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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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the development of its activities, namely our initial sponsors



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A. News from OCPA

Activities of the Executive Director and members of the OCPA Secretariat

A.1 Exchanges with UNESCO and with the African Union Commission

August was a very active month for OCPA in its exchanges between UNESCO and the African Union Commission

- The Executive Director thus took part in the online **Scientific Council meetings of the African Humanities Forum** organized from Bamako.
- The same was true of the Scientific Council session of the **2nd Luanda Biennale: “Pan-African Forum for the Culture of Peace”** scheduled for October
- In the meantime, OCPA, in its capacity as an NGO in official Associate relations with UNESCO, has received an official invitation from the Director-General of UNESCO to take part in the work of the **41st General Conference of UNESCO**, which will open on November 9 in Paris
- In the meantime, the African Union wished to invite OCPA to **the launch of the African Languages Week** organized by its Agency ACALAN (African Academy of Languages) at the end of July in Ouagadougou
- During this time the OCPA, at the invitation of the Department of Social Affairs of the African Union began the **preparation of a First consultation on the development of a continental policy of arts education**, envisaged at the moment for the month of November of this year.

A.2 Discussions with OCPA partners

- The new management of the **Abidjan Performing Arts Market (MASA)** requested the continuation of the contribution of the Executive Director of OCPA - who accepted it - as a member of the International Artistic Committee of MASA, the next meeting of the Committee being scheduled online on August 26 and face-to-face in the second half of September in Abidjan.
- OCPA has been informed of the **appointment of Professor RibioNzeza as Director of the Culture Department of Senghor University of Alexandria**. He welcomes this promotion and plans to propose the integration of the structure into the RICADIA interinstitutional cooperation network.

A.3 Contacts with members of the RICADIA Network

- In addition to Senghor University, OCPA had contacts during this month with a United States NGO based in Bloomington, **the Black Camera** for a supply of information on film productions by diaspora filmmakers.
- Finally, OCPA has taken up the **WAMP, West-African Museum Program**, with a view to relaunching it and intends to take a number of initiatives to this end.

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 Paolo, 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 The 27th edition of FESPACO celebrated from 16 to 23 October 2021 with Senegal as Guest of Honor

This announcement was made on July 12, 2021 during the Cannes Film Festival during a press conference made by the Burkinabe Minister of Culture, Arts and Tourism, Dr Élise Foniyou Iliboudo Thiombiano, and the general delegate of the Pan-African Film and Television Festival of Ouagadougou (FESPACO), Alex Moussa Sawadogo.

Mrs Thiombiano recalled that the theme of the next edition "Cinema of Africa and the Diaspora: New perspectives, new challenges", was chosen with the concern of ensuring that FESPACO remains a pole of attraction for African filmmakers. and international professionals.

To this end, FESPACO will respond to the challenges of the present time on three levels. Artistic first, because that is the core of the festival. Popular then because it was the key to its success and impact. Finally, professional because the needs of the profession must be at the heart of the festival. In this effort, FESPACO will rely on its new website (<https://fespaco.org/>) which will be the information base of the festival. It contains already "news" that allow to follow new developments.

Of the 1,500 films received, the number of films in competition will be reduced to 15 feature films, 10 short films, 10 feature films and 10 documentary short films, 10 animated films and 10 television series. Finally, school films will be also 10 in number.

The Yennega Workshops are a new device dedicated to supporting films at the post-production stage and to immersing aspirants to the film industry.

The minister insisted on the pan-African dimension of the festival, and said that Senegal, the guest of honor of the event, will provide support for the sound systems of the opening and closing ceremonies.

Web site: http://africultures.com/zoom/cannes-2021/?utm_source=newsletter&utm_medium=email&utm_campaign=498

B.2 Carthage International Festival - 56th edition (Carthage, July 08 - August 17, 2021)

The 56th edition of the FIC offered the public a program combining theater, shows and colorful instrumental music with a tribute for the opening to one of the most famous and prolific authors of film music, Ennio Morricone, who died in July 2020.

The FIC includes a Theater Week from July 10 to 18, 2021 at the Roman Theater in Carthage.

Classical Arabic music was at the rendez-vous with Kamel Ferjani's "Dialogue of the Strings" with a new experience of listening to music based on classics from the Middle East and the Maghreb as well as to tropical pop music and traditional fado.

For the Independence Day, the FIC proposed two shows including a revival of popular music will be at the rendez-vous in Carthage while keeping the foundations of the ancestral art.

Web site:

http://africultures.com/evenements/?no=49961&utm_source=newsletter&utm_medium=email&utm_campaign=498

B.3 Central Africa: Central Africa International Film Festival (FestiCiné, Congo) - 5th edition

After the previous edition held in Libreville, Gabon, the organizing committee has just decided that the 5th edition of the FestiCiné will be hosted by Congo in Brazzaville from 13 to 16 October. While highlighting cultural diversity, FestiCiné strives to promote exchanges between professionals and amateurs of cinema, on the one hand, and public institutions, on the other. It also gives itself the line of investing in the training and supervision of all social skills, in particular young people and women interested in the professions of the 7th art.

The festival will be held under the theme "Independent Cinema: Self-financing". This theme will be broken down into three sub-themes, namely: "African youth and cinema", "African cinema for women" and "The African cinema market".

The FestiCiné competition is open to short films and videos, medium-length films and feature films, all categories combined, whose authors or owners belong to the geographical area of Central Africa, both EMCCA (Economic and Monetary Community of Central Africa) and ECCAS (Economic Community of Central African States), that is to say of the following countries: Congo (Brazzaville), Cameroon, Gabon, Chad, Burundi, Rwanda, Sao Tome and Principe, Equatorial Guinea, Central African Republic, Democratic Rep. of Congo and Angola.

Other filmmakers can nevertheless participate in this festival, out of competition, as partners or guests. Registrations are open until September 9.

Source: <https://fr.allafrica.com/stories/202108070109.html>

B.4 Cameroon: Cultural Heritage - A Home for Afro-descendants

The outlines of this project were at the heart of the discussions held on July 29 in Yaoundé.

At least that is what the project to build an Afro-descendant house is aiming for in Cameroon, more precisely in Yaoundé. A haven to prove to these men and women that Africa always has its arms open for its offspring.

In order to highlight the challenges of this reconnection project between Africa and its children, an inaugural conference was given on July 29 in Yaoundé, at the headquarters of the International Center for Research and Documentation on African Traditions and Languages (CERDOTOLA) in Yaoundé.

According to the project leader, given the financial resources that are still being collected, the house will be ready by 2022. The project will be set up in Yaoundé 1er, on a plot of 480 square meters. "We will have a family apartment, guest rooms, completely new for the people who will be arriving. There will also be dormitories to accommodate young people because the project intends to set up a number of cultural programs. We will also have a cultural space with the library, a beauty space, among others." concluded Kouchou Feze.

Web site: <https://fr.allafrica.com/stories/202108040797.html>

B.5 Two days to promote African languages (Ouagadougou, 29 - 30 July 2021)

This program to promote African languages was launched by the Minister of National Education, Literacy and the Promotion of National Languages, Prof. Stanislas Ouaro on the initiative of the African Union and the African Academy of Languages (ACALAN).

According to the minister, this meeting is demonstrating the relevance of African languages and cultures in Africa, in the African diaspora, but also in the world. He indicated that it will be about promoting the dynamics of worldviews and African philosophies through the empowerment and use of African languages. "This launch will make it possible to advocate for the promotion and protection of African languages and their use in all areas of life, but also to develop a roadmap for the sustainable organization of the African languages week", he clarified.

The week of African languages is an opportunity for the African populations to promote the national languages which constitute a factor of social cohesion, integration and sustainable development of the different countries.

Web site: <https://fr.allafrica.com/stories/202107300034.html>

B.6 Uganda: 20 African Countries Meet in Uganda over IPR Protection and Promotion

Copyright experts from the 20 Member States of the African Regional Intellectual Property Organisation (ARIPO), Botswana, Kingdom of Eswatini, The Gambia, Ghana, Kenya, Kingdom of Lesotho, Liberia, Malawi, Mauritius, Mozambique, Namibia, Rwanda, Sao Tome and Principe, Sierra Leone, Somalia, Sudan, Tanzania, Uganda, Zambia and Zimbabwe, negotiated possible ways through which member countries can consolidate creative works and innovation for the benefits of the brains behind the ingenuity-creativity.

The week-long conference started on August 20 in Kampala sought "to establish a command center which will among other things facilitate enforcement of rights, thereby reducing situations resulting into acrimonious relationship between or even amongst authors, musicians and inventors questioning their creative works."

In several African countries, utilization of copyright, a right granted to authors and owners of literary, musical and artistic works, remains badly wanting yet it is the most abundant form of intellectual property.

According to ARIPO Director General, Mr Bemanya Twebaze, the ongoing Conference for the Adoption of the ARIPO Protocol on Voluntary Registration of Copyright and Related Rights in Kampala, "marks the beginning of an end to the prevalent gaps bedeviling coherent copyright protection across Africa."

A protocol on voluntary registration of copyright and related rights is expected to be negotiated by the experts by the end of the conference, paving way for its adaptation and signing.

That activity will be done by the council of ministers at a high-level diplomatic conference.

More at <https://allafrica.com/stories/202108220013.html>



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

C.1 Tunisia: Cultural sector - The status of the artist - still relevant

The cultural sector is undoubtedly living its worst moments, weakened for years by policies and their laxity, a very small and above all poorly managed budget and the absence of real long-term strategies, making it a showcase sector that is content to stand still. The health crisis, which put cultural activity on hold, came to lay bare all this and unfortunately give the coup de grace.

Brought back to the forefront, the bill on the status of the artist with guarantees for the freedom of creation, enhances the role of the artist in the development preserves cultural rights, was presented in Parliament in 2017 and judged, at the time, liberticide with many articles in contradiction with the Constitution.

Revised, it was adopted on July 16, 2021 by the members of the Commission for Youth, Cultural Affairs, Education and Scientific Research of the Assembly of People's Representatives (ARP) and is currently staying at the last straight line of the National Assembly.

The problem of the sector is not a problem of budget, far from it, the means are available and solutions are not lacking, but it is, rather, the will which is lacking. If the artist were protected by laws, we could have avoided the catastrophe for many artistic professions.

The granting of the professional card will make it possible to better organize the profession, and quite simply to allow the artist to be recognized under the law.

Source: <https://fr.allafrica.com/stories/202108090058.html>

C.2 Congo-Kinshasa: Culture and ARTs - The issue of censorship of works of art in debate

By wanting to clean up democratic mores, censorship seems to associate many artists with the opposition of the power in place, and even worse, with "delinquents", such are the affirmations of Mr Malafi during the Workshop of Engaged Artists in Kinshasa, initiated by Madame Pascaline Zamuda, of the Civil Society Consultation Framework from 29 to 30 July 2021.

These remarks gave rise to a debate between Mr Didi Nkelekelo Inspector General at the national commission for the censorship of works of art and entertainment in the DRC and Mr

Malafi consultant in strategy, organization and management of cultural events on the reform of the national commission of censorship which seems to be undemocratic in the rule of law.

“We know that it suffices to express a truth about social life to suddenly become an enemy of power. It suffices to create a work in sexy character for a well-targeted audience to suddenly become delinquent”.

The National Song and Entertainment Censorship Commission was created by decree on February 21, 1996.

Source: <https://fr.allafrica.com/stories/202108060864.html>

C.3 Côte d'Ivoire: Minister Harlette Badou N'Guessan proud of the vitality of cultural activity

This August 6, the Isaac Chamber Orchestra (O'Cham) honored its annual meeting preceding the commemoration of independence by rewarding its audience with a high quality performance at the Kodjo Ebouclé Hall. . This is the 3rd edition of the Independence Classico which comes after a year of absence due to Covid-19 which prevented the organization of the 2020 edition.

The Minister of Culture and the Arts and Entertainment Industry, Harlette Badou N'Guessan, who took part in the concert, welcomed the renewed vitality of cultural activity after the downside imposed by the crisis health which, we can say, is now under control.

This edition of the Independence Classico was certainly intended to commemorate the accession to independence of Côte d'Ivoire, but the organizers also and above all wanted to "celebrate life after the moments of the Covid-19 which has grieved hundreds thousands of families around the world and has devastated several sectors of socio-economic and cultural life" argued the president of the organizing committee, Blandine Koffi.

Source: <https://fr.allafrica.com/stories/202108110764.html>

C.4 Togo: Making cinema an industry

The Minister of Culture and Tourism, Kossi Gbényo Lamadokou, launched the 5th edition of Togolese Cinema Week, noting that local production is very low. If talent is available, money is lacking. 'A code of cinema and moving images will be adopted in the coming weeks by the National Assembly. It will be a small revolution for the actors of the cinema ', announced the minister. This new legal framework should make it possible to develop the start of an industry capable of producing and exporting.

The Semaine du cinéma offers screenings to the public, as well as round tables and exhibitions. Togo has an aid fund that allows cultural actors to benefit from financial support for the realization of their projects.

We recall that in taking office as Minister of Culture and Tourism in October 2020 Kossi Gbényo Lamadokou announced that his main concern is to enhance the tourism and cultural potential of Togo and to increase the contribution of this sector to the Gross Domestic Product.

Website: <https://tourisme.gouv.tg/ministres/ministre-de-la-culture-et-du-tourisme/>

C.5 Mali: New Minister of Handicrafts, Culture, Hotel Industry and Tourism

Appointed Minister of Handicrafts, Culture, Hotel Industry and Tourism on June 11, 2021, Mr. Andogoly Guindo was born in 1967 in Damassongo in the region of Mopti.

He graduated from the National School of Administration (ENA) of Bamako in 1992. Passionate greatly by the search for knowledge, he enrolled at the Institute of Political Sciences, International Relations and Communication in Bamako to obtain a DEA in Private Law.

Between 1997 and 2009, he made a career in the Courts. Subsequently, Mr Andogoly Guindo held the position of Technical Advisor at the General Secretariat of the Ministry of Culture. From September 2011 to 2015, he was also the Director General of the Malian Copyright Office. From March 2015 to 2016 he held the post of Secretary General of the Ministry of Culture, Handicrafts and Tourism, Secretary General of the Ministry of Culture until 2020, then the post of National Director of the Administration of Justice until June 11, 2021.

Source: <https://www.maliweb.net/people/portrait/qui-est-qui-a-la-decouverte-de-m-andogoly-guindo-un-cadre-chevronte-a-la-tete-du-Ministry-of-Handicrafts-Culture-of-Hotel-Industry-and-Tourism-2935762.html>



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

D.1 Symposium on “Transformation”? Paradigm Shift in Cultural Policy (Germany, Marienburg, 27 – 28 October 2021)

The event on Transformation and challenges in cultural policy will be hosted by Institute for Cultural Policy of the University of Hildesheim Foundation, one of OCPA’s important partners. It will be launched by an inaugural lecture by Julius Heinicke followed by a panel discussion that will be transmitted on internet.

While arts and cultures in the course of the Enlightenment and colonialism were interpreted, as a symbol and at the same time as a venue for “development”, art and cultural landscapes are currently being given the ability to sustainably meet the diverse “transformation processes” and, on the other hand, are required of them to close oneself to this in order to underpin ideas of a traditional culture or nation.

The inaugural lecture tries to understand these movements against the background of a cultural-political paradigm shift.

Web site: <https://www.artandeducation.net/directory/369803/institute-of-cultural-policy-at-university-of-hildesheim>

D.2 COAL (France): Training for a sustainable culture

COAL has developed two training courses scheduled for the personal training.

The first, held in Marseilles, on September 8, 2021 and in Paris on the 30 September, is aimed at cultural professionals to integrate ecology into their profession, in particular with the aim of exploring the role of culture in the response to climate change and of bringing together a range of case studies, research, practical solutions for environmental sustainability in the cultural sector and enabling each participant to develop their leadership and ideas

The second (Marseilles, September 9 and Paris, October 1, 2021) on communication to make culture a lever of ecological transition for their brand, in particular to promote the establishment of a new culture of ecological transition and the collaboration between artists and entrepreneurs and to bring together a range of studies on cultural solutions for sustainability.

COAL supports institutions in their ecological transition through its tailor-made consulting services, the organization of training courses and numerous professional workshops.

Web site: <http://www.projetcoal.org/coal/>

Contact: contact@projetcoal.fr

D.3 Prince Claus Fund: Cultural Emergency Response (CER) provides 'first aid' to cultural heritage threatened, damaged or destroyed by conflict or disaster

CER acts as a 'cultural ambulance' and provides quick financial support to local actors to stabilize the situation, prevent further damage, and implement basic repairs to save cultural heritage under threat. Relying on its international network for the identification of cultural emergencies, CER seeks to implement its cultural relief actions in direct cooperation with local partners in the affected communities. CER aims to create a strong heritage protection sector and focuses on strengthening local capacities to protect and respond in emergencies.

Besides supporting first aid initiatives, CER trains local heritage stewards in disaster protection and rescue, establishing regional hubs for heritage expertise, and advocating for the importance of protecting heritage in crisis situations. CER works closely with like-minded organisations. CER was established in 2003 by the Prince Claus Fund. As of 2022, it will continue as an independent organisation to grow its efforts for the protection of heritage under threat.

More at <https://princeclausfund.org/cultural-emergency-response>

D.4 French Coalition for Cultural Diversity (CFDC): Cultural Diversity Award - The call for applications open until September 20

Launched by the French Coalition for Cultural Diversity, the cultural diversity prize is open to any action carried out in favor of cultural divergence.

The Cultural Diversity Prize is an initiative that rewards professional and artistic careers and encourages good actions that can help promote and defend cultural diversity all over the world. Initiated since 2011, the prize awards the winner 5,000 euros for his actions promoting access to culture and the enhancement of cultural diversity, in all its forms: in music, theater, visual arts, street arts, choreography, literature, photography, circus, cinema, etc.

The call for applications for the 2021 Cultural Diversity Prize concerns not only new structures but also all organizations whose applications have not been accepted in previous years. On the other hand, a winning organization cannot reapply for a period of five years. The name of the winning organization will be published on the CFDC website by the end of October.

Web site: <https://fr.allafrica.com/stories/202107291202.html>

D.5 The 44th session of the UNESCO World Heritage Committee - 34 New Sites Included in the UNESCO World Heritage List

The session was held on 30 and 31 June 2021 in Fuzhou, the capital of the Chinese province of Fujian. At this occasion 34 new sites - 29 cultural sites culturels and 5 natural sites - were included in the UNESCO list of World Heritage. Presently 1154 sites are included in the list.

As to Africa, among the new natural sites listed figures namely the **Ivindo National Parc of Gabon**, Situated on the equator in northern region of the country, the largely pristine site encompasses an area of almost 300,000 ha crossed by a network of picturesque blackwater rivers. It features rapids and waterfalls bordered by intact rainforest, which make for a landscape of great aesthetic value. The site's aquatic habitats harbour endemic freshwater fish species.

Critically Endangered Slender-snouted Crocodiles find shelter in Ivindo National Park which also boasts biogeographically unique forests of high conservation value, supporting a very high diversity of butterflies alongside threatened flagship mammals and avian fauna such as the critically endangered forest elephant, Western Lowland gorilla, the endangered chimpanzee and grey parrot as well as the vulnerable grey-necked rockfowl, mandrill, leopard, and african golden cat, and three species of pangolin.

The session also included in the list of cultural sites a series of **8 Sudanese style mosques of Northern Côte d'Ivoire** (<https://whc.unesco.org/en/list/1648/>).

The eight small adobe mosques, at Tengréla, Kouto, Sorobango, Samatiguila, M'Bengué, Kong and Kaouara are characterized by protruding timbers, vertical buttresses crowned by pottery or ostrich eggs, and tapering minarets. They represent an architectural style born around the 14th century in the town of Djenné, then part of the Empire of Mali, which prospered from the trade in gold and salt across the Sahara to North Africa. The mosques are the best conserved of 20 such edifices that remain in Côte d'Ivoire, where hundreds existed early last century. This style developed between the 17th and 19th centuries as traders and scholars spread south from the Empire of Mali, extending the trans-Saharan mercantile routes into the forest area.

At the end the meeting adopted the **Fuzhou Declaration** in which the participants reiterated the need for increased global cooperation for integrating the objectives of the protection of cultural and natural heritage with those of the 2030 UN Agenda for Sustainable Development.

This should be done being fully aware of the challenges of the vulnerabilities of the heritage sector compounded by the prolonged pandemic and unprecedented current challenges (over-exploitation of natural and cultural resources, impacts of armed conflicts, natural calamities, climat changes, illicit trafficking of cultural and natural heritage assets.

It called for closer international cooperation in promoting appropriate research and planning to significantly strengthen links between heritage conservation and social and economic development activities, with an aim to protect World Heritage sites in the framework of universal multilateralism with common values shared by all humankind and also with aim .to provide increased support to countries in need, in particular in Africa and Small Island Developing States, in order to establish a geographical representative World Heritage

The Declaration called for using of the potential of digital technologies to improve effective heritage management, develop capacity-building programs, promote World Heritage education and engage in the celebration of the 50th anniversary of the World Heritage Convention for reflecting on future challenges.

More at <https://en.unesco.org/whc>



E. Cultural Agenda in the African Press

E.1 Links to portals

<https://allafrica.com/arts/>

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

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

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

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

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

Ethiopia: Means for Vividly Portraying Cultural Values

Nothing is much more exiting and appealing than putting what is abstract for mind into a tangible pictorial demonstration. Artifacts, sculptures, jewelries and souvenirs in general have had pivotal importance in providing people with catchy pictorial representations and designs on materials full of wisdom. A number of means have been appreciated to depict the very telling, mesmerizing and amazing features of the country, leaders, historical places, tangible and intangible heritages and other manifestations of life. In general, the procurement of mementos and souvenirs needs to be an established behavior associated with many activities, including travel and other leisure activities. The gathering of souvenirs makes an experience tangible through prolonging the understanding for one's own consumption to describe actions designed to encourage memory of important life events. <https://allafrica.com/stories/202108050379.html>

Rwandans Abroad Tipped on Nurturing Umuganura Culture

Rwandans living abroad have been urged to actively take part in the forthcoming National Harvest Day, commonly known as Umuganura, with officials saying that this was one of the ways to reconnect with the country's rich history. Umuganura is celebrated every year on the first Friday of the month of August which this year falls on August 6. Ahead of the celebrations which will this year be held at the family level owing to the Covid-19 pandemic, the Ministry of Youth and Culture together with the Ministry of Foreign Affairs organized a conference with the theme "The role of Rwandans living abroad in conserving the heritage of the ancestors who founded Rwanda." <https://allafrica.com/stories/202108050249.html>

Nigeria: Germany Is Returning Nigeria's Looted Benin Bronzes - Why It's Not Enough

After years of pressure, Germany recently announced that an agreement had been reached to return hundreds of priceless artefacts and artworks that had been looted from Nigeria in colonial times and were on display in German museums. Commonly called the Benin Bronzes, these beautiful and technically remarkable artworks have come to symbolise the broader restitution debate. The Benin Bronzes - or rather Benin objects, because not all of them are made of metal; some are ivory or wood - are objects originating from the Kingdom of Benin, in today's Nigeria. When the British Empire invaded the kingdom in 1897, thousands of the objects were looted, partially to pay for the costs of the military expedition. Due to their artistic brilliance, they changed the way Europeans saw African art, as they could no longer pretend that there was no art in Africa but only craftsmanship, as the old racist colonial stereotype had it. <https://allafrica.com/stories/202108030001.html>



F. Info from newsletters and information services

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

The 9th World Summit on Arts and Culture 2022

Organized by IFACCA, International Federation of Arts Councils and Culture Agencies, from 31 May to 3 juin 2022 in Stockholm will explore the theme Safeguarding Artistic Freedom.

Artistic freedom ensures that these expressions represent the full diversity and dynamism of our cultural ecosystems and societies, through both creation and participation. Such possibility demands that we safeguard the existence of artistic freedom. However, we can only do this if we first recognise the rights and responsibilities it entails; understand the political, economic, social, technological, environmental, and cultural conditions that enable it; and identify and address threats to its practice and fulfilment.

The 9th World Summit on Arts and Culture will bring together leading policy makers, researchers, managers and practitioners from the arts, culture and related sectors from around the world to explore artistic freedom as a fundamental pillar of cultural policy and examine how we can – and why we should – safeguard artistic freedom.

The Summit programme will use a range of session formats to encourage interaction between delegates and we seek participants for a range of roles: from panellists and provocateurs, to presenters and facilitators.

[More information at https://ifacca.org/news/2021/07/30/call-participants-9th-world-summit-arts-and-cultur/](https://ifacca.org/news/2021/07/30/call-participants-9th-world-summit-arts-and-cultur/)

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

Contact: info@ifacca.org

F.2 Africultures

Focus on Africa at the Cannes Film Festival

This week, Africultures further enriches the zoom devoted to the Cannes festival: general analyzes, reviews and interviews are therefore added. Other zooms will be devoted to FESPACO in Ouagadougou and the JCC in Tunis around October-November, but it seems important to us to report on the presence of African issues in Cannes, the second most publicized event in the world after the Olympic Games. Note also that our database, shared with the African Federation of Film Critics (FACC), is kept up to date with releases and has just exceeded the 20,000 films listed! On the intercultural side, Deborah Leter explores the deep political contradictions revealed during the Africa 2020 season, while the magazine Frictions is interested in questions about cultural identity. Dance is not to be outdone since Fanny Robles sets out to meet Chantal Loïal and Marie-Claude Bottius on stage, about their passage from duo to trio from *On t'appelle Vénus* to *De Miriam à Vénus, au pas of my song?* Finally, Christophe Cassiau-Haurie addresses the theme of comic book commissions in Africa, with the grip between original advertising and awareness since the 90s.

More at <http://africultures.com/evenements/?no=49941> and www.facebook.com/events/975619856582564

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 three Summits held since 2015. 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; Culture, and participation; UCLG programme, the SDGs and culture; More at http://agenda21culture.net/sites/default/files/izmir2021_background_en.pdf

Web site: <http://www.agenda21culture.net>

Contact: info@agenda21culture.net

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

How Does the West African Talking Drum Accurately Mimic Human Speech?

A new study explores how the dũndún replicates tones and patterns of the Yorùbá language. The study, published in the journal *Frontiers in Communication*, compares 30 verbal recordings—both spoken and sung—in the Yorùbá language with excerpts of drumming performed by professional dũndún drummers in Nigeria. Researchers found parallel patterns of intensity and timing between the language and the drums. An hourglass-shaped, double-membrane instrument, the dũndún can be used for making music or “talking.” The researcher, Ms Durojaye and her colleagues noted that Yorùbá drummers use the dũndún as a “speech surrogate” to communicate announcements, warnings, prayers, jokes, proverbs and poetry..”

https://www.smithsonianmag.com/smart-news/how-west-african-drums-really-talk-180978296/?utm_source=newsletter_354&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 Cybekaris – the Monthly Newsletter of the Interarts Foundation

Culture and Sustainable Human development: Culture as a tool for a Sustainable World

Between February and July, and in collaboration with the Palau Macaya, Interarts Foundation has organised a series of activities that had, as their main objective, to develop a shared and participatory proposal from the cultural sector for a holistic cultural strategy with a fundamental role in the sustainable human development. The sessions addressed some of the key issues of culture as an element for sustainability: culture in Barcelona’s operational plans for the implementation of the 2030 Agenda; access to and participation in culture as a fundamental individual right and its development from a sociological point of view; the value of culture for individual and collective well-being; culture for the protection and preservation of the environment; the creative economy as an innovative economic model; indicators for the analysis and evaluation of policies, projects and models. At the closing session, held on 14 July at the Palau Macaya, the first outlines of a cultural strategy for development policies was outlined.

More at: <https://www.interarts.net/news/ia-ch-culture-in-agendas-sustainable-human-development/>

F.6 Music in Africa

Call for applications: Music in Africa Live 2021

The Music In Africa Foundation (MIAF) invites African organisations and practitioners to apply for grants in the second phase of the Music In Africa Live (MIAL) initiative. Launched in 2020 in response to the COVID-19 pandemic, MIAL is offering grants between €6 000 and €10 000 across three main categories: Showcase (€6000 – €10000), Capacity Building (€10000) and Music Advocacy (€10000). Covering all African countries, the aim of MIAL is to offer financial support to operators, to enable them to create high-quality performances and promote, market

and showcase their content to a wider global audience, primarily via digital means, and to facilitate the dissemination of educational content with a view to upskill and enable professionals to adjust and adapt to the needs of the changing music industry. Music In Africa Live is supported by the German Federal Foreign Office, Siemens Stiftung and Goethe-Institut. Applications must be filled out in English or French using the provided templates and annexures. Application deadline: 29 August 2021 at midnight CAT.

- Visit www.musicinafrica.net/MIAL and read the call for applications carefully.
- Go to the MIAL application form. Complete and submit the online application form E/F

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

F.7 African Decentralization and Local Development Day 2021 – Focus on Culture Arts and Heritage

The African Union (AU) has announced the theme for the 2021 edition of the African Decentralization and Local Development Day (ADD), celebrated on 10 August of each year. This is “The contribution of arts, culture and heritage in the sustainable development of African cities and territories”, i. e. . the theme defined for 2021 proclaimed by the African Union as the Year of arts, culture and heritage in Africa.

Three sub-themes have been defined, inviting African cities and territories to reflect on using art and culture as levers for social inclusion and for the promotion of the sense of belonging and oneness in African cities and territories, mobilizing the energy of youth to boost the contribution of cultural and creative industries in job creation and sustainable development of African cities and territories as well as developing activities around cultural heritage as a way to build city identity and to promote city branding and territorial marketing

The celebration aims to: i) sensitize and inform the general public; ii) share positive experiences and good practices among Member States; but also iii) encourage cities that excel in the implementation of actions in the area of arts, culture and heritage.

Read more at <https://www.uclga.org/events/african-decentralization-and-local-development-day-2021/>



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
