as the lead agency for the CI sector. The 'Andandoor' creative industry for creative entrepreneurs will provide effective and tailored support for 30 promising young creative entrepreneurs at two levels of maturity: emerging and expanding, while simultaneously strengthening the creative industries sector. Speaking at the ceremony, Serign Omar Lowe, Director of the Disruptive Lab, said Innovate Gambia was created to foster and elevate economic development in The Gambia. <https://allafrica.com/stories/202010130238.html>

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### **Africa: Pan Africanism and African Writers Today - A Critical Appraisal**

By Michael Akenoo - By definition, the term Pan Africanism in the context of literature refers to the projection of the African cultural ideal by African writers in their works of poetry, drama and fiction (prose). This model or pattern of writing up to the present time has its past stalwarts and chief exponents in the persons of such writers like Leopold Senghor, former Prime

Minister of Senegal, Osmane Sembene etc. One can also associate this pattern of writing with contemporary renowned African writers like Wole Soyinka (1986 winner of Nobel World Literature Prize) of Nigeria as an exponent and advocate of Pan Africanism in their writings in the contemporary African literature situation. A critical analysis and evaluation of the works of Leopold Senghor and his contemporaries shows that these early African writers work did not completely insulate and project the indigenous African culture from infection from that of Europe as there are little specks of glimmer pertaining to European cultural dictates.

<https://allafrica.com/stories/202010090830.html>

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

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

#### **New initiatives aiming at the improvement of the working conditions in the field of the arts and culture**

This month the headlines reflect ongoing efforts to address the working conditions of cultural and creative professionals, and the future of the sector that relies on them.

In **Finland** the Arts Promotion Centre has partnered with artists' organisations to launch the Fair Art Manifesto which encourages fair remuneration and contract negotiations. Arts Promotion Centre also issued a statement to the Parliamentary Committee on Social Security Reform in which it drew attention to the promotion of artists. Meanwhile in **Ireland**, the Arts Council confirmed its commitment to protect jobs and livelihoods across the sector as it published an update of its **Employment and Economic Impact Assessment**. The report finds that the core arts sector will lose 16 percent of its jobs this year. In **Spain**, the Council of Ministers has approved a new Social Agreement in Defense of Employment, which extends mechanisms to protect jobs in the context of COVID-19 and establishes special protection for companies affected by the pandemic, including many in the field of culture. In **Singapore**, the Minister of State for Culture, Community and Youth & Trade and Industry has made a **speech to parliament** on safeguarding the livelihoods of arts and culture practitioners in which she outlined the government's commitment to ensuring good work opportunities for practitioners and freelancers. In **South Africa**, the South African Cultural Policy Observatory has called for action to save and revive the industry following the release of figures from Stats SA that show severe economic contraction, noting that the cultural and creative industries are particularly vulnerable to economic cycles and resulting job and income loss, etc.

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**Contribution of the art and culture sector to the UK economy - Arts Council England**, The Centre for Economics and Business Research is pleased to present this report to Arts Council England, outlining the economic and social contributions made by the arts and culture industry. This is the fifth iteration of a study first undertaken in 2013.

<https://www.artscouncil.org.uk/publication/contribution-art-and-culture-sector-uk-economy>

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

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

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## F.2 Africultures

### **Decolonization is at the heart of the news on Africultures**

On the occasion of 60 years of independence for a large part of French-speaking Africa, France Television broadcast "Décolonisations, du sang et des larmes", a 3-hour documentary, written by Pascal Blanchard and directed by David Korn- Brzoza. The film necessarily describes the brutality of the colonial regimes established by France and the resistance of the natives to put an end to them. In the same theme, the play "Congo Jazz Band", the flagship event of the Francophonies festival in Limousin recounts the violence of Belgian colonization in the Congo. Also on display is the latest album by Senegalese rap group Daara J Family who was interviewed by Viriginie Andriamirado. Finally, two focuses on documentary film festivals: the Womex, a gathering of music professionals and the Lussas Documentary General Meetings, whose Tenk platform takes on its full meaning in this context of the health crisis.

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

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## F.3 Casa África

### **Periplo, International Festival of Travel and Adventure Literature (Puerto de la Cruz, Tenerife, From 17 - 25 October, 2020)**

Casa África, for the sixth year running, is supporting this festival as it believes this consolidates the Canary Islands as a platform for spreading African arts and thought, and promotes cultural exchange between writers and professionals from the sector, whilst at the same time enabling editorial and cultural exchange. Taking into account the significant work that the literary sector does in cultural exchange between the Canaries and Africa, and how it acts as a promotor of the economy through development, Casa África is backing this new edition of Periplo with a session from the Casa África African Arts Program. Letras Africanas is a Casa África program which began in 2009 with the aim of bringing the Spanish general public closer to the main voices in contemporary African literature. Furthermore, this year Casa África has the honor of collecting the prize which Periplo has awarded it for its work in the diffusion of African literature, for which we are deeply satisfied and grateful. More information at <http://www.festivalperiplo.com/>

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## F.4 Arts Management Newsletter

After almost half a year of corona-related dormancy, it is becoming increasingly clear here in Germany where the strongly publicly funded European cultural sector, which is often seen as exemplary, reaches its limits: in the areas of flexibility, social justice and social relevance. These are precisely those topics that cultural agents in other regions of the world have long been concerned with. So perhaps this autumn – or spring, depending on which region of the world you live in – is the right time to reconsider impact-oriented transformations and new models.

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### **A comparative analysis of economic impact studies: Covid-19 and Culture in Africa**

Indigenous cultural forms and the creative industries are the most important cultural sectors in African countries. Since publicly funded cultural institutions play only a small role here, creatives and cultural professionals of the continent have been hit particularly hard by COVID19 (see [this interactive map](#) on the economic impact on Africa's creative sector). Studies on its impact on the African Economic Communities of West African States

(ECOWAS), Central African States, East Africa and Southern Africa (SADC) have observed several reactions from public, academia, civil society and the private sector to deal with the situation. <https://www.artsmanagement.net/Articles/COVID-19-and-culture-in-Africa-A-comparative-analysis-of-economic-impact-studies,4184>

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

E-mail: [office@artsmanagement.net](mailto:office@artsmanagement.net)

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## **F.5 Mawred – Culture resource Newsletter**

### **Participants of the Second Round of Mudawanat**

Culture Resource and the British Council are pleased to announce the participants in the second round of Mudawanat. The jury selected 15 participants out of the 76 applications received. The project is being carried out in two tracks that will be launched in November, 2020. **Track 1**, which is for beginners and those with experience in audio production, offers training to enable participants to produce two episodes for the “Myths” and “Alternatives” series. **Track 2**, which is dedicated to experienced podcasters, offers specialised training and aims to produce a ten-episode podcast series on arts and culture.

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

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

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## **F.6 Music in Africa**

### **ACCES 2020 - The 4th edition of Music In Africa’s Conference for Collaborations, Exchange and Showcases**

ACCES will take place in Dar es Salaam, Tanzania from **26- 28 Nov 2020** at the House of Culture & National Museum. ACCES is the leading pan-African platform for music industry players to exchange ideas, discover new talents and accelerate a vibrant music sector for Africa. The programme offers industry talks, keynotes, live performances, networking sessions, training workshops, exhibitions and more. More info:

<https://www.musicinafrica.net/acces>

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## **F.7 Institute for Creative Arts (ICA)**

### **South Africa: Institute for Creative Arts (ICA) announces Fellows' Public Programme**

ICA launched the Public Programme of the Institute’s Online Fellowship. In this moment when the arts have been placed in a particularly vulnerable position in the time of COVID-19, the ICA’s primary interest in launching the Fellowship Programme online was to contribute tangibly to artists and arts researchers' career trajectories. It was also to foreground the critical role that the creative and performing arts have to play in a time of great change and uncertainty in which our society is hard pressed to reformulate itself. In the open call artists and researchers were asked to re-imagine an existing live performance or creative art project as an interactive, online experience.

Web site: <http://www.ica.uct.ac.za>

Contact: [ica@uct.ac.za](mailto:ica@uct.ac.za)

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## **F.8 Cybekaris – the Monthly Newsletter of the Interarts Foundation**

### **The Creative Europe 2019 Monitoring Report has been released**

Creative Europe is the European Union's framework support programme for the culture and audiovisual sectors and a unique instrument that promotes a vision of a culturally diverse Europe. This is the second report issued: it describes how the programme has been deployed and highlights its main achievements. This report closes the 2014-2020 programme and outlines the basis for the 2021 to 2027 Creative Europe programme that will address unprecedented challenges such as international competition, the digital transition, and the COVID-19 crisis. As we recently explained in our article

<https://www.interarts.net/news/the-creative-europe-2019-monitoring-report-has-been-released/>

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

Contact: [interarts@interarts.net](mailto:interarts@interarts.net)

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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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