

*With the Best Wishes from OCPA for 2021
The African Union Year on „Arts, Culture and Heritage
Levers to Building the Africa We Want”*

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

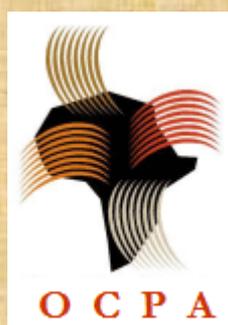
and

*International Year of the UN of Creative Economy for
Sustainable Development*

Read the resolution at <https://undocs.org/A/C.2/74/L.16/Rev.1>

Observatory of Cultural Policies in Africa

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



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

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Editorial – Reflections in view of the year 2021

The advent of the 15th anniversary of the Observatory of Cultural Policies in Africa will have coincided with this terrible year, annus horribilis, 2020, which ends its race having relegated to the oblivion the direct and profitable technical meetings and personal exchanges and the shared cultural events for replacing them with compulsory confinements, seriously affecting the indispensable domain of creation and eclipsing the sector of cultural production essential in human life.

Very opportunely, the African Union, realizing the gravity of the situation, sought the means to remedy it by deciding to dedicate the year 2021, year of art, heritage and culture, theme and sub-themes around which will gravitate initiatives, reflections and major events intended to consolidate the foundations of the construction of the Continent which meet its aspirations and the happiness of its populations.

Also, OCPA, a resource center for the continuous definition and implementation of appropriate and legitimate cultural policies, will make itself available throughout the year and from its inception to technically support and support the orientations of decision-makers. A common and united action in coordination with colleagues from Institutions, Associations and Centers of Excellence constituting a dynamic specialized network.

In 2021, the time will therefore have come for a retrospective, may the environment allow it, and a re-reading of the mission of the OCPA and the optimal conditions for its achievement by adapting it to the evolution of new times and responding to the appeals of the rising generation of the various actors in front of the new challenges which, beyond the strict sector of culture, challenge all the leaders in the fields of public life and development.

Long live the New Year 2021 which we can wish happy OCPA News readers and favorable to believers in the power of culture!

Lupwishi Mbuyamba

A. News from OCPA

Activities of the Executive Director and members of the OCPA Secretariat, namely participation to the following events

A.1 The Committee of Non-Governmental Partners of the UNESCO Executive Board

OCPA, in the person of its Executive Director, took part in the session of the Committee of Non-Governmental Partners of UNESCO's Executive Board (November 30) during which the results of the evaluation of the work of Organizations having official relations with UNESCO.

A.2 The CERAV Board of Directors

The Executive Director joined Hamadou Mande to participate together on December 9 in the work of the Board of Directors of CERAV (Regional Center for Living Arts in Africa), a meeting piloted from Bobo-Dioulasso in Burkina Faso.

A.3 The Special General Assembly of the International Theater Institute

The next day, December 10, the two colleagues from the OCPA Secretariat joined by Salma AitTaleb participated in the Special General Assembly of the International Theater Institute organized from the IIT Secretariat in Shanghai. in China. The Executive Director of OCPA delivered a message to the General Assembly on the subject of the artist at the crossroads of dialogue and exchange.

A.4 The Conference of NGOs having official relations with UNESCO

The last major international meeting that retained the members of the OCPA secretariat was the biannual international conference of non-governmental organizations having official relations with UNESCO organized at the Organization's Headquarters in Paris from December 16 to 18.. Máté Kovács and Maria Manjate joined Mr. Mbuyambaa this meeting.

A.5 The closure of the cooperation project carried out in 2020 between OCPA and OIF

The day before, on December 15, the secretariat had closed the cooperation project that the Observatory had to implement with active cooperation from the OIF (International Organization of the Francophonie) for the year 2020, consisting in support financial support for the development of OCPA's information services.

A.6 OCPA towards a new programming stage

The end of 2020 coincides with the end of OCPA's 3rd medium-term program (2015-2020) and the start of the 4th medium-term program (2021-2025), the outline of which will be made public in a next issue of OCPA News after the technical meetings and the conclusions of the work of the competent bodies as mentioned in the Editorial of this issue.

A.7 Activities planned for the 1st quarter of 2021

Three important meetings can be announced for the first two quarters of the coming year:

- **The Pan-African Seminar in Ségou, in Mali on Art, Heritage and Culture**

This Seminar will be co-organized with the Festival sur le Niger Foundation on February 2 and 3 in Ségou, Mali on Art, Heritage and Culture, "levers for building the Africa we want", a theme chosen by the African Union. The meeting will constitute a contribution of

professionals from Civil Society to the realization of the official initiatives and will give OCPA an opportunity to re-read its mission in the light of recent developments in the Sector.

- **Workshop on „Prevention Strategy in face of the Impact of the COVID-19 pandemic”**
A Technical Workshop in Morocco (Marrakech-Rabat) devoted to the conclusions and proposals for defining the modalities of resilience which will be organized by the CAC (African Capitals of Culture) and UCLG-Afrique in cooperation with the OCPA in order to define a strategy and an action plan for cultural professionals in Africa to respond to and serve as prevention in the face of unforeseen disasters caused to the Sector by unexpected events such as the COVID-19 pandemic.

- **Regional Conference of the SICADIA Summit**
A Regional Conference and the 7th Edition of the Summit of Leaders, SICADIA, of the Network of Professionals of Cultural Institutions, RICADIA, details of which will be communicated in due course.

A.8 OCPA Publications

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

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

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

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



B. News, events and projects in Africa

B.1 Morocco: UNESCO contributes to developing the value chain of the music industry

The UNESCO office for the Maghreb has launched a project entitled: "Music as an engine of sustainable development in Morocco" whose objective is to improve the governance systems of the sector. Funded by the German Federal Ministry for Economic Cooperation and Development, and carried out in cooperation with the Ministry of Culture, Youth and Sports, this project aims to contribute to the development of the industry's value chain music in Morocco, by creating new employment and income opportunities for young people and thus participating in the sustainable development of the country.

The UNESCO office indicates that three activities will be implemented, in particular

- musical awakening lessons for 90 children from Tangier, Meknes and Inezgane.
- the creation of an online portal for professionals in the music sector in Morocco.
- the organization of recording and coaching in artist residency for 12 young Moroccan music groups. Source: <https://fr.allafrica.com/stories/202012101040.html>

B.2 Côte d'Ivoire: Conditions of participation in MASA 2022

From March 5 to 12, 2022, the 12th edition of the Abidjan Performing Arts Market will be held in Abidjan. The Directorate General of the said Market has launched the call for applications to artistic groups specifying that are eligible under the official program, creations meeting, among others, the following conditions: You must have a show of less than 3 years, the size of the group, including the supervision and the manager, must not exceed 3 people for humor, 3 people for the slam, 3 people for the tale, 8 people for contemporary dance, 8 people for the music, 10 people for the circus and the puppet, 10 people for the theater, 15 people for the dance.

The sets should not be heavy or bulky and should be transportable on scheduled flights.

The application must include a letter of application, 3 stage photos of the group in high definition, a video recording of the show, a list of creations and broadcasts for the last 3 years, an email address and a telephone number of the referent of the group, the city of departure.

Web site: <https://www.fr.masa.ci/masa-2022-appel-a-candidatures-aux-groupes-artistiques-cirque-conte-danse-humour-musique-slam-theatre/>

B.3 Tunisia: "Digital cultural eXperience" offers a virtual visit of Tunisian sites classified as World Heritage

The company "Digital cultural eXperience" has just offered, through a new digital application, a virtual visit of the seven sites classified as World Heritage in Tunisia. This application <https://culturedigitale.co/index.php/patrimoine-mondial-en-tunisie/> offers the possibility of learning about their historical heritage in order to encourage them to visit the remains and cultural sites and to make it known to others according to society.

The new application facilitates the virtual visit of World Heritage sites in Tunisia through an interactive map, and offers visitors a journey through time and space starting from Carthage. The application was developed within the framework of close cooperation between the Startup Digital cultural eXperience and the Agency for the Promotion of Heritage Enhancement and Cultural Development in collaboration with UNESCO and the National Heritage Institute.

Source: <https://fr.allafrica.com/stories/202012040700.html>

B.4 Africa to Tell Her Story Through the Museum of African Liberation

President Emmerson Mnangagwa led the ground breaking ceremony of Africa's new 53-acre Museum of African Liberation site in Harare. The monument is a dedication to all fallen veterans of the liberation wars.

The museum whose birth was witnessed by over 50 ambassadors from the continent is meant to document wars fought in Africa in its quest for self-governance. Its site was donated by the government as an initial step to the fulfillment of its promise made to the Pan-African think tank Institute of African Knowledge (INSTAK). The idea of a Museum of African Liberation was endorsed by African ambassadors and UNESCO last October in Harare.

Mnangagwa received the museum's first artifacts of the late war time army general Josiah Tongogara's full military gear and pistol, a television set dating back to 1962 and a diary from late vice president Simon Muzenda's family.

More artifacts are expected from across Africa including some in European museums.

Web site: <https://allafrica.com/stories/202012040380.html>



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

C.1 Senegal: A training center for ART and Culture Professions - for stakeholders

The cultural sector comes up against a lack of qualification of a good part of the actors. To deal with this situation, a vocational training center in the Arts and Culture professions has just been launched by Africulturban, G Hip Hop and the Maison des Cultures Urbaines de Dakar.

An important step has just been taken by this project, the gestation of which lasted at least two years, was "designed by Senegalese experts and professionals with a view to the professionalization of young people evolving in the arts and culture".

It will put "vocational training at the heart of the priorities for the structuring of the Arts and Culture by setting up a program with a national and sub-regional dimension based on the platforms already developed during the last decade." This center is the continuation of "diverse professional experiences, with more than fifteen years of organization of festivals having made it possible to diagnose the needs of the arts and culture environment, to assess the potential".

The Minister of Culture and Communication, Abdoulaye Diop maintained that "Senegal talents campus" constitutes one of the priorities of the public policies implemented by his department, as part of the program for the promotion and enhancement of cultural and creative industries.

Source: <https://fr.allafrica.com/stories/202012110722.html>

C.2 Arts, Culture and Heritage in Africa - Challenges met by the DRC for the AU Presidency

By February 2021, the Democratic Republic of Congo will take the head of the rotating presidency of the African Union for 2021-2022. "Culture, arts, heritage: levers for the development of Africa..." is the theme that accompanies the mandate of President Tshisekedi.

It is not only an opportunity but also a great responsibility for a culturally rich nation with artistic potentiality thanks to its cultural diversity and its creative genius.

Yet neglected with a rate of 0.16% (\$ 12 million) in the budget, culture is at the heart of the DRC's mandate. In this perspective, as a prelude to his assumption of the presidency of the Union, Félix Tshisekedi appointed the members of the panel responsible for supporting the mandate of the DRC to the presidency of the African Union for the financial year 2021- 2022.

This panel is a reflection structure which held an important meeting with some Congolese experts in culture, around the next term of the DRC at the head of the AU. The experts notably pleaded for the adoption as soon as possible of the cultural policy and the ratification of the charter on the African cultural renaissance by the National Assembly of the DRC.

Regarding the Head of State's Grand Prix festival, the trend has been towards strengthening the resources of other festivals that already exist in the country. For this, the Coordinator of the ACC has undertaken to develop a calendar on the various Congolese cultural events in 2021 and will be submitted to Professor Ndaywel. The country is called upon to work so that heritage goods, the creative arts and the intangible economy foster economic growth that generates integral and sustainable development in Africa. Then, it is also time that Félix Tshisekedi and his government could put in place mechanisms for culture both as a tool for consolidating peace, everywhere in Africa, as a vehicle for active solidarity between African nations, and finally, as an instrument of the fraternal rapprochement of the peoples and communities of Africa.

Source: <https://fr.allafrica.com/stories/202012081027.html>

C.3 The Tanzanian Minister of Culture and Arts: Let Arts and Culture Create Revenue

THE Minister for Information, Culture, Arts and Sports, Innocent Bashungwa has asked the stakeholders of his ministry to be innovative to enable them generate income and employment.

The newly appointed minister said all four sectors of his ministry besides serving well the nation as sources of employment and revenue to Tanzanians and their country.

He said experts and main players in the four sectors in his ministry need to improve creativity and business acumen so as they become very effective in realizing the country's objectives.

Bashungwa made the call during a management meeting with heads of departments, sections and officials of the institutions serving under the ministry calling them to have a positive approaches when sorting out various challenges found in their sectors so as to make the ministry serve to the desired capacity.

Among the notable challenges, according to the minister includes rights of the artistes.

Web site: <https://allafrica.com/stories/202012110156.html>

C.4 Nigeria: African Art Gallery Aggregator Launched in Nigeria

The first African Art Gallery Aggregator has been launched with ten Nigerian galleries representing more than two hundred and fifty artists. The platform expects to grow and incorporate new Nigerian and African galleries in the upcoming months.

Over the past few years, African art has become highly popular and has reached new records in prices. In 2018, the Nigerian artworks 'Tutu' by Ben Enwonwu and 'Bush Babies' by Njideka Akunyili Crosby reached the exorbitant prices of \$1,68 million and \$3,41 million at Bonhams and Sotheby's auctions respectively. "Unfortunately the prices seen at international auctions are far from what the galleries or artists receive for their work" - says Ana Acha, founder of Aworanka. "Our main objective is to support the development of the African art industry and give value to galleries and artists so that they can access markets abroad and receive fair prices".

Besides being the number one marketplace for African art, Aworanka wants to become the primary source of information for collectors, investors and scholars. "We already have a database of over one hundred biographies of African artists online, we have started publishing interviews and we expect to launch our reports section in 2021. We are open to collaborate with any institution or organization that, like us, wants to promote African art all over the world".

Web site: <https://allafrica.com/stories/202012050163.html>

C.5 Morocco's Ministry of Culture to Boost Investment Budget in 2021

Despite the COVID-19 crisis, all the departments of the culture ministry will have access to larger investment budgets next year.

Morocco's Ministry of Culture has allocated a budget of MAD 480 million (\$52.87 million) for investments in cultural projects for the year 2021. The figure is 45.45% larger than the investment budget allocated for 2020, which stood at MAD 330 million (\$36.35 million).

The Acting Minister of Culture Othman El Ferdaous announced the budget on November 27, during a presentation before the Educational, Cultural, and Social Affairs Committee at the House of Councilors.

The culture department's investment budget will go towards cultural projects in various cities across Morocco, El Ferdaous said. The projects include the creation of cultural centers and music conservatories, the establishment of a geographic information system (GIS) for the identification of historical monuments, and the rehabilitation of cultural institutions.

The investment budget will also finance the design of an information system to facilitate visitors' access to cultural institutions, such as museums and monuments. The ministry of culture's operating budgets also witnessed increases between 2020 and 2021.

Source: <https://www.moroccoworldnews.com/2020/11/327364/moroccos-ministry-of-culture-to-boost-investment-budget-in-2021/>

C.6 Tunisia: Appointment of an Acting Minister of Cultural Affairs

Since 3 October 2020, Habib Ammar, already Minister of Tourism, is also Acting Minister of Culture 2020. He is a graduate of the Higher Cycle of the National School of Administration of Tunis, General Administration Section (February 1995) and holds a master's degree in

Management Sciences (option International Finance, 1991) and a general university degree in Economics (1989), both from the University Paris IX Dauphine.

Before having been appointed to his new position, he has held many positions in various ministerial departments namely in the Ministry of Tourism and the Ministry of Industry.

Source: <https://news-tunisia.tunisienumerique.com/tunisia-who-is-the-new-minister-of-tourism/>

E-mail: contact.culture@mac.gov.tn



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

D.1 Sharjah Biennial 15: Thinking Historically in the Present (Sharjah, UAE, 2022)

Foreseen in Sharjah, UAE from March to June 2022, curated by Hoor Al Qasimi, based on the concept of Okwui Enwezor passed away in 2019, the 15th edition of the Sharjah Biennial is organised as a posthumous homage to the scholar, critic and curator Okwui Enwezor (1963–2019), who conceived the 22 as a platform to reflect on the past fourteen editions of the Biennial. In doing so, he envisioned the initiative as a model for disrupting the power of artistic monolingualism and as a theoretical and physical space for *Thinking Historically In the Present*. Reflecting on his tremendous impact on contemporary art, Enwezor's visionary work transformed contemporary art paradigms and laid out an ambitious intellectual project that has shaped the development of different institutions like the Sharjah Biennial and Art Foundation.

Enwezor saw the Sharjah Biennial as a model for displacing older, Western-based biennials by offering a critical alternative that was committed to the future of the art exhibition as a relevant platform for engaging with history, politics and society in our global present. The SB15 serves as a platform for further exploration on Enwezor's curatorial and intellectual legacy.

The theme of this edition of the Biennial draws on Enwezor's work on the Postcolonial Constellation, which serves as the Biennial's conceptual armature and foundation. Enwezor argued that analysis of the period must be approached from the perspective of emergent counter-sovereignties, collectives and solidarities.

SB15 will begin with the 2021 edition of SAF's annual March Meeting, titled *Unravelling the Present*, which will look back on the past thirty years of the Sharjah Biennial by bringing together its former curators, artistic directors and artists as well art historians and critics to examine the role, place and impact of the Biennial in the region and at the global art scene.

More at <https://universes.art/en/sharjah-biennial/2022>

E-mail: contact@universes.art

D.2 Cultural prescription and expertise - study by Philip Schlesinger (2019)

This article examines, in a first part, contemporary controversies relating to the politics of expertise, the perimeter and the legitimacy of competing claims to hold knowledge. Second, it draws on the author's recent research on the 'creative economy' to show how, in the context of the national interest, expert practices within the British state and others. public bodies have come to orient and shape cultural policies in the long term.

Third, based on the author's experience as a designated cultural expert, this article analyzes the evolution of the research regime in the United Kingdom, the reassessment of expertise that it has engendered and its consequences for the autonomy of researchers.

Web site: <http://tristan.u-bourgogne.fr/CGC/publications/prescription-culturelle-question/Philip-Schlesinger.html#R%C3%A9sum%C3%A9>

D.3 African museums building a home-grown cultural revival

African museums are not holding their breath for returns to the continent. They are more preoccupied with promoting local artistic production and circulating “living” treasures which continue to have ritual functions and significance in their territories. “When people say 89% of African artefacts are outside the continent, it is not true. We have artefacts to concentrate on here. We cannot reduce the history of Africa to the history of colonisation because that was one century and a half, and we have seven million years that came before to cover,” says Hamady Bocoum, the director of the Dakar Black Civilisations Museum.

Togo’s Palais opened last year with the exhibition Togo of the Kings, telling the history of pre-colonial spiritual, political and royal power structures with artefacts sourced exclusively from local chiefs and kings. The exhibits were not presented as relics of the past, but rather objects “alive with energy and meaning”, according to Sonia Lawson, the centre’s director.

Web site: <https://www.theartnewspaper.com/analysis/african-museums-restitution>

D.4 MEG Geneva’s Strategic Plan on decolonisation

The overall objective is to engage a translocal and fair dialogue with the descendants of those who were colonized. It three principles.

- The first is to shed light on the history of the Museum's collections by deepening our knowledge of the provenance of the objects, in particular their motive and the way in which they were acquired. MEG will commit to informing culture carriers of the presence of sensitive objects in its collections.
- The second is to re-establish the link between "source communities", from the five continents, and the collections that concern them, for reappropriating the heritage.
- The third is to promote exchanges with creators, with the aim of generating new artistic creations, and to encourage researchers and culture bearers to shape a decolonial future.

Web site: https://www.ville-ge.ch/meg/en/ps_20_24.php

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

D.5 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 of 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. For each activity, the penetration rate is analyzed by generations in order to capture long-term changes and period effects, then studied according to the socio-demographic characteristics of individuals. 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 increased attendance by those over 40. The analysis shows the singularity of the young generations in which digital practices have become the majority to the detriment of historical media, but also that of the baby-boomer generation.

Download the publication https://www.culture.gouv.fr/Media/Medias-creation-rapide/CE-2020-2_Cinquante-ans-de-pratiques-culturelles-en-France.pdf2

D.6 World Arabic Language Day 18 December 2020 - Message by Audrey Azoulay, Director-General, UNESCO

Egyptian poet Ahmed Shawqi once said: “He who imbued languages with the highest qualities bequeathed to Arabic the secret of beauty”. But Arabic is not only renowned for its beauty. Arabic was the language used by some of the world’s greatest scientists and thinkers, including Ibn al-Haytham, Avicenna and Al-Kindi. It is one of the world’s most widely spoken languages today. Arabic is a bridge between cultures and across borders – a true language of diversity.

However, despite its immense contribution to human civilization, the Arabic language has faced many challenges in recent decades – from the marginalization of Classical Arabic in favour of foreign languages in the academic field, to the lack of linguistic diversity in new technologies.. That is why, on this international day, UNESCO will celebrate and explore the role of Arabic language academies.

The first Arabic language academy was opened in 1919 in Damascus, Syria. Since then, interest in unifying and strengthening the efforts of these academies has grown across the globe. These institutions could become a driving force, unleashing the full potential of the Arabic language. Indeed, languages allow us to engage dialogue and build peace. Languages are mirrors, expressing both our identity and culture. In this spirit, UNESCO invites everyone to join global discussions on the role played by these academies in shaping the future of the Arabic language.

Web site: <https://unesdoc.unesco.org/ark:/48223/pf0000375168>



E. Cultural Agenda in the African Press

E.1 Links to portals

<https://allafrica.com/arts/?page=1>

<http://www.africaonline.com/site/africa/arts.jsp>

<http://www.apanews.net/news/fr/rubrique.php?id=65>

<http://weekly.ahram.org.eg/2003/646/culture.htm>

<http://english.alarabonline.org/display.asp?code=zculturez>

E.2 Selected information from AllAfrica/Informations provenant de AllAfrica

West Africa: Inside the Illegal Trade in West Africa's Cultural Heritage

Regional middlemen for antiquities dealers run large, organised teams of looters to excavate sites. In 2019 we were informed about an illegal excavating going on in one of Mali's thousands of archaeological sites. The site so far mostly yielded ancient stone beads estimated to date back to the palaeolithic era. These are often found at spots in this region, particularly ancient burial grounds. Reminiscing about a previous excavation, the informant described how "they opened the tombs and found cadavers wearing the beads. They had them on their necks, their waists, and their wrists." He has unearthed everything from bronze jewellery to urns and statues. Other looters have dug up the famed Djenné terracottas. Unexcavated artefacts in Mali are legally the property of the state. Removing them from their original context, or exporting them, is unlawful according to legal frameworks. Web site:

<https://allafrica.com/stories/202012090797.html>

Botswana: Mr and Miss Culture Heritage Botswana Grand Finale December 19

Event organiser, Pearl Ntshole said Mr and Miss Culture Heritage Botswana was an event aimed at fostering ethnic development, cultural exchange and tourism opportunities. Since culture has the power to transform entire societies, strengthen local communities and forge a sense of identity and belonging for people of all ages, Ntshole further highlighted that the event would instill pride in one's ethnicity." Ntshole also added that Mr and Miss Culture Heritage was unlike other pageants as it was founded in the country and had not left the boy-child behind. She said as they groomed the girl child into being a socially responsible citizen, they had also decided to groom the boy child as well into socially responsible and promoters of Tswana culture and traditions. She further noted that preparations were well in place for the spectacle that would be hosted at Sunshine Conference centre. Source:

<https://allafrica.com/stories/202012020663.html>

Rwanda: Kigali Cultural Village Opens

The highly-anticipated Kigali Cultural Village, a hub for entertainment and lifestyle activities, is officially opening doors this week to the public after months of development. The Rebero-based project, courtesy of Vivendi Group, a French company, will comprise a modern cinema theatre, an open concert area, and an escape games facility. It is a result of the partnership between the Group and the Rwanda Development Board, which was signed back in August last year on a 20-year lease agreement on Rebero Hill, Kicukiro. The New Times was given an exclusive tour of the facilities ahead of the official launch. A modern cinema hall that can accommodate 300 people is complete, it will be powered by solar panels, and an open air stage that has a capacity of hosting up to 20,000 people is also ready. The Kigali Culture Village sits on 30 hectares and comprise recreational facilities. The facilities will host 19 movie sessions a week, live concerts, cultural and artistic festivals and meetings.

<https://allafrica.com/stories/202012030097.html>



F. Info from newsletters and information services

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

UN Human Rights Day (10 December) – Focus on Arts, Culture and Human Rights

this year has the theme *Recover Better*, focussing on the essential role of human rights to recovery efforts that can tackle entrenched, systematic, and intergenerational inequalities, exclusion and discrimination. Access to, participation in and enjoyment of culture are central to those rights, and to their defence. At the beginning of December a Round Table session was organized in the [Safe Havens open access webinar](#) on artistic freedom and cultural rights. The meeting was introduced and moderated by Karima Bennoune, current UN Special Rapporteur in the Field of Cultural Rights, and Farida Shaheed, the former UN post holder; and brought together 24 representatives from international NGOs, policy makers and funders involved in protecting and defending free artistic expression. Soon after a fourth [UNESCO Art-Lab](#) was organized with a view to mainstream the arts and culture in humanitarian and development programmes for the advancement of human rights and dignity. In the Americas the Directing Council of the [Organization of IberoAmerican States \(OEI\)](#) has approved a regional roadmap that considers human rights and cultural diversity, which will guide education, science and culture across its 23 Member State countries over the next two years. In Europe, the Ministers of Culture and Media of Croatia, Germany and Portugal – who have held the presidency of the Council of the European Union in succession – have placed [gender equality and the need to strengthen diversity in the framework of European cultural policy](#) for the first time, with a view to cooperate across the continent to develop innovative ideas and measures for culture. And in the Pacific, the Regional Cultural Strategy Working Group of SPC and the Council of Pacific Arts and Culture has highlighted the [effects of COVID-19 restrictions on cultural rights, holistic health and wellbeing](#) in the region.

Germany adopts a record budget for culture

In a Year of Unprecedented Financial Strain, Germany Has Approved a €1.1 Billion Culture Budget—Its Largest Ever. Germany has announced a substantial increase to its funding for culture in 2021 as it seeks to resuscitate its cultural sector after what will soon be a year marred by cancellations, lockdowns, and reduced visitor numbers. <https://news.artnet.com/art-world/germany-culture-budget-2021-1927268>

New arts curriculum to train talented youths to create jobs

The Kenya School of Government in collaboration with the Kenya Film Classification Board are working on a unique creative arts development curriculum which aims to support youth innovation centres across the country to become sources of jobs and wealth creation.

<https://nation.africa/kenya/news/innovation-centres-to-us-youth-talent-to-create-jobs-3212986>

Site web: www.ifacca.org

Contact: info@ifacca.org

F.2 Africultures

For the revival of all cultural industries in France! by Alain Bidjeck

Posted on November 17, 2020 - Alain Bidjeck heads the MOCA, a forum for African cultures and the diasporas in France, which has just completed. An expert in African music and cultural industries for 20 years, he is worried about the repercussions of the coronavirus pandemic. Here he pleads for increased support for Afro-French cultural entrepreneurs. The Covid-19 epidemic deeply affects all artistic and cultural activities in France. The new wave of restrictions, although necessary, is a blow to cultural players. Like their “colleagues”, Afro-French artists and cultural entrepreneurs have been severely affected by this crisis. Faced with this, the silence of the cultural authorities and its absence are heavy. The crisis is forcing us to rethink our operating methods. Meeting the players in the sector, taking into account their field expertise, thinking together are all urgent matters. <http://africultures.com/pour-la-reliance-de-toutes-les-industries-culturelles-en-france/>

Site web: <http://africultures.com/>

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

F.3 Agenda 21 Culture News

Report of the British Council published "The Missing Pillar. Culture's Contribution to the UN Sustainable Development Goals".

The report explores the place of culture in the SDGs through research, policy and practice. It analyses where arts and culture as a sector and as a creative process can fit within a number of goals, including their targets and indicators. 11 British Council programmes provide examples of cultural initiatives around the world, tackling a variety of issues and cutting across sectors, such as sustainable fashion, creative inclusion, and cultural heritage protection. The recommendations from the report advocate for the SDGs to be more accessible to the cultural sector, for them to be embedded in the delivery of cultural initiatives based on local needs, and for their impact to be measured accordingly. The report recommends taking an inclusive approach, involving communities and local actors to understand cross-cutting needs and ecosystems. More at https://www.britishcouncil.org/sites/default/files/the_missing_pillar.pdf

F.4 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. We received 218 applications and based on the high calibre of submissions, we extended the number of Fellows from 20 (the number initially advertised) to 34. The Fellows are not exclusive to the country, the ICA also selected some Fellows from across the continent. The webinars take place from 24 October to 18 December 2020. More

information at https://mcusercontent.com/0979300ec8f43882d956358d4/files/3598adec-800b-4d1e-9d7d-246fffae649f/ICA_Online_Fellowship_Programme.pdf

Contact: www.ica.uct.ac.za and ica@uct.ac.za

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

Interarts Highlights: Cultural networks. Keys to survive in globalization

The report was published in Spanish in 2008 by the Spanish Agency for International Cooperation and Development as part of its editorial collection on **Culture and Development**. It addresses the issue of **international cultural cooperation** in the context of the modern **information society** and in relation to **cultural networks** with the aim of supporting the standpoint that culture plays an important role in any development policy. To ensure that cultural projects have an impact on development processes, it is in fact necessary that they are able to rely on a theoretical framework developed from concrete experience and that thus provides a solid working basis. We recommend this resource to people and organisations interested in the field of development cooperation, as well as to social agents involved in development policies and who wish to make a new contribution to the vision of this issue from the practice that is being carried out in Spain. More at <https://www.interarts.net/tag/content-highlights/>

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

Contact: interarts@interarts.net

F.6 News from the Prince Claus Fund

New Publication: Forces of Art: Perspectives from a Changing World

This thought provoking book is bound to challenge assumptions and stimulate new ideas about how crucial art and culture are. Fifteen independent teams of researchers set out to examine how art and culture exert their power to affect and transform their societies. The book includes chapters for each of their studies plus introductory essays to each section by renowned curators, artists, and thinkers. Through the lens of various methodologies, the studies reveal the importance of independent, collective initiatives, of reaching diverse publics, and of creating spaces in which to experiment, discover, share ideas, speak openly and imagine other realities and the ways in which art and culture have been operational in empowering people, communities, and societies in their own social contexts. As to Africa, from among the various chapters No 6 is dealing with The Sustainability of Contemporary Arts Spaces in Ghana, Tanzania & Uganda, No 8 concerns Curating Dakar as an “art world city” and No 14 relates to Network(ing) from Lima to Johannesburg. *Forces of Art* is a wide ranging series of investigations into diverse cultural organisations and projects around the world. Independent teams of researchers apply a variety of methodologies. More at <https://forces-of-art.org/book>, contact M.willekens@princeclausfund.nl

Web site: <http://www.princeclausfund.nl>20.3449.160

Contact: info@princeclausfund.nl

F.7 Arts Management News

Arts & Cultural Management Conference for Students & Emerging Professionals on "Postcolonial Cultural management"

Coloniality – or colonial thinking – is still prevalent in most parts of the world and most aspects of life, even in arts and culture. Professionals in the sector may not think of themselves as biased, but postcolonial studies proof them wrong. Although postcolonial concepts and inequalities in the international cultural sector only start to be recognized, there is no reason to close your eyes to the problem. In this issue, we present first approaches to decolonize arts and cultural management. Among them, you may find good resolutions for the next year and ideas for transforming your cultural institutions during and after the pandemic.

These issues will be discussed ACM conference is a platform for the next generation to actively exchange and promote ideas in the Arts & Cultural Management sector. The conference 2021 will take place online January 28–30, aiming to foster innovative and necessary conversations with the theme of "REvisiting Borders". The agenda includes discussions on themes like

- Postcolonial Concepts and the Cultural Sector
- The Story of Art in Pakistan. A Saga of ‘Decolonization’,
- Cultural collaboration between Germany and Tanzania taking a post-colonial approach,
- Postcolonial Influences and Authenticity in the Context of International Film Festivals,
- Dak’Art. 30 Years of Arts Curation and Reception in Postcolonial African Societies,

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

Contact: office@artsmanagement.net

F.8 Ettijahat – Independent Culture News

First Phase of the Creative Support Component - Home Edition of Create Syria

In partnership with the British Council, the first phase of the creative support component with the participation of the 10 supported artists and creative thinkers. The first phase was conducted throughout three meet ups on Zoom, and was followed by a workshop that took place between the 2nd and the 6th of November 2020. The workshop aimed to foster communication between the participants concerning creative practices and the communities which are involved in them as el las to present the creative ideas which was supported in the Home Edition and will be developed throughout its discourse. The ideas of participants were aesthetically analyzed, and their objectives were discussed. The workshop was followed by a series of meetings during which the moderators discussed with the participant the ways to develop their projects to be implemented before March 2021. More at

<https://www.ettijahat.org/page/1029?lang=1>

Booklet on the 7th Edition of the Research „To Strengthen the Culture of Knowledge”

You can now check the Booklet launched with the support of Mimeta and Heinrich Boll Middle East. It consists of summaries of research papers which were conducted for the seventh edition and presents information about the programme, the participants, and the main topics they worked on. The booklet presents nine research papers, which cover a number of axes and themes within the general research frame for the programme. Download the Booklet in Arabic at <https://drive.google.com/file/d/1pG8U9KRMfpFmD3Oy4U3iNAI2hKim2Uk2/view> and in English at <https://drive.google.com/file/d/1pBwrMJghMPHOE78SwrZUTmYDlwlQM-8l/view>

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

Contact: info@ettijahat.org



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