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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.



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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Editorial

Content at the heart of the creative industry

The hymn sung to celebrate the power given to the cultural and creative industries manages to mobilize governments that could not be convinced neither by the recommendation to consider as an essential mission of nations the affirmation of their cultural identity, nor by the pressing appeal for them, had succeeded in convincing. to integrate the preservation of their cultural heritage into their priorities. All of a sudden, they discover that the sector they believed not to be productive, culture, is economically profitable.

Did they wonder about the nature and the price to pay to get there?

Yes the construction of the studios is required, yes efforts must be made to bridge the digital divide, yes negotiations must be carried out for the reorganization of the markets and the integration of culture in the ZLECAf, a free trade zone.

They will have to realize that the production houses of Hollywood, that center for conceiving and building of globalization, work with the artists, writers, actors and directors listed and jealously guarded in secret by talent agencies. They will realize that it is at this level that the artistic choices are made which, put in competition, allow the producers to meet in the presentation and the diffusion, the expectations of an audience and to guarantee the reception and the success. from production.

Globalization had worked in favor of a unique culture which, poured out onto the planet, had ensured its influence and domination. Making a great effort, creators from the rest of the world stormed for opportunities and Mangas and Telenovelas from other parts of the world began to dispute the audience and preferences of universal expectations in a fierce battle, with a ruthless approach to geopolitic issues, even if we cannot say that it is approaching, the end of America's world leadership in the field of audiovisual cultural content nor of the hegemony of European power in the image, music and publishing.

Isn't the success of Nollywood series in African homes on the continent an eloquent demonstration of the adequacy of the content of its productions and the expectations of its audience? But this success of African productions does not stop at the geographic borders of the continent.

Et pas seulement. Peut en témoigner le destin de Hi Londolote, (Emmène-moi dans un lieu où je puisse trouver la paix), ce tube planétaire de 2019 connu sous le nom de «Jerusalem» au rythme afro pop, sorti du génie d'une jeune dame de 36 ans, Nancy Basikote, de la banlieue de Durban dans le Kwazulu Natal et rythmé par un jeune chorégraphe angolais. Balayant le monde de bout en bout en 2020, l'année de tous les dangers, il a enregistré, à la fin de janvier 2021, 300 millions d'auditeurs sur Youtube. L'Afrique est bien entrée dans la géopolitique des contenus culturels.

And not only. Africa has entered the geopolitics of cultural content as well. This is demonstrated by the fate of Hi Londolote, (Take me to a place where I can find peace), this 2019 planetary hit known as “Jerusalema” with an afro-pop rhythm, born of the genius of 'a 36-year-old young lady, Nancy Basikote, from the suburbs of Durban in Kwazulu Natal, a hit danced to the rhythm of a young Angolan choreographer, sweeping the world from end to end in 2020, the year of all dangers, he recorded, at the end of January 2021, 300 million listeners on Youtube.

Will win the battle in the creative industry who will be able to take into account the relevance of its contributions and its surprises in the innovative cultural contents for which it will be necessary to identify, supervise and recognize its geniuses, the technological arsenal coming in support within the framework of a coherent policy.

Maputo, April 2021

Lupwishi Mbuyamba

A. News from OCPA

Activities of the Executive Director and members of the OCPA Secretariat

The month of April 2021 will have been a very busy period for the OCPA: the promotion of the Ségou Appeal and the compilation of the main lines of the program for the special year for culture, followed professional contacts, cooperation agreements and numerous meetings with its partners and for new collaboration offers.

A.1 Online meeting of the AU Commission on the celebration of the AU theme for 2021 "Year of Arts, Heritage and Culture"

OCPA took part in an online meeting organized by the African Union Commission on March 26 with a view to presenting to the Union's Partners the Concept Note on the special program for the year 2021 proclaimed the year of arts, heritage and culture.

A.2 Validation of the document on the revision of the Action Plan on the cultural and creative industries

A second meeting was to follow on March 31 and April 1 devoted to the validation of the document drawn up by a group of experts on behalf of the AU on the revision of the Action Plan on the cultural and creative industries.

Salma Ait Taleb and Lupwishi Mbuyamba attended both meetings.

A.3 SACO meeting on the state of South African cultural industries

Salma previously attended a meeting in mid-March organized by the South African Cultural Observatory on the state of cultural industries in the country.

A.4 meeting of the Humanities and Social Sciences Sector of UNESCO on "Impact of COVID-19 on social behavior in Africa"

She had also represented OCPA at another meeting organized this time by the humanities and social sciences sector of UNESCO which had as a theme the impact of COVID-19 on social behavior in some African cities.

A.5 CERAV online board

Meanwhile, the Executive Director of OCPA represented the Organization on the 1st online board of directors of CERAV, the Regional Center for Performing Arts in Africa, organized from Ouagadougou on March 30.

A.6 Technical meeting on the Biennale des arts scheduled in Kinshasa from September 10 to October 24, 2021

In Maputo, the OCPA secretariat had a technical meeting with a delegation of Congolese artists led by the painter Vitsois Mwilambwe, initiator of the Congo Biennial, with which the conclusions of the first edition of the 2019 Biennial and the conditions for the organization of the 2nd edition scheduled for Kinshasa from September 10 to October 24, 2021. At the invitation of the organizers, OCPA has agreed to examine the possibility of participating in the scientific program of the Biennial which will have as its theme the breath of the ancestors.

The Executive Director was accompanied in these events by Maria Manjate, Program Officer.

A.7 UNESCO Maputo workshops on requests under the UNESCO International Fund for Cultural Diversity

She subsequently represented OCPA at UNESCO Maputo workshops on preparing the submission of funding requests to the UNESCO Cultural Diversity Secretariat.

A.8 Exchanges with cultural actors from Central Africa on projects launched by ECCAS for the revitalization of the cultural sector

Mr. Mbuyamba participated in the African region in constitution around a new dynamic driven by the competent department of the Economic Community of the States of Central Africa, ECCAS.

A.9 Contacts with Pan-African Cultural Institutions members of RICADIA

Likewise, he had contacts with the leaders of the Pan-African cultural institutions that are members of RICADIA on the activities for the current year: thus the leaders of CERDOTOLA (Yaoundé), CICIBA (Libreville), the Festival sur le Niger, CERAV (Bobo-Dioulasso), SILANG (Abidjan) and the African Capitals of Culture (Rabat) in conjunction with UCLG-Africa.

He had a particular communication with Ismael Dorsouma, Director of THEMACULT in Ndjamena, OCPA Focal Point in Chad.

A.10 Tribute to the versatile Mozambican artist Hortancio Langa

On behalf of OCPA, he paid tribute to the versatile Mozambican artist Hortancio Langa who died earlier this month in Maputo.

A.11 Contact with OCPA partners

As part of the consolidation and extension of the OCPA cooperation network, Mr. Mbuyamba had professional contacts with

- Frédéric Jacquemin, former director of AFRICALIA currently Deputy Director of the Marcel HICTER Foundation in Brussels on cultural programs in Central Africa,
- Marie le Sourd from the NGO "On the Move" (Paris) on the African Mobilities project and

- Emilia Schmidt, on an international conference of European and International Federations of Amateur Orchestras (Dresden, Germany and the participation of musicians from Africa.

A.12 Cooperation agreement with the Fondation sur le Niger based in Ségou, Mali

Finally, OCPA signed a Framework Cooperation Agreement with the Niger Foundation based in Ségou, Mali.

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 Revised AU Plan of Action on CCIs and Implementation of the Charter for African Cultural Renaissance

The AU Plan of Action on Cultural and Creative Industries was adopted during the 2nd Session of the African Union Conference of Ministers of Culture held in Algiers, Algeria in 2008. The AU Plan of Action on Cultural and Creative Industries is a revised edition of the Dakar Plan of Action of 1992 prepared in the spirit of the World Decade for Cultural Development (1988-1997). The Republic of Zimbabwe and cultural and creative workers proposed the review of the Plan of Action. The proposed review was then approved by the 3rd Specialized Technical Committee on Youth, Culture and Sport held in Algiers in 2018.

The review of the AU Plan of Action on Cultural and Creative Industries aimed at ensuring that current trends on the African creative economy and internationally were included in the African Union Plan of Action on Cultural and Creative Industries and it focused on potential areas for the development of the creative economy sector on the continent.

As such, the Revised AU Union Plan of Action on Cultural and Creative Industries has identified eight key areas which can contribute to the development of Cultural and Creative Industries in Africa. These areas are:

1. Markets for Africa's Cultural and Creative Industries;
2. Education, Capacity Building and Sustainability;
3. Finance and Investment;
4. Intellectual Property Rights;
5. Information and Communication Technologies (ICTs);
6. Cultural Infrastructure;
7. Cultural and Creative Industry Statistics; and
8. Social Inclusion and Cohesion.

The review of the Plan of Action was concluded in April 2020 and the Validation Workshop was organized to gather inputs from AU Member States experts and cultural and creative industries workers prior to its presentation for adoption to the AU Policy Organs.

Ms Cisse Mariama Mohamed, Director for Health, Humanitarian Affairs and Social Development welcomed the participants of the VWorkshop and reiterated that the Revised AU

Plan of Action envisions an innovative, integrated, peaceful and prosperous Africa, where cultural and creative industries are the cornerstone of inclusive and sustainable development.

She used the opportunity to also inform the participants that the Charter for African Cultural Renaissance which was adopted in 2006 has entered into force, and called for Member States to implement this continental policy tool. Ms Cisse Mariama Mohamed further requested for support in advocating for the ratification and implementation of the Statute of the African Audio Visual and Cinema Commission which the Government of Kenya has graciously offered to host.

The workshop provided inputs and recommendations on the Revised Plan of Action on Cultural and Creative Industries which will allow to move it to the next stage.

More at <https://au.int/en/pressreleases/20210331/validation-workshop-revised-african-union-plan-action>

Contact: Mrs. Angela Martins, Head of Culture Division (AUC) MartinsA@africa-union.org

B.2 ACP-EU Culture Programme: Créer en Afrique Centrale-Call for Proposals

This Project implemented by a consortium of African and European partners in support of the cultural and creative sectors in Central Africa.

The call for proposals is launched with a budget of €1,050,000, this call will fund initiatives that aim at strengthening the role of the ICCs as economic, social and cultural actors, increasing the economic income of the cultural and creative sectors, promoting the creation of sustainable jobs in the sectors and improving access to culture, recognition and promotion of artists's work.

The call is open to organizations of Cameroon, Central African Republic, Republic of Congo, Democratic Republic of Congo, Gabon, Equatorial Guinea, São Tome and Principe and Chad.

A priority will be given to projects aimed at increasing the production of cultural and creative goods and services, facilitating access to cultural market for these products, promoting visual literacy for the general public and financing through innovative mechanisms.

The indicative amount available for this call for proposals is €1,050,000. Grants requested under this call will range from €35,000 to €105,000 and the projects will have a maximum duration of 24 months. The programme will organize a series of accompanying activities for grant beneficiaries to support project implementation, contribute to ongoing capacity building of the cultural and creative sectors as well as the public in Central Africa. Deadline: 8 June 2021.

More information at <https://acp-ue-culture-cac.eu/en/calls/first-call>

Contact: info@acp-ue-culture-cac.eu

B.3 Tanzania's partners join forces for sustainable development through culture

The Development Partners Group for Culture (DPG-Culture) in the United Republic of Tanzania was successfully reactivated on 18 February 2021 through an online meeting co-chaired by the Head and Representative of UNESCO Dar es Salaam Office, Mr. Tirso Dos Santos and Ms. Catherine Sinclair-Jones, Country Director at the British Council -Tanzania.

The meeting aimed to bring together development partners, exchange ideas for collaboration, discuss priorities for the sector and develop an action plan for collaboration in 2021. 14 representatives from embassies and national cultural centers in Tanzania participated in the first quarterly meeting for 2021 in which it was noted that, the 74th UN General Assembly declared 2021 as the International Year of the Creative Economy for Sustainable Development.

The Development Partners Group for Culture was established to support the Government of Tanzania in building its capacity to achieve the culture related goals as outlined in the national priorities. The Group is meant to ensure improved coordination of Development Partners acting in the area of Culture. The main aim of the DPG-Culture is to support the Government to develop the potential of the Culture sector namely in the following areas: tangible and intangible cultural heritage; diversity of cultural expressions; culture in development.

More information at <https://en.unesco.org/news/development-partners-tanzania-join-forces-sustainable-development-through-culture>

B.4 Collective for the Renewal of Africa commemorates its launch (12 - 17 April, 2021)

The CORA is a Pan-African intellectual collective of over 100 writers, social scientists, natural scientists historians, medical doctors and artists from across Africa and the diaspora. CORA seeks to promote African knowledge and innovative thinking through the production of quality research and to influence positive change in the service of African nations and societies.

CORA seeks to produce knowledge that can help break the cycle of exogenous development models that have perpetuated exploitation and extraction, fostered dependency, generated recurrent crises, impoverished African societies and stifled intellectual, technological and artistic creativity. It is the collective's firm belief that endogenous knowledge should be at the core of the conception and operation of Africa's political, social, cultural and economic policies.

From 12-17 April 2021, the collective will host a launch series of insightful and stimulating conversations. These conversations are an inter-generational and interdisciplinary dialogue amongst intellectuals.

Web site: www.corafrika.org

E-mail: cora@corafrika.org

B.5 Angola - The 2nd Luanda Biennial for the Culture of Peace in Africa

Luanda, April 6, 2021 - The Secretary of State for International Cooperation and Angolan Communities, Domingos Vieira Lopes, reaffirmed the holding of the 2nd Luanda Biennale in favor of strengthening the climate of peace in Africa. During the opening of the seminar on "The role of Angolan diplomacy in promoting a culture of peace", he stressed that the emphasis on a culture of peace was also aimed at creating the conditions to attract more foreign investment.

The diplomat called for the support and participation of African Union member states in the Pan-African Forum, in order to deepen knowledge on the continental reality.

As for the preparations for the 2nd edition of the Luanda Biennale, which Angola is organizing in September, the Ambassador and Coordinator of the National Biennial Management Committee in the Angolan capital, Diekumpuna Sita José, said that the fundamental objective of African leaders was to achieve a "golden conciliation" to avoid instability and to change individual and collective behavior, which must be based on tolerance and a culture of dialogue.

Source: <https://fr.allafrica.com/stories/202104071172.html>

B.6 Mauritania: Training on the maintenance of intangible cultural heritage

The wali of Gorgol, Mr. Ahmedna Ould Sid'Ebbe, supervised in Kaédi, the opening of a training workshop to strengthen the capacity of NGOs in preserving intangible cultural heritage.

The six-day workshop was organized by the National Conservatory of Heritage and Culture, under the Ministry of Culture, Crafts and Relations with Parliament, for the benefit of 30 civilian actors from all the wilayas of the country.

The workshop aims to train activists from certain civil society organizations in order to preserve the intangible cultural heritage, which is represented by all forms of expression and skills that groups, and even individuals, consider part of their cultural heritage, such as poetry, music, folklore, crafts, etc.

The wali stressed that the training of actors in the cultural field permits a better assessment of heritage concepts and the promotion of culture as a profession

Web site: <https://fr.allafrica.com/stories/202104110117.html>



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

C.1 Mohamed Hamid Appointed Minister of Culture in Niger

After Ouhoumoudou Mahamadou was appointed prime minister on Saturday April 3, the composition of President Mohamed Bazoum's first government was unveiled on 7 April 2021.

This government includes a significantly reduced team, a little younger, but with very few women. Mohamed Bazoum seems determined to move quickly for the start of his mandate, which he is entering in a particularly tense political and security context.

The post of Minister of Culture, Tourism and Handicrafts was entrusted to Mr. Mohamed Hamid who succeeded to Mr. Assoumana Malam Issa, Minister of Cultural Renaissance of the Arts and Social Modernization.

<http://www.anp.ne/article/niger-nomination-des-membres-du-1er-gouvernement-ouhoumoudou-mahamadou>

C.2 Nigeria: Minister of Culture Celebrates with Brazilian Descendants in Nigeria

Minister of Information and Culture, Alhaji Lai Mohammed, on April 5, 2021, celebrated the annual Brazil Descendants Festival with the offspring of Nigerians, especially the Yoruba, who were carried to Brazil as slaves but resettled later on the Lagos Island.

The minister, in identifying with Nigeria's century-old heritage relationship with Brazil, noted that time has come to give the initiative an economic boost through cultural tourism.

The minister said the window of relationship sustained by the thriving community of Brazilian Descendants in Lagos Island will get Federal Government necessary assistance through factoring its iconic festival into Nigeria's cultural festival calendar.

Alhaji Lai Mohammed, represented by the Director-General of National Council for Arts and Culture, Otunba Segun Runsewe, explained that the first generation of Nigerians who were taken by the Portuguese slave merchants, left an enduring legacy of Yoruba culture which today has become a veritable platform for the cultural relationship between Nigeria and Brazil.

Web site: <https://allafrica.com/stories/202104060787.html>

C.3 Algeria: Upgrading Culture from Consumer Sector to Wealth-Generating Sector

Algiers — Prime Minister Abdelaziz Djerad called today for upgrading Culture from a consumer sector, a burden on the State budget, towards a sector that creates wealth and jobs.

In his opening address to the Cultural Economy Forum, held at the Abdelatif-Rahal International Conference Center under the high patronage of President of the Republic Djerad urged "the efforts to be combined to develop the Culture from "a consumer sector, constituting a burden for the State budget, towards an economic sector that produces wealth and creates jobs. The Culture sector is set to contribute to the rehabilitation of Algeria in the world tourism system."

Djerad called for intensifying scientific initiatives with a view to "activating the economy of culture, by strengthening the educational role of culture and materializing the complementarity between the educational public service and the cultural public service."

The Prime Minister emphasized the need to invest in the close relationship between Culture and tourism, through the promotion of heritage, museums and archaeological sites.

Web site: <https://allafrica.com/stories/202104040058.html>

C.4 DRC - Catherine Katumbu Furaha, appointed Minister of Culture, Arts and Heritage

On April 12, 2021, Sama Lukonde Kyenge, the Congolese Prime Minister, announced the composition of his new government. after two months of discussions.

This team, whose mission is to apply the vision of the Head of State, Félix-Antoine Tshisekedi, essentially focused on improving the living conditions of the Congolese and establishing a climate of peace throughout the region. national territory has 56 members including 15 women.

The post of Minister of Culture, Arts and Heritage will be occupied by Ms. Catherine Katumbu Furaha. Being part of the quota of the UNC (Union Nationale Congolaise), having developed its activities at the level of the politico - administrative authorities of the city of Butembo (Province of North Kivu), Minister Catherine Katungu Furaha considers that the priority of the exercise of its high responsibilities and to act so that culture and the arts are recognized as key factors in the identity of the people of the DRC.

In this post, she replaces the Minister of Culture and the Arts, Mr. Jean-Marie Lukundji Kikuni.

Source: <https://afrique.lalibre.be/59961/rdc-la-liste-complete-du-nouveau-gouvernement-congolais/>

C.5 Ivory Coast: Arlette N'Guessan Kouamé, Minister of Culture and Industry, Arts and Entertainment

The President of the Republic, Alassane Ouattara, on 6 April 2021, appointed of the members of the Government chaired by Prime Minister Patrick Achi.

In the new cabinet, composed of 37 ministers, the post of Minister of Culture and the Arts and Entertainment Industry was entrusted to Ms. Arlette Badou N'Guessan Kouamé who thus replaces Ms. Raymonde Goudou, former Minister of Culture and Francophonie:

Graduated in Communication and Business Negotiation at the Higher School of Communication and Management of Brussels and halo of 11 years of work in the Telecommunications Agency of Côte d'Ivoire then 8 years at ARTCI (Telecommunications/ICT Regulatory Authority).

The new Minister will work to allow Culture to occupy its place in development, in particular by the pursuit of the professionalization of the actors of the culture sector, so that they can benefit from it and live off the fruit of their labor by promoting Côte d'Ivoire throughout the world.

The government also includes a Minister for the Promotion of SMEs, Crafts and the Transformation of the Informal Sector: Mr félix Ano Blé and a Minister of Tourism and Leisure, Mr Siandou Fofana, also having skills in cultural fields.

Web site: <https://www.abidjan.net/qui/profil.asp?id=6229>



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

D.1 International Fund for Cultural Diversity – Call for applications

Initiated by UNESCO, the 12th edition of the International Fund for Cultural Diversity is open to around 45 African countries, including the Congo. The call for applications ends on June 16.

This year, the IFCD joins in the celebration of the International Year of the Creative Economy for Sustainable Development, by calling for projects aimed at making a strong contribution to the creative economy of developing countries party to the 2005 convention.

The call for applications is open to public institutions and NGOs from eligible African countries, as well as to international NGOs registered in member countries of the 2005 convention. Proposals must relate to several artistic fields, namely: music, performing arts, cinema / audiovisual arts, visual arts, publishing, design, media arts.

The projects to be submitted must clearly lead to significant changes through: the introduction and / or the elaboration of policies having a direct impact on creation; the production, distribution and access to a variety of cultural goods and services; capacity building for the public and civil society organizations to support viable cultural industries and markets.

Web site: <https://fr.allafrica.com/stories/202103290913.html>

D.2 Africa: Paris, Capital of African Art

In a claimed but shared momentum, Togolese, Beninese but also Nigerians, a dozen artists from the Gulf of Guinea will create the event, this week in Paris, at the Drouot auction house. The auction company De Baecque is finally taking a position on the African art market.

More intellectual than mystical, more aesthetic than political, they are all initiated into their traditions and mixed by their influences and bearers of questions on the continent. African visual artists have now acquired an international stature even in the great contemporary museums and in art dealers finally breaking with post-colonial folklore.

This generation has freed itself from everything. They see, they feel, they restore their vision and their dreams. The fantastic and the surreal mingle and unravel to get rid of the past.

Source: <https://www.republicoftogo.com/Toutes-les-rubriques/Culture/Paris-capitale-de-l-art-africain>

D.3 Cinéma du Réel 2021: for manifest hospitality

The Cinéma du Réel festival (online, 12-21 March 2021) offered a program “Popular front (s): what are citizens for?”. The evening of March 16, entitled "for manifest hospitality", grouped and debated short extracts or films on gestures of hospitality towards migrants.

2020, Image de ville and PERU launched an appeal to filmmakers to collect short films that can capture the power and scope of the hospitality that some of our contemporaries offer to migrants today. The first objective was to have images for a procedure with UNESCO to inscribe the act of hospitality as Intangible Cultural Heritage of Humanity. However, it was quickly clear that this opened up to a collection of films "testifying to what is being built, invented, affirmed, in the encounter with migrants today in Europe", a "film library of hospitality. ".

Web site: http://old.africultures.com/php/lettre_archive.php?num_lettre=489

D.4 Call for Applications for the Creative Cities Network 2021

Created in 2004, the UNESCO Creative Cities Network (UCCN) fosters international cooperation across cities of the world that invest in culture and creativity as accelerators of sustainable development. Through seven creative fields – Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts, and Music – cities in the Network are innovative and strategic with a large scope of initiatives that have positive economic, social, cultural and environmental impacts.

Together with its 246 member cities from over 80 UNESCO's Member States, the UCCN aims to fulfil the enabling and transformative power of culture and creativity in building cities that are resilient, sustainable and future-proof, thus supporting the implementation of the UN's 2030 Agenda for Sustainable Development at the local level.

The UCCN Call for Applications is open to cities from all UNESCO Member States and Associate Members. Through the specific Cooperation Framework for the UCCN Call, UNESCO continues its efforts in strengthening the geographical representation and cultural diversity of its Creative Cities Network. Interested cities are encouraged to submit their applications using the official standard Form by 30 June 2021. Applications received after the deadline, incomplete and/or transmitted in a different format will not be considered.

To know more, you may access the documents below and find out what is required and it means to become a UNESCO Creative City.

More information at <https://en.unesco.org/creative-cities/content/call-applications>



E. Cultural Agenda in the African Press

E.1 Links to portals

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

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

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

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

E.2 Selected information from AllAfrica

South Africa: R160 Million Paid to Arts Sector Beneficiaries

A total of 979 beneficiaries of the Presidential Employment Stimulus Package (PESP) programme, which is administered by the National Arts Council (NAC), have been paid R160 million. In a media statement, Minister of Sport, Arts and Culture Nathi Mthethwa said the second tranche payments, will be made after the reporting stage, as stated in the beneficiaries'

contractual agreements. The PESP programme is designed to act as an aggressive injection of income into the economy that enables ambitious proposals that create opportunities for employment and collaboration. It is aimed at assisting practitioners and their projects as well as companies that incurred losses during the COVID-19 lockdown period. With regards to the 3rd Phase Relief Fund, out of the 2 315 applicants that were approved by adjudicators for payment, 939 have been verified by the finance unit and submitted to Business and Arts South Africa for payment. <https://www.sanews.gov.za/south-africa/r160m-paid-arts-sector-beneficiaries>

Artists Protest South Africa's Mismanagement of Pandemic Aid planned for the Culture Sector

South Africa's culture ministry is facing anger from the public for ineffectively supporting the arts during lockdown. Artists' complaints reached a fever pitch at the end of March after South African media reported that R300 million (\$20 million) had "disappeared" from the National Arts Council's funds. Artists have been gathering in recent days in front of the National Arts Council's offices in Johannesburg and Cape Town, and have been holding sits-in since the beginning of March. They are demanding to know where the money is and asking that the culture ministry make its list of beneficiaries public. A spokesperson from the ministry said that the \$20 million was allocated to the the National Arts Council, and that the money seems to be accounted for. The issue, according to them, is that the council "overcommitted" another R260 million (\$18 million) to artists that it did not have. This "gross mismanagement of funds," according to the ministry, prompted suspensions of the council's CEO and CFO until the investigation is finished. The ministry is currently looking to divert funds from elsewhere to this end. <https://news.artnet.com/art-world/south-africa-funding-crisis-1956008>

Egypt: Royal Mummies Hall ready to receive Egypt's pharaonic kings, queens

The National Museum of Egyptian Civilization in Fustat, Chief Executive Officer, Ahmed Ghoniem, asserted that the Royal Mummies Hall is fully ready to receive the mummies of Egyptian kings and queens that are set to be relocated to it in an epic parade that will kick off from the Egyptian Museum on April 3. Ghoniem said the new hall boasts the latest technologies in the display of antiquities, noting that the mummy of each king and queen on display will be placed beside its own coffin and a collection of artifacts that depict his/her history, in addition to other material belongings that they believed they would need in the afterlife. He made it clear that the royal parade will feature 22 mummies, 18 of which are mummies of kings and four are of queens. The total area is 33 acres and the building area occupy approximately 96000.00 m2. <https://allafrica.com/stories/202104060871.html>



F. Info from newsletters and information services

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

Focus on collective long-term thinking for the cultural and creative sectors beyond the pandemic

The African Union has held the second session of its Conference of Ministers of Culture, during which members **launched a Concept Note and Roadmap** for the AU's 2021 theme - Arts,

Culture and Heritage: Levers for Building the Africa We Want – and adopted the **AU Plan of Action on Cultural and Creative Industries** which identifies eight key areas for CCI development, in the context of the AU Agenda 2063.

In other continents could be mentioned among others the Strategy 2021-2026 launched by the **Canada** Council for the Arts and the elaboration of the National Culture Plan for 2022-2023 by the Ministry of Culture of **Colombia**, and the virtual Summit, held in late-April by the **Inter-American Development Bank** for cultural and cross-sector leaders to address the issues of post-pandemic economic recovery and growth in the region.

In Asia, the National Arts Council of Singapore has published a study *Emerging from the Pandemic*, on how artists and arts groups might thrive in the future.

In Europe, Arts Council **England** plans to implement its 10-year strategy – Let’s Create – in the post-pandemic landscape, including Setting the Context and newly introduced Investment Principles, the first of which is ‘Inclusivity & Relevance’ which aims to ‘collectively create a cultural sector that is relevant to more people’. While **Arts Council Norway** has launched Scenarios for the Future of the Culture Sector, a report that imagines four possible futures for Norway’s cultural life in 2035.

And in the Pacific, **New Zealand’s Ministry for Culture and Heritage** has announced a nationwide series of events in which sector representatives will collaborate to develop innovative ideas to increase sustainability, access and participation to future-proof the sector.

Exporting Our Culture- Exploring International Markets for the CCIs

South African Cultural Observatory, 30 March 2021, South Africa

The creative industries are growing — and will continue to play an important role in the economy. The cultural and creative industries (CCIs) are one of the world’s most rapidly growing and increasingly important economic sectors. The sector employs over 29 million people globally and is responsible for about USD 2,250 trillion in revenues (EY 2015). It accounts for between 2% and 7% of GDP for most countries around the world.

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

Email us: info@ifacca.org

F.2 Africultures

Cinema is in the focus of Africultures newsletter

Since the Berlinale we find Vincent Meessen with *Juste un Mouvement*, sourced as much from Godard as from a Pan-Africanism critical of Senghor's repressive regime. We also presented Alice Diop, a political work situated between social documentary and intimate exploration, with magnificent photography. This film also opened the Festival des Cinémas du Réel, of which Olivier Barlet offers us a wide panorama on the theme of manifest hospitality. But comics are not left out with the second part that Christophe Cassiau-Haurie dedicates to Senegal, this time coming back to the period 1990 to 2000. Comics are also in the spotlight in the selection of French content. Easy with: Péyi an nou, Lab619 and Jérémie Nsingi.

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

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

F.3 Agenda 21 Culture

UCLG Culture Summit 2021

Since the founding Congress of Paris, culture has been at the heart of UCLG's policy agenda.

Since 2015, UCLG has convened three editions of the UCLG Culture Summit, which were respectively hosted by the City of Bilbao (Basque Country, Spain, March 2015), the Jeju Self-Governing Special Province (Jeju-do, Republic of Korea, May 2017), and the Autonomous City of Buenos Aires (Argentina, April 2019). Following the success of the three first Culture Summit of UCLG, and considering the growing importance of culture in the framework of sustainable cities, the Executive Bureau of UCLG has decided to convene a fourth UCLG Culture Summit in 2021. The UCLG Culture Summit is a unique global event. It responds to the growing importance of culture in local development, a fact that is being evidenced in all continents, at least since the beginning of the 21st century. The Summit is the meeting point of cities, local governments, national governments, civil society organizations and international organizations to discuss the current position of culture in the global agendas. Participants to the Summit are very committed to the successful implementation of policies and programmes on culture and sustainability. UCLG announced that Izmir is the chosen city to host the next and 4th Culture Summit of UCLG in 2021. The UCLG Culture Summit will be organised on next 9-11 september 2021, with a previous online launch on 10 june 2021. More information at <http://agenda21culture.net/summit/uclg-culture-summit-2021>

Site web: <http://www.agenda21culture.net>

Contact: info@agenda21culture.net

F.4 Cybekaris – the Monthly Newsletter of the Interarts Foundation

SoPHIA Virtual Conference on Cultural Heritage: Rethinking Impact Assessments

SoPHIA (Social Platform for Holistic Heritage Impact Assessment) is an EU research and innovation Horizon 2020 funded project. The initial review of the literature, policy programmes and practices and mapping of existing gaps, issues and problems has, alongside consultations with stakeholders at a first Workshop, enabled for the drafting of an impact assessment model of cultural heritage interventions that has been tested in twelve case studies across Europe.

Now SoPHIA invites researchers, practitioners, policymakers from Europe and beyond to a Virtual Conference on 21 and 22 April, 2021 for a collective reflection on the impact of cultural heritage interventions.

The first day of the Conference will be structured along the following issues:

- bridging the gap between culture and sustainability
- access and inclusion in public spaces and in cultural heritage education
- opportunities and challenges of evaluation requirements
- dissonant European cultural heritage
- over-tourism in urban environments.

The second day will focus on the findings from the SoPHIA case studies with the aim of spurring the debate on the draft impact assessment model for cultural heritage interventions and collecting input from participants.

Further information at <https://www.interarts.net/news/sophias-stakeholders-v-conference/>,

Contact info@sophiaplatform.eu

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

F.5 Africalia

Launch of the Burundi Culture Sector Support Project (PASACC - Burundi)

Organized under the high patronage of the Ministry of East African Community Affairs, Youth, Sports and Culture, this project is funded by the European Union. It aims to strengthen the actors of the cultural sector. Implemented in Bujumbura, Ngozi and Gitega, it aims to enhance

Burundian culture by professionalizing local actors, improving the quality of creations and providing support to place them on the market. Its aim is also to preserve the country's cultural heritage through training and project development support, but also to create jobs for the youth. The project is led by a consortium of Burundian and Belgian actors: Menya Media, Adisco-MDE and Africalia.

Web site: <http://www.africalia.be>

Contact: africalia@africalia.be

F.6 World Music News of the International Music Council

Your Guide to Music and the SDGs

The last years have seen many initiatives and good practices highlighting the nexus between the SDGs and the cultural sector in Europe such as the Voices of Culture, a dialogue with the European Commission, on “Culture and the SDGs: Challenges and Opportunities” in which the EMC with 44 other cultural organisations participated and produced a report with policy recommendations and best practice examples on how culture can support the SDGs along with why culture should be a stand-alone SDG post 2030.

IMC and EMC joined forces with seven other cultural networks to implement SHIFT, a project on how to achieve three of the 17 SDGs through cultural leadership, co-funded by the Erasmus+ programme of the European Union. These initiatives complement each other and take a different angle on how the cultural sector can contribute to the sustainable agenda and this is also reflected in this SDG guide. The International Music Council was founded upon request of UNESCO in 1949 and as such has its origins in the belief that music can be a driver for peace and social cohesion. Together with its regional groups, among which the EMC represents Europe, it gives equal value and respect to all musical cultures of the world. The core values of the IMC and EMC are embedded in the IMC’s 5 Music Rights that support the achievement of many SDGs as we strive to ensure the right for all children and adults to express themselves musically in all freedom, to learn musical languages and skills and to have access to musical involvement through participation, listening, creation, and information. While the International Music Council (IMC) and European Music Council (EMC) have been advocating for the recognition of culture as the 4th pillar of development together with other cultural organisations and networks, it is of utmost importance to stress the role of the cultural (and music) sector as a driver and enabler for achieving the SDGs. Your Guide to Music and the SDGs is a great initiative from the music industry to show how music stakeholders can support a more sustainable world. More at <https://www.centerformusicecosystems.com/sdgs>

Web site: <https://www.imc-cim.org/>

Contact: info@imc-cim.org

F.7 Ettijahat - Independent Culture

Douroub: Special Edition of SOBOL on Syrian Intangible Cultural Heritage

Ettijahat is pleased to announce the Douroub (Pathways) series, a special edition within the Sobol series focusing on Syrian intangible cultural and heritage resources, written and presented by Hassan Abbas. The series is part of Ettijahat programming for its tenth anniversary with the support of The British Council’s Cultural Protection Fund, the Dutch Postcode Lottery DOEN and Mimeta. Douroub aims at introducing some components of the cultural map and creating digital graphic backups to enhance cultural and intellectual diversity, as well as satisfying a portion of the knowledge need regarding the Syrian intangible heritage. The series aspire to

contribute to the stability of Syrian communities wherever they are and create a platform for Syrians to share their stories and collective memory.



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

Thank you for your interest and co-operation
