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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.



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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

Celebration of the Africa Day

May 25 marks the date of the creation of the Organization of African Unity. That was 1963 and since then has been celebrated as Africa Day, a clearly expressed goal and commitment to unity and integration. But a long way to go and which called for a review of the strategies put in place.

So it was with the later creation of the African Union. This is also the case with Agenda 2063 adopted in 2015 and intended to revisit the methods of sustainable development and to this end included in the overall approach of the Charter for Cultural Renaissance.

Adopted in 2006, this Charter, which has now entered into force, is officially launched on May 25 after its ratification by the Member States of the Union. This is the meaning of celebrating this date especially in this year dedicated to arts and culture.

OCPA is pleased to have been always present and in action at key moments on this route and thanks the partners and various actors who have shown their confidence in it throughout this historic process.

LupwishiMbuyamba

Highlights

H.1 World Day for Cultural Diversity for Dialogue and Development – UNESCO Message

This World Day is an opportunity to celebrate the strength and resilience of cultural diversity in particularly critical times. For more than a year, the COVID-19 crisis has precipitated a cultural diversity crisis. The closure of museums and world heritage sites and the cancellation of festivals, concerts and ceremonies have plunged the world of culture into a distressing state of uncertainty, threatening in particular independent creators, who are the lifeblood of cultural diversity.

Internet might have seemed a necessary solution, but not a sufficient one, because digital technology reproduces, amplifies or creates new inequalities, running the risk of cultural homogenization. When online presence concerns only 5% of African museums, and by its very nature is incompatible with the ceremonies of our intangible heritage, the diversity of our world suffers. Moreover, the effects of the COVID-19 pandemic are likely to be structural, not merely

cyclical. With one museum in eight that may never reopen and 12% of artists considering leaving the cultural sector, for example, cultural diversity in its entirety is under long-term threat. Yet we need cultural diversity more than ever; we need to look at the world from different perspectives. The pandemic has also reminded us of the extent to which culture is a common good, opening up horizons and providing our societies with connection and meaning, making them less solitary and more inclusive. That is why we must help it to recover, in all its strength and diversity.

This implies the need for a cultural "New Deal" based on the views of professionals. UNESCO has made this possible through its ResiliArt debates: more than 270 discussions have taken place in 110 countries, including 25 in Africa. They have put forward shared recommendations to protect the artists, reduce gender and geographical inequalities and ensure a fair distribution of income between platforms and creators.

The ideas are abundant, and this International Year of Creative Economy for Sustainable Development provides an ideal opportunity to implement them. As Claude Lévi-Strauss said, "the diversity of cultures is behind us, around us and in front of us.

That is why we must help it to recover, in all its strength and diversity.

Read more at <https://en.unesco.org/commemorations/culturaldiversityday>

H.2 African World Heritage Day: Heritage Protection through communities and the young

The promotion of culture and heritage as a lever for development in Africa requires the mobilization of the communities which are attached to it, underlines Id in its message on the occasion of the African World Heritage Day. the Director-General of UNESCO, Ms Azoulay,

Despite the devastating Covid-19 pandemic, mobilization around cultural heritage remains essential for humanity, recalls UNESCO. "African World Heritage, which we celebrate every year on 5 May, is essential in this regard - not only for the peoples of Africa, but for all humanity," said the Director-General, Ms Audrey Azoulay.

This Day was established by the General Conference of UNESCO in 2015, to raise awareness among the general public of the immense value and potential of African heritage. More than a simple celebration of heritage, this Day draws attention to the decisive role it plays in achieving the Sustainable Development Goals (SDGs) and Agenda 2063 of the African Union (AU). This year, the theme of the Day highlights the place of culture, art and heritage in the development of the African continent. For UNESCO, African World Heritage Day is the perfect time to celebrate the commitment and determination of young people to protect and promote African heritage, despite the difficulties encountered and a very uncertain future.

Web site: <https://fr.allafrica.com/stories/202105060173.html>

A. News from OCPA

Activities of the Executive Director and members of the OCPA Secretariat

A.1 Participation in the Conference-Workshop on the contribution of festivals to the development of the film and audiovisual industry

At the invitation and in cooperation with the CERAV (Regional Center for Living Arts in Africa), UNESCO Institute Category 2, OCPA participated from May 25 to 27 in Ouagadougou, in the organization of a Conference-Workshop dedicated to the contribution of festivals to the development of the film and audiovisual industry in the context of the COVID-19 pandemic. The Executive Director of OCPA, Lupwishi Mbuyamba, delivered an inaugural lecture after the

opening ceremony chaired by His Excellency Dr Foniyyama Elise Iboudo / Thiombiano, Minister of Culture and Tourism of Burkina Faso.

A.2 Participation in online meetings

In addition, in May, OCPA took part in several online meetings and webinars namely on the following topics

- May 4: with partners of the MOVE movement advocating **the circulation of African artists** in coordination with the Center international des arts de Paris with an intervention by OCPA on the organization of residencies for African artists in Africa itself;
- May 6: with the Islamic World Educational, Scientific and Cultural Organization (ICESCO) based in Rabat where OCPA intervened on the subject of the **advisability of inter-institute cooperation for the promotion of world cultural heritage in Africa;**
- May 18, at the launch of the European Union and ACP project by the Consortium made up of Intertarts, Culture and Development, National Institute of Arts of Kinshasa and ECCAS on **artistic creation in Central Africa:** OCPA intervened in the debate on the importance of training, the regional character of integrated projects and the taking into account of the global orientations adopted by decision-makers in Africa where the African cultural renaissance constitutes the basis of action.

A.3 The second edition of the Kinshasa Contemporary Art Biennial

The Kin Art Studio of the Democratic Republic of Congo will organize from September 10 to October 27 of this year its second edition of the Kinshasa Contemporary Art Biennial. In this context, he requested the cooperation of OCPA - which accepted it - to organize and chair an international conference on the theme chosen for the event: "The Breath of the Ancestors".

A.4 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 Ouaga Film Lab, the 6th edition: October 2021, to be confirmed

This edition will gather African cinema project promoters, film directors from West, Central or Great Lakes Africa; and producers from any African country. It is a platform for a dialogue between African young talents and professionals from the whole world for promoting networks and exchange around the difficulties inherent to the film production.

This Film Lab is the first development and co-production laboratory in West Africa. Its main purpose is to strengthen the competitiveness of directors and producers of the countries of the sub-region in the various international laboratories and to facilitate their access to local financing funds, international co-productions and their close collaboration with confirmed mentors from the continent.

Web site: <https://www.ouagafilmlab.net/en/news/>

Contact: <https://www.ouagafilmlab.net/en/contact/>

B.2 Virtual forum: "Measuring attitudes & perceptions on the impact of COVID-19 in SubSaharan African cities: an urban dialogue"

OCPA attended a virtual session discussing a report released by UNESCO and Metropolis Canada investigating the social impacts of COVID-19 in nine sub-Saharan African cities. The study delved presented themes of knowledge and fear, safety, financial and health impacts, access to services and trust in institutions during the first and second wave of Covid-19 respectively, through an analysis of a survey that targeted the nationals in the cities of Dakar, Abidjan, Harare, Maputo, Johannesburg, Freetown, Sierra Leone, Libreville, and Nairobi.

The comparative study relied on locality, age, gender and financial income as main indicators to discern the effects of the pandemic on the nationals of the six African cities and thus to put forward key policy recommendations to counter the social consequences of Covid-19. The study recommends the establishment of additional safety measures to reduce levels of fear relating to COVID-19, the provision of more direct support to youth during the pandemic, the improvement of the public's trust in various levels of government and the police, the improvement of access to COVID-19 testing, the development of courses of action to reduce experiences of discrimination and lastly additional research and continuous surveying.

For the full summary contact Salma Ait Taleb at salma.aittaleb@gmail.com

B.3 Festival (Un)Infecting the City (Cape Town, 7 May - 30 June 2021)

The longest running public arts festival in South Africa, Infecting the City, renamed (Un)Infecting the City for this year, offers a unique opportunity to bring art, music, dance and performance out of theatres and galleries and into the public spaces of Cape Town.

In previous years, the Festival has reimagined transport and shopping hubs, squares, gardens and public walkways as transformative stages. It showcased an array of multi-disciplinary art forms,

and created a platform for artworks that engage with historical and contemporary narratives relevant to the City and its people. As South Africa grapples with the Covid-19 pandemic, this year's (Un)Infecting the City will have a particular thematic focus on the psychological and social impacts of Covid-19.

It incorporates outdoor events as well as digital and virtual elements that can be experienced by anyone with access to the Internet, and from anywhere. Comprising 8 different programmes, the Festival offers a wealth of culturally-rich opportunities that are entirely free to the public.

Read more at <http://infectingthecity.com/2021/>

Contact: <http://infectingthecity.com/2021/contact/>

B.4 Zimbabwe: Bulawayo to Hold Second Arts Festival

"Celebrations of the city's history open for the second edition of the Bulawayo Arts Festival (BAF) running this year from 2-5 June as a hybrid festival with performances for a physical audience, others recorded live, and all streamed online on the TV and other social networks for people in Bulawayo and the world," said Bulawayo City council spokesperson Nesisa Mpofu.

"The Bulawayo Arts Festival continues to grow and diversify. "The BAF team will visit the country's provinces to identify diverse content for the festival, together with the National Arts Council of Zimbabwe offices in those areas. This opens up the festival to the various cities of Plumtree, Gwanda, Mutare, Murewa, Harare, Kwekwe, Hwange taking part in this edition."

Web site: <https://allafrica.com/stories/202105130491.html>



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

C.1 Nigeria: "UK Is Committed to Supporting Nigeria's Culture, Creative Industries"

The Deputy British High Commissioner to Nigeria, Ben Llewellyn-Jones has restated his country's commitment to promoting Nigeria's rich cultural heritage and her creative industries.

He said this at the Lagos Theatre Festival organised by the Nigeria-Britain Association in conjunction with the Lagos Theatre Festival, at the residence of the Deputy High Commissioner

The commissioner said "It's good to see that the work British Council started by establishing the Lagos Theatre Festival and handed over to the independent board has made a real progress.

Nigeria is home to rich cultural heritage and offers great opportunities in the areas of dance, film, music, theatre and visual arts. The Nigerian cultural industry has grown over the years and stood the test. This is evident in its contribution to the Nigerian economy through its increased job creation and export earnings.

UNESCO estimates that the movie industry generates some \$500 to \$800 million annually, and accounts for about 2 per cent of the GDP. "However, there is still a lot to be done, as there are specific challenges faced by the industry. Unfortunately, over the past year, the pandemic has also had its negative effects on the industry as stage plays and live concerts were put on hold.

Web site: <https://allafrica.com/stories/202104210385.html>

C.2 Directory of cultural organizations in West Africa

Produced by Africa Label Group in 2,000 printed copies and also on internet, the repertory of 278 pages was commissioned by the The Regional Fund for the Promotion of Cooperation and Cultural Exchanges in West Africa set up by ECOWAS and UEMOA, with the financial support of the EU, in order to contribute to the enlargement. cultural exchanges between the 16 countries of the region: Benin, Burkina Faso, Cape Verde, Côte d'Ivoire, Gambia, Ghana, Guinea Bissau, Guinea Conakry, Liberia, Mali, Mauritania, Niger, Nigeria, Senegal, Sierra Leone and Togo.

To this end, the Fund has undertaken to create a directory of organizations that contribute to the development of exchanges and the circulation of works, artists and cultural services within the region. All types of organizations (public, private or associations) are concerned, provided that they meet 3 criteria: having most of their activities in the arts and culture sector in West Africa; contribute, through at least part of their activities, to the process of integration and strengthening of exchanges and networks at regional level; have a sound experience.

Read the communiqué at http://www.africalabel.com/communique_repertoire_culturel.html

Contact: culture@africalabel.com

C.3 Chad: Achta Djibrine Sy, Minister of Culture and the Promotion of Diversity

Following the appointment of Mr. Albert Pahimi Padacké as head of the transitional government by the CMT, led by Mahamat Idriss Déby after the death of his father, President Idriss Déby, the composition of the new cabinet was made public on April 26, 2021.

The post of Minister of Culture and the Promotion of Diversity was entrusted to Madame Achta Djibrine Sy, Chadian politician, born in 1962, activist for the cause of women, who headed, since August 2019, the Ministry of Industrial, Commercial Development and Private Sector.

She graduated from the University of N'Djaména in management and economics. From 1987, at the end of the civil war, she became involved in associations and notably joined the women's support organization to help women from different backgrounds and levels of education to become independent and improve the life of their community. She became the representative in Chad of the Oxfam for repairing the damage linked to the civil war.

Close to the first lady Hinda Déby Itno, she was appointed first vice-president of the National Council of Women of Chad, created in 2014, which fights for the consolidation of female leadership. She remained in this position until she joined the government in 2017.

Web site: https://www.jeuneafrique.com/1161259/politique/tchad-albert-pahimi-padacke-didriss-deby-itno-a-mahamat-deby-itno/?utm_source=newsletter-ja-actu-v4&utm_campaign=newsletter-ja-actu-v4-27-04-2021&utm_medium=email&utm_content=article_2

C.4 Guinea: Priorities of the Ministry of Sports, Culture and Historical Heritage

According to Mr. Sanoussi Bantama Sow, Minister since August 23, 2017, sport, culture and historical heritage effectively contribute to the sustainable development of the country.

It is therefore necessary to act with respect for cultural diversity given the harsh reality of power and the scarcity of funds, while knowing that we must make sacrifices in the choice of priorities.

With regard to the executives and the agents of the Ministry, it is necessary to form a team and to work together. To do this, we must ensure capacity building to set up an effective sports, cultural and public administration with all that this entails as requirements and constraints.

This is why we should start now on certain priority actions, including among others:

- The establishment of an efficient decentralized administration.
- The creation of infrastructures at the national level, in particular the Palace of Culture.
- Promotion and development of cultural and historical heritage.
- The immediate pursuit of the preparation of the national cultural policy document.
- The protection and enhancement of cultural and historical heritage.
- Promotion of international cooperation in the field of arts and culture.
- Effective support for artists from national groups.
- Holding the National Literary Competition endowed with the President's Grand Prix.
- The operationalization of the Culture Assistance Fund to support the cultural sector.
- The establishment of the Special Status of the Artist.
- The collection and processing of cultural information to obtain reliable statistics;
- The promotion and rigorous management of our historical heritage.

C.5 Algeria: Culture of the child – Joint Action by the Ministry of Culture and the ONPPE

The Ministry of Culture and Arts and the National Organ for the Protection and Promotion of Children (ONPPE) have signed an agreement supporting bilateral cooperation and coordination to strengthen the protection of children's rights. the child and the promotion of childhood.

Co-signed by the Minister of Culture, Malika Bendouda and the President of the ONPPE, Meriem Charfi, in the presence of the executives of the two departments, the objective of the agreement is "to define the conditions and modalities for expanding cooperation between the ministry and ONPPE. The convention concerns the collaborative organization of cultural activities for children such as the festival of comics, literature and books for young people and the festival of reading". It also aims to allow children with specific needs to access public reading spaces while offering this section the necessary facilities, in addition to the integration of children in the various artistic and educational workshops and the creation of cultural clubs.

Ms. Bendouda said "The cultural spaces under the ministry, in particular the libraries, are mobilized to offer cultural activities to this category", she underlined.

Ms. Cherfi welcomed the initiative of the cooperation agreement between the Ministry and the ONPPE for "the enlargement of the circle of cooperation and the encouragement of cultural activities and arts programs aimed at children without discrimination through the development of joint national programs on the life and culture of the child".

Web site: <https://www.aps.dz/culture/121583-culture-de-l-enfant-signature-d-une-convention-entre-le-ministere-de-la-culture-et-l-onppe>

C.6 Morocco: The craft complex of Ouarzazate supports the promotion of the craftsman

The Ouarzazate handicraft complex is an essential structure for the enhancement of the know-how of the craftsmen of this province, the development of their production and the strengthening of their professional organization. Bringing together several artisanal cooperatives active in Ouarzazate, this complex was created with the aim of contributing to the development of this sector, by setting itself up as a showcase for the promotion of craft products that are the pride of this province, especially jewelry. and carpets.

This structure was set up with the aim also of improving the working and living conditions of artisans, as well as encouraging them to innovate in their work by creating artisan products combining creativity and quality. Intended, moreover, for the vocational training of young people in the field of craftsmanship, this complex includes meeting rooms, offices for civil

servants, exhibition rooms, a training room, as well as workshops for weaving rugs, making jewelry, wooden products, footwear and cosmetics.

Source: <https://fr.allafrica.com/stories/202105031023.html>



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

D.1 Event for World Day for Cultural Diversity for Dialogue and Development, 21 May

In accordance with the UN General Assembly Resolution 74/230, the President of the General Assembly convened a one-day high-level event on Culture and Sustainable Development in partnership with UNESCO.

This event, which was held on 21 May 2021, the World Day for Cultural Diversity for Dialogue and Development, highlighted the resilient and transformative role of culture as an accelerator of SDG implementation, as well as the challenges within the cultural and creative industries and the broader cultural ecosystem that were exposed and exacerbated by the COVID-19 crisis.

Its overall theme was “Building back better: towards a more resilient and impactful culture sector throughout COVID-19 and The Decade of Action”. It provided the opportunity for Member States to share experiences on crisis-response measures to support the creative economy during the pandemic; identify implementation gaps and solutions; and call for strengthening strategic cross-sectoral partnerships to unlock the transformative potential of culture in the recovery context and throughout the Decade of Action.

Web site: <https://www.un.org/pga/75/culture-and-sustainable-development/>

D.2 ICOMOS: Policy Guidance for Heritage and Development Actors

At the International Council on Monuments and Sites, we strongly believe that heritage—natural and cultural, tangible and intangible—is fundamental to addressing the UN Sustainable Development Goals, but more work is needed to demonstrate these links. To address this gap, the ICOMOS SDGs Working Group, in cooperation with the wider ICOMOS membership, has prepared this Policy Guidance document to illustrate the many ways in which heritage can address the SDGs. By providing guidance to ICOMOS members, heritage professionals, and development actors, among others, the document aims to demonstrate the potential for harnessing heritage to assist in achieving sustainable development.

The Policy Guidance document draws upon the scientific expertise of the ICOMOS SDGs Working Group and ICOMOS scientific committees at the national and international levels. It also builds on the doctrinal texts created by the ICOMOS global membership, which have shaped heritage conservation literature worldwide. An essential principle has been to ensure that there is a balanced representation of experts from all five global regions and all areas of expertise within the preservation of cultural heritage. The policy statements put forward in this document are based in the “5 Ps” underlying the 2030 Agenda (People, Planet, Prosperity, Peace and Partnerships). The document offers a main policy directive as well as recommendations ‘to harness the power of heritage to accelerate the achievement of the SDGs’. More at

https://www.icomos.org/images/DOCUMENTS/Secretariat/2021/SDG/ICOMOS_SDGs_Policy_Guidance_2021.pdf?fbclid=IwAR1yN4SGkEFo9_Ec0G5ucJR-84DekGtHYd0k9f_Cu1Gi1I-dtKHS5igLEgQ

D.3 Does Macron make progress after the Sarr-Savoy report? [Le Monde, French]

Researchers Pierre Losson and Felicity Bodenstein are worried about the slow pace of France's new restitution policy. They hold a plea for the return of the few Benin bronzes in the country. Apart from the return of 26 objects to Benin and one to Senegal, the only other object that was returned was the crown of the dais of the last queen of Madagascar, Ranavalona III (1861-1917). Its arrival in Antananarivo, described as "historic" by President Andry Rajoelina, coincided with the inauguration of a controversial Colosseum and the Queen's renovated palace. In this palace the 70 cm high gilded zinc Rova headdress garnished with ocher and garnet fabric be exhibited. It had been staying since 1910 at the Army Museum, at Les Invalides, in Paris, following a donation made by Georges Richard , a retired magistrate from Reunion Island.

Source: https://www.lemonde.fr/afrique/article/2021/05/06/la-france-s-honorerait-en-proposant-de-rendre-au-nigeria-les-bronzes-du-benin-qu-elle-possede_6079386_3212.html?fbclid=IwAR3U5a2h9-HWcth7GbJCg-NL6H95O3eSNfGpWCdO2e3Eh8ZIWn3AX3-Loeo

D.4 Planning details for the new museum in Benin City

Phillip Ihenacho, director of the Legacy Restoration Trust (LRT) is "surprised at how willing museums are to have the discussion about restitution and feel that it is urgent". The new museum in Benin City will be located near the palace of the oba (king). Before construction can begin, archaeologists will explore the site in a project led by the LRT with funding and expertise from international partners including the British Museum and the German government. Ihenacho expects the fieldwork to begin in autumn 2021 and continue until the end of 2022. The next stage is to build a storage centre (estimated within 18 months). The Edo museum will also explore links between the ancient kingdom of Benin and other West African cultures as well as to contemporary art.

Web site: <https://www.theartnewspaper.com/news/nigeria-gets-ready-to-receive-world-s-benin-bronzes>; Contact: jos.vanbeurden@inter.nl.net

D.5 New ENCC publication launched on 25 March 2021 on "Local Networks: (a guide to) Reimagining the Work of Cultural Organisations"

Authored by Raluca Iacob on the basis of a research project carried out between 2018 - 2021, this digital publication is not your usual toolkit for organisational development. Starting from practical questions and theoretical insights, it offers reflection tools rather than step-by-step advice. It scrutinizes the way cultural organisations work and opens perspectives for rethinking and change that are anchored in research and existing theory rather than in common wisdom and hopeful thinking.

'The guide regards culture as a socially-connected pursuit, a way to relate to and engage with the world of facts and the world of ideas, and to transform them while we also allow ourselves to be transformed. This is a culture that is aware of its impact on people and communities.' It also offers a treasure box of case studies of local cultural networks across Europe, from ENCC membership and beyond.

Read the publication at https://encc.eu/sites/default/files/2021-03/local_networks_guide_last.pdf



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

Egypt: 250 ancient rock-cut tombs of different styles uncovered in Sohag

An Egyptian archaeological mission has discovered 250 rock-cut tombs in al-Hamdiya necropolis in the Eastern Mountain to the south of Cairo. The discovery is part of an archaeological documentation project for the necropolis rock-cut tombs. The tombs vary in style, and they are cut at several levels in the mountain, with some having one or more burial shafts with a ramp leading to a burial chamber. They date back from the end of the Old Kingdom to the end of the Ptolemaic period. <https://www.sis.gov.eg/Story/155363/250-ancient-rock-cut-tombs-of-different-styles-uncovered-in-Sohag?lang=en-us>

Zimbabwe: Discounted Medication for Artists

Artists can now register with the National Arts Council of Zimbabwe to access discounted medical services under a medical facility set up for them. The facility that was pioneered in Bulawayo by comedian Dumisani Ndlovu is now available in Harare, Mutare, Gweru and Gwanda. ing "We have been negotiating with medical practitioners, pharmacies and laboratories so that artists can access consultation services, drugs and laboratory test at discounted prices," said Dr Marisa one of the doctors on the programme. . "I am happy that we have found cooperating partners in Harare, Mutare, Gweru, and Gwanda." Mr Ndlovu said the facility will also benefit their families. "To access the facilities, artists have to register for the scheme with the NACZ provincial offices in the towns," he said. Web site:

<https://allafrica.com/stories/202105120673.html>

Ethiopia: Africa's First Mosque Seeks UNESCO'S Recognition

Historical manuscripts indicates that Islam in Ethiopia dates back to the year 615 AD when the first Muslim, among them Prophet Mohammad's wife came to Ethiopia as refugees and settled in Negash, a small village located 60 km east of Mekelle, the capital of Tigray State. The Quraysh sent emissaries to bring them back to Arabia, but the king of Ethiopia refused their demands. The Prophet himself instructed his followers who came to Ethiopia, to respect and protect Ethiopia as well as live in peace with Ethiopian Christians, as Selahadin Eshetu (PhD), a Political Commentator, International Relations Expert and Writer described king Negash on his thesis entitled "Authentic History of King Negash of Abyssinia". When they first arrived in the land of peace and justice, the then Christian king of Abyssinia (Ethiopia) welcomed them in a hospitable and heartwarming manner. Thus the Mosque became as a symbol of religious tolerance and mutual understanding between Ethiopian Muslims and Christians for several centuries. Upon completion of the renovation process, the mosque would be one of the top tourist destinations in the country. Web site: <https://allafrica.com/stories/202104290673.html>

Namibia: Tala Namibia Film Festival Submissions Now Open

This May, the directive from the TALA Namibia Film Festival is all in its name, which translates from Oshiwambo as to look, see or watch. Presenting the online festival as a means to

spotlight and distribute local film content, the web and mobile-based video streaming platform will host a week-long event showcasing Namibia's finest films, live performance recordings, music videos, documentaries, TikToks, comedy, theatre and animation. "While we are passionate filmmakers, we put all our effort in the production of the content but little effort in getting it to the audiences," admits TALA Namibia communication manager Caillin Basson. While raising the bar in terms of quality has earned Namibian films international recognition, it has not increased the reach to Namibian audiences. In the end, it has also not made it any easier to raise funds for film as there is no clear distribution in place so you will not make money back.

Web site: <https://allafrica.com/stories/202103300235.html>



F. Info from newsletters and information services

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

Promotion of the funding systems for the arts and Culture

Building back better and addressing cultural ecosystem challenges have also been central to recent headlines, with a notable focus on working conditions and social protections for artists and cultural workers. In Canada, an **economic survey of Canadian artists and content creators** was launched to better understand their circumstances – including in relation to employment and income, and creation in the context of COVID-19 – and to inform policy making for the cultural and creative sectors. In **Estonia**, the government has approved a **state budget strategy for 2022–2025** that includes an additional €2 million allocation for the salary fund of cultural which will be distributed by the Ministry of Culture, in agreement with the Central Organisation of Employees' Trade Unions. And in **New Zealand**, the Ministry for Culture and Heritage has shared a **new economic forecast** that predicts an increase in cultural sector employment through to 2026 – revising a previous forecast of an 11.7 percent decline due to the pandemic – and highlights the impact of the government's investment in the sector through its NZ\$374 million recovery programme. In **Peru**, the Ministry of Culture is developing a **new Artist Law** to address structural problems and recognise the employment and social rights of artists. In **Singapore**, in the context of renewed measures to prevent the spread of COVID-19, the **Ministry of Culture, Community and Youth has announced that it will provide further support** for arts and culture self-employed persons **Spain is committed to develop legislation on the Status of the Artist.**

IFACCA's new Strategy 2021-2026

This Strategy outlines how we aspire to work with our members to adapt to post-COVID conditions, through crisis management, recovery and long-term strategy; to rebuild, redefine and reform public support for arts and culture, towards a more sustainable and secure future; to demonstrate the international leadership and innovation potential of our sector; to embed arts and culture in wider social conversations and collaborate with other sectors; and welcome new members to stand with us, unified in global commitment to arts and culture. Read the Strategy online at the IFACCA web site: www.ifacca.org

Botswana: Ministry extends relief support for creative industries

Daily News, Botswana, 21 April 2021, Botswana

Ministry of Youth Empowerment, Sport and Culture Development principal programmes officer, Mr Omphitlhetse Tshukudu says ministry will hold arts presentations next month to stimulate the creative industry.

Situational Analysis of the Music Sector in Zimbabwe

The analysis undertakes a rapid diagnostic of the current situation of the music sector to identify existing strengths, weaknesses, opportunities and threats. It was carried out under the framework of the EU/UNESCO Expert Facility for the Governance of Culture in Developing Countries and is part of the Zimbabwe project “Strategy for the sustainable development of Cultural and Creative Industries focuses on the Music sector” piloted by the National Arts Council.

<https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-1-murbdl-tltykidyuh-iu/>

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

Contact: info@ifacca.org

F.2 Africultures

Madagascar: a book to understand the history of the Big Island

The collective work coordinated by Sylvain Urfer makes it possible to popularize the history of the construction of the Malagasy nation., With both Asian and African origins, divided into kingdoms then colonized by France and independent since 1960. This story often leaves its mark. skeptical observers in the face of its cultural complexity and the paradoxical coexistence of its potential riches and its spectacular poverty. The team of historians of this new history rereads the evolution through the prism of the unfinished construction of nationalism which should make it possible to build a nation materially and psychologically. Sylvain Urfer, a French Jesuit who has lived in Madagascar for more than thirty years, coordinated this enterprise as a late analyst of contemporary Malagasy political life. Web site: <http://africultures.com > madagascar-un-livre-pour-compr>.

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

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

F.3 Agenda 21 Culture

The Fourth UCLG Culture Summit (Izmir, Turkey, 9-11 September 2021)

The UCLG Culture Summit is the main meeting point at global level of cities, local governments and other stakeholders that are committed to the effective implementation of policies and programmes on culture and sustainability. The Culture Summit of Izmir is based on the results of the previous Summits, held in Bilbao in 2015, in Jeju in 2017 and in Buenos Aires in 2019. The main themes to be discussed in the Summit are Culture, Environment and Health in the PostCovid19 Era; towards a Culture Goal in the UN 2030 Agenda; Climate Emergency. Environment and Culture - preparation of COP 26; Cultural Rights and Communities - the Rome Charter; Culture and Gender; Creative Economy and Cultural Diversity - International Year on Creative Economy (2021); Cultural Heritage and Tourism; Cultural Diplomacy; Accessibility and Culture; Access to cultural events and infrastructures, Five Years of the New Urban Agenda; Culture 21 Actions: integration of culture in development strategies, programmes and projects; Culture, Obstacles and Inequalities in participation; UCLG programme to connect the SDGs and culture; the International Award UCLG – Mexico City.

Web site: http://agenda21culture.net/sites/default/files/izmir2021_background_en.pdf

F.4 Music World News - News of the International Music Council (IMC)

Algeria strives to list Raï music as UNESCO world heritage

ALGIERS--Algerian Minister of Culture Malika Bendouda confirmed that her country will re-submit by the end of March its application for Raï music to be included by UNESCO on its World Heritage list. During her recent visit to the Centre for Andalusian Studies in Tlemcen, the minister said that the ministry “is working to include this art in UNESCO’s world heritage list. The application for the listing of Raï music was submitted to the organising committee of the 15th session of the Intergovernmental Committee for the Protection of Intangible Cultural Heritage, which was held virtually between 14 and 19 December 2020. But was withdrawn at the request of the Algerian Ministry of Culture, in order for it to add new elements to the application in line with the technical procedures required by the advisory bodies of UNESCO before submitting it next time. https://thearabweekly.com/algeria-strives-list-rai-music-unesco-world-heritage?utm_source=newsletter_342&utm_medium=email&utm_campaign=music-world-news

Julian Lloyd Webber: The rich world of African classical music

The African Concert Series is the brainchild of my former duo partner, the pianist Rebeca Omordia. She has half-Romanian, half-Nigerian heritage. But while we would often discuss world-renowned Romanian classical musicians such as composer Georges Enescu, pianist Dinu Lipatti and conductor Sergiu Celibidache, when it came to Nigerian classical composers, we drew a blank. “There aren’t any,” said Rebeca. I told her there must be, and challenged her to find them, but her . her subsequent research has uncovered more than 200 composers of African art music, Nigerians among them. It has not been an easy for Omordia tracking down the music itself, which remains mostly unpublished. Yet the 2020 African Concert Series has proved to be an outstanding success, which has sparked widespread interest in this hitherto virtually unknown genre. Launched the previous year with a mission to introduce music by African art composers to the mainstream, the series has already been promised a day of concerts in the 2021-22 season at the October Gallery in Holborn. https://www.theguardian.com/music/2021/mar/31/finding-africa-classical-music-rebeca-omordia-african-concert-series?utm_source=newsletter_339&utm_medium=email&utm_campaign=music-world-news

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

Contact: <http://www.imc-cim.org/contacti-us.html>

F.5 Nhimbe Trust Fund - Nhimbe Newsletter

Bluez Café Renovation: Brick Bank Appeal

One of Nhimbe Trust's areas of focus in this year is the renovation of the Bluez Cafe -the bold vision to create a multidisciplinary arts centre in the heart of Bulawayo, the cultural capital in the south-west of Zimbabwe. After a strong start in 2017 Nhimbe Trust was forced to relocate the Bluez Café to 97A Lobengula St, an old townhouse donated to Nhimbe by the Youth Contact Centre, in dire need of repair and refurbishment. Limited activities continued –rehearsal space, video location, and pop up support for artists elsewhere; for this Nhimbe Trust is grateful to its main partner, Africalia, for the ongoing institutional support. To realise the vision of a dedicated centre for the city’s producers of culture, the venue requires major renovation, costs of which are way beyond Nhimbe's capacity, and unreachable without financial support. Nhimbe set up the BRICK BANK appeal in January, to start work on the physical, structural needs of the new premises -and invites all contributions. Among other stakeholders in Bulawayo’s cultural

industries who expressed support for the refurbishment plan, Bulawayo artist, producer and director Saimon Mambazo Phiri described the visions as a place where “a lot of arts find a synergy, where a lot of arts meet ... if you support Bluez Cafe and the Nhimbe Trust Brickbank Appeal you are supporting the building of the future of Bulawayo arts.”

F.6 Cybekaris – the Monthly Newsletter of the Interarts Foundation

UNESCO: Gender and creativity

UNESCO has recently published the study “Gender and Creativity: Progress on the Precipice“, a special edition of its series of reports on the 2005 UNESCO Convention. The study, by Bridget Conor of King’s College London, delves into issues related to gender inequality in the cultural and creative sector, a structural problem affecting both women and gender-diverse people, and whose progress has been interrupted as a result of the Covid-19 crisis. Despite the progress made in recent years towards gender equality in the cultural and creative industries thanks to different initiatives, there are still many hurdles to overcome to achieve equality in this sector. The document highlights the need to monitor gender equality in the cultural and creative sectors in order to ensure informed policy change. Moreover, it is pivotal to analyse the impact of Covid-19 on the implementation of relevant measures to promote gender equality; to streamline the processes of implementation of cultural measures for gender equality; to facilitate the access of gender-diverse people to participation in and funding for creative and cultural work; and to resolve the digital divide that puts women and gender-diverse creatives in situations where they are more vulnerable and susceptible to abuse. Access the report at

<https://en.unesco.org/creativity/publications/gender-creativity-progress-precipice>

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

Contact: interarts@interarts.net

F.7 Afrique Créative 2021 – Second Edition

Afrique Créative 2021 surrounds itself with the expertise of local Entrepreneurship Support Structures (ESS) that can support the acceleration of cultural and creative enterprises in the 9 target countries.

The incubators will accompany the selected companies (pre-incubation and incubation phases) and will support them in refining and implementing the strategy developed in their acceleration project. This support is totally tailored to the needs of the entrepreneurs.

The partner incubators for the second edition of Afrique Créative are:

- Burkina Faso: La Fabrique seeks to identify project leaders and co-constructing with them sustainable businesses with a strong impact on society and/or the environment.
- Cameroon: ActivSpaces (African Center for Technology and Innovation Ventures Spaces) is a space for startups, designers, entrepreneurs and independent thinkers.
- Ivory Coast: Impact Hub Abidjan is a startup incubator and accelerator that was founded in 2019 with the support of the Dutch Good Growth Fund (DGGF).
- Ghana: iSpace Foundation, an Innovation and Technology hub in Accra founded in 2013.
- Morocco: Bidaya Groupe SOS is specialized in seed-stage startups and social, environmental and technological innovation, Bidaya (Social Green Tech).
- Uganda: Innovation Village helps innovators, startups, and enterprises focused on socio-economic transformation to make entrepreneurship a visible driver of growth.
- Democratic Republic of Congo: Kobo Hub is a platform dedicated to the acceleration of startups in the DRC and is involved in mentoring startups to help them grow.
- Sénégal: CONCREE is a special incubator for monitoring seed programmes for SMEs.

- Tunisia: The incubator Laboratoire de l'Economie Sociale et Solidaire (Lab'ess) is the first Tunisian incubator for social and environmental impact projects.

Site web: <https://afriquecreative.fr/en/afrique-creative-2021-in-partnership-with-incubators/>.

Contact: afrique.creative@africalia.be

F.8 Ettijahat

New Edition of the Laboratory of Arts Programme - Deadline: 30 June 2021, Beirut time
Ettijahat - Independent Culture launches a new edition of Laboratory of Arts in 2021, the new programme supporting artists and independent cultural entities in their artistic practices, so that they can thrive in their current working conditions and circumstances. It seeks to promote different types of artistic and creative expression and to support artists' ability to produce, in hopes of fostering a dynamic dialogue and appreciation for the value of creativity in the environments in which they work. The programme is a protagonist of artistic and literary expression and seeks to promote creative and innovative spaces, making the artistic products of supported artists accessible to Arab and European audiences. The programme supports projects from all artistic fields, including the five major artistic sectors: cinema and animation; visual arts; creative writing; performing arts and music. As of this edition, the programme will offer twenty grants every year for Syrian and Palestinian beneficiaries will receive grants ranging between \$6,000 USD for visual arts, creative writing, and music, and \$10,000 USD for the sole grant in each of the cinema and animation and performing arts categories. This edition of Laboratory of Arts will be launched with the support of the Ford Foundation, Goethe-Institut, and the Dutch Lottery Foundation DOEN, in collaboration with Mamdouh Adwan.



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
