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*With the Best Wishes from OCPA for 2022*

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*In 2022 OCPA Celebrates the 20th Anniversary of the Launching of its  
Activities*

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# 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

### No 411

*26 December 2021*

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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Contact: OCPA Secretariat, Avenida Patrice Lumumba No. 850, Primeiro Andar,  
Caixa Postal 1207, Maputo, Mozambique

Tel.: + 258 21306138 / Fax: +258 21320304 / E-mail: [secretariat@ocpanet.org](mailto:secretariat@ocpanet.org)

Executive Director: Lupwishi Mbuyamba, [director@ocpanet.org](mailto:director@ocpanet.org)

Editor of OCPA News: Máté Kovács, [mate.kovacs@ocpanet.org](mailto:mate.kovacs@ocpanet.org)

OCPA WEB SITE - [www.ocpanet.org](http://www.ocpanet.org)

OCPA FACEBOOK - [www.facebook.com/pages/OCPA-Observatory-of-Cultural-Policies-in-Africa/100962769953248?v=info](http://www.facebook.com/pages/OCPA-Observatory-of-Cultural-Policies-in-Africa/100962769953248?v=info)

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### H. Highlights

#### **The 2nd "Luanda Biennale - Pan-African Forum for the Culture of Peace" (November 27 - December 2, 2021)**

The Luanda Biennale is a joint initiative of UNESCO, the African Union and the Angolan government which aims to promote the prevention of violence and the resolution of conflicts, by encouraging cultural exchanges in Africa.

The new 2021 edition is celebrated on the theme: "Arts, culture and heritage: levers to build the Africa we want". It brought together several heads of state (DRC, Congo, Sao Tome and Principe) and government, more than a hundred panelists and young people from all over Africa, as well as many representatives, personalities and high-level partners.

The main objective of this forum is to promote the culture of peace in Africa, in particular through actions aimed at the prevention of violence and the peaceful resolution of conflicts, the encouragement of cultural exchanges between States, dialogue between generations and promoting gender equality.

Félix Antoine Tshisekedi, President of the DRC and president of the African Union announced the opening, in Kinshasa, of the "House of African and Afro-descendant Culture", the launch of the "Pan-African Festival of Kinshasa" and the "Pan-African Literature Grand Prix".

As for Angolan President Joao Lourenço insisted on the interaction between the Arts / Heritage binomial and conflicts, reconciliation and efforts to build more peaceful societies.

According to the president Denis Sassou N'Guesso (Congo) "art, culture and heritage constitute the undeniable, even essential levers for building the Africa so desired by the peoples of the continent."

This edition of the biennial included the Alliance Partners Forum for Africa, the Youth and Women's Idea Forum and the Festival of Cultures for the promotion of the cultural diversity of African countries and their diasporas, as well as their conflict resilience capacity.

Read the article <https://fr.allafrica.com/stories/202111300136.html>

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#### **The conclusions of the Louanda Biennale**

At the end of the 2021 Luanda Biennale, certain key texts were adopted by the participants, crystallizing the recommendations and conclusions resulting from the discussions that took place.

In this regard, flagship initiatives have been formulated around four priority themes, including

- Contribution of Arts, Culture and Heritage to Peace
- Empowerment and participation of young people for peace and development
- Africa and its diasporas facing conflicts, crises and inequalities
- Harnessing the potential of the oceans for sustainable development and peace

Regarding the flagship initiative for theme 1: "Contribution of the Arts, Culture and Heritage to Peace", the proposals relate to three priority areas with the aim of

- 1) Support the Arts
- 2) Promote Culture

### 3) Safeguarding heritage for lasting peace in Africa

The theme "Contribution of the Arts, Culture and Heritage to peace" echoes, celebrates and supports that of the African Union for the year 2021: "Arts, Culture and Heritage: Levers to Build the Africa we want ". It resonates with aspiration 5 of Agenda 2063 and with the International Year of the Creative Economy for Sustainable Development 2021.

It also sheds light on how artists, industry professionals cultural and creative, heritage professionals and local communities contribute prevent, mitigate and support the recovery of the effects of conflict, inequality and COVID-19 pandemic, thus contributing to peace.

More information at

<https://www.unesco.org/biennaleluanda/2021/sites/default/files/medias/files/2021/12/FLAGSHI%201%20FR.09112021.FIN .pdf>

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## A. News from OCPA

Activities of the Executive Director and members of the OCPA Secretariat

### A.1 OCPA at the Regional World Heritage Nomination Training Course (Dar Es Salaam, 2–14 December)

Hosted by Tanzanian Ministry of Culture and Tourism and conducted by resources persons from Tanzania, Kenya, Zambia, South Africa, Algeria, Ivory Coast and Zimbabwe, the course was organized for contributing to the implementation of the World Heritage Convention on the African continent through skills development of heritage practitioners and sensitization of actors in the field of cultural and natural heritage, trough lectures, case studies, practical exercise was aiming to introduce the World Heritage Convention, its Operational Guidelines, its management systems and its planning, sustainability mechanisms.

Attended by the participants representing the following countries: Tanzania; Mozambique; Uganda; Rwanda; Ethiopia and Kenya, the course was aimed to give theoretical overview of the World Heritage Convention, including the directives of the Operational Guidelines, management and conservation systems and planning, sustainability mechanisms and planning for the proposed World Heritage sites, World Heritage Nomination processes, including identification of property attributes and values, Comparative Analysis, conservation, protection and management and the Global Strategy.

During the discussions common gaps were noted and the following general remarks were pointed out in order to ensure successful Nominations Dossiers after listed on the Tentative Lists: Periodical engagements with all stakeholders involved in the process at country level through workshops and dialogues.

OCPA was represented at the training course by Maria Manjate, OCPA Research Officer.

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### A.2 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 1<sup>st</sup> and 2nd Medium Term Strategy and Plan of Action (2006 and 2011), the Compendium of basic reference texts for cultural policies in Africa (E/F/S, 2006 and 2009), the Guidelines for the Design and Evaluation of National Cultural Policies in Africa (2008 an 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>.

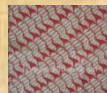
Some 25 articles published in books and reviews of the OCPA Partners (Culturelink, AFRICOM, Interarts - Barcelona, África e Mediterraneo, Wale keru, Arts Management, Itau Cultural – Sao Paolo, Brazil, University of Pécs – Hungary, University of Gerona – Spain, Catalonia, Institute for African Culture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

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**For previous news and OCPA activities click on**

<http://www.ocpanet.org/activities/news/index-en.html>

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

### **B.1 Mophradat: Residency in Kampala for Composers and Bands from the Arab World (Uganda) - Deadline: 20 January 2022**

Mophradat has partnered with Nyege Nyege Villa in Kampala to provide a residency for composers or a band comprised of maximum three musicians from the Arab world for working on a specific project, creating new compositions, or exploring and researching new ideas.

Contemporary composers from the Arab world can apply for a ten day residency at Nyege Nyege Villa in April-May 2022. Specific dates will be determined upon consultation with the resident(s). The invited resident(s) will have access to professional recording studios and equipment throughout their stay, to which they will receive a technical introduction.

Source: <https://on-the-move.org/news/mophradat-residency-kampala-composers-and-bands-arab-world-uganda>

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### **B.2 The MuseumsLab: Call for Museum Professionals from African and European Countries (Germany, South Africa) - Deadline: 23 January 2022**

TheMuseumsLab is a platform for joint learning, exchange and continuing education on the future of museums in both Africa and Europe. The programme has the aim to provide knowledge and competencies, to foster new ideas and approaches as well as to establish close and lasting networks between future shapers of museum concepts.

The programme consists of three one-week seminar modules (online and onsite in Berlin and Cape Town) lead by prominent African and European experts, a two-week residency at a renowned European partner institution, and a co-working phase.

The programme focuses on current issues of museum management, social impact and responsibility, localisation of content, as well as practical aspects of museums as institutions in the 21st century.

For the onsite phases in Berlin, the residency at a European host institution, and the onsite phase in Cape Town, TheMuseumsLab covers: international and national transport, local public transport (also from and to airports onsite), health insurance and visa costs, accommodation, entrance fees (Phase II and V) and daily allowance.

Web site: <https://on-the-move.org/news/themuseums-lab-call-museum-professionals-african-and-european-countries-germany-south-africa>

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### **B.3 Dakar Music Expo/Festival – Meeting place for players in the African music industry**

The organizers of the third edition of the International Music Market festival "Dakar music expo" invite musicians, singers, groups from Africa or the Caribbean wishing to participate in the bilingual exhibition of the music industry that they organize from February 3 to 6, 2022, in Dakar to submit their applications.

The festival will be held in three locations in Dakar, including the French Institute in Dakar, main partner; at the Douda Seck Cultural Center and at the Place de la Nation where the great popular concert will take place for the closing. The Dakar music expo will welcome for its third edition delegates who will come from English-speaking countries as well as guests from the United States, Japan and England.

In addition to showcases and concerts, several other activities are planned, in particular conferences which will be centered around themes related to the music business. DMX is an annual meeting.

Web site: [dmxshowcase@gmail.com](mailto:dmxshowcase@gmail.com)

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### **B.4 Dakar: Continental Experts' Workshop on the Restitution of Cultural Property and Heritage**

In line with the implementation of the roadmap of the AU Theme of the Year for 2021: "Arts, Culture and Heritage: Levers for Building the Africa We Want", the African Union Commission -Department of Health, Humanitarian Affairs and Social in collaboration with the Government of Senegal and the Open Society Initiative for West Africa organized this Continental Experts' Workshop at the Museum of Black Civilization in Dakar, Senegal from 30 November to 2nd December 2021. It was preceded by a Regional Economics Community Consultation on Restitution of Cultural Property, held on 29th November 2021.

The key objectives of the workshop were to develop a strong Common African Position Paper on the Restitution of Cultural Property and Heritage and to produce a Framework for Action on the Negotiations for the Return/Restitution of Illicitly Trafficked Cultural Property from the Continent. The workshop also afforded an opportunity to reflect on restitution policies for cultural property in Africa and establish networks of African cultural experts, policy makers, dealers, auctioneers, museum curators among others, working in the area of combating illicit trafficking in cultural property and heritage.

In his opening address, H.E. Mr. Abdoulaye Diop, Minister of Culture and Communication of Senegal stressed that at the national level, Senegal is aware of the present and future challenges of restitution of cultural property and heritage therefore it created a Special Committee with a three-year Action Plan. The ECOWAS, just like the African Union, is following with a great interest, the current developments and initiatives taken by many Western institutions in direction of the restitution of looted cultural properties."

Mrs. Cisse Mariama Mohamed, Director for Social Development, Culture and Sport of the African Union Commission stressed the role of experts and Member states in advising and

setting direction on the possible ways to handle the issues related to the return of illicitly trafficked cultural property back to the continent.

The Draft Common African Position Paper and Framework for Action adopted, once finalized, will be presented to the AU policy organs and to the AU Member States for endorsement.

Source: <https://allafrica.com/stories/202112030394.html>

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### **B.5 Tunisia: Focus on Carthage Museum and Its Surroundings Refurbishment Project in Partnership with EU in Tunisia**

The Ministry of Cultural Affairs and the European Union (EU) Delegation to Tunisia announced in detail the broad outlines of the refurbishment project of the Carthage National Museum and its surroundings, under the program "Tounes Wijhetouna, Heritage and Culture" which allocated €10 million for relevant.

During a press conference organised at the Cathedral of Saint Louis by the ministry and the EU delegation in Tunisia, the project and the restricted competition for the award of the contract for the refurbishment project were announced. The competition notice will be launched in January 2022 with a deadline of 31 March 2022.

The challenge today is to breathe new life into this museum and to create an innovative museum, both in terms of conservation of the collections, but also in terms of mediation and thereception for visitors.

Source: <https://allafrica.com/stories/202112070600.html>

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### **B.6 The 7th July Proclaimed the World Kiswahili language Day to celebrate the Swahili language**

The announcement was made by UNESCO on 23 November during the 41st session of its General Conferencwe held in Paris, France. This makes Swahili the first African language to be feted by the UN. It is one of the official languages of the African Union (AU). Swahili is "among the 10 most widely spoken languages in the world, with more than 200 million speakers," UNESCO states in its proposal to Member States last month to proclaim World Kiswahili Language Day.

With its origin in East Africa, Swahili speakers spread over more than 14 countries: Tanzania, Kenya, Uganda, Rwanda, Burundi, the Democratic Republic of the Congo (DRC), South Sudan, Somalia, Mozambique, Malawi, Zambia, Comoros, and as far as Oman and Yemen in the Middle East. Southern African countries such as South Africa and Botswana have introduced it in schools, while Namibia and others are considering doing so. Soon after UNESCO made the announcement, many Swahili speakers, language experts, universities and other learning institutions took to social media to celebrate the move, while media houses in Africa gave it extensive coverage.

Source: <https://allafrica.com/stories/202112110137.html>

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

### **C.1 A new government in Burkina Faso - A new minister in charge of culture**

Dec 14, 2021 (AIP) - A new government of 25 members was formed in Burkina Faso on Monday, December 13, 2021, by the new Prime Minister Lassina Zerbo, with 10 incoming ministers including two returns and 19 departures, reports the Agence d information from Burkina Faso.

In this government the post of Minister of Communication and Relations with Parliament, Culture, Arts and Tourism was entrusted to Mr. Ousséni Tamboura Holder of a Doctorate in private law on the financial development of the countries of the UEMOA and graduated from the Faculties of Law and Political Sciences of the University of Ouagadougou, of the Cheikh Anta Diop University of Dakar, of the African Center of Higher Studies in Management of Dakar and of the Digital Campus of the University of Nantes, Dr Ousséni Tamboura has worked in public administration for over 20 years.

By taking over from Ms. Elise Foniyou Thiombiano Minister of Culture, Arts and Tourism appointed in January 2021, Dr. Tamboura has been appointed Minister of Communication and Relations with Parliament, Government Spokesman, the January 10, 2021.

In his new function, he is assisted by Mrs. Bowensom Claudine Valérie Rouamba / Ouédraogo, Minister Delegate to the Minister of Communication and Relations with Parliament, Culture, Arts and Tourism.

Web site: <https://www.aip.ci/cote-divoire-aip-inter-un-nouveau-gouvernement-de-25-membres-dont-10-nouveaux-ministres-au-burkina/>

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### **C.2 The Growth of South Africa's Cultural Industries Depends on Broader State Policies**

At many discussion panels about repairing the cultural and creative industries in South Africa, a familiar slogan is echoed: artists should solve their own problems. This seems fitting when one considers that this sector has unique problems understood mainly by those who work in it. It is an atypical sector. And to solve a problem one must involve those directly affected by it.

The reality is different. The sector cannot solve its stunted growth and the other complex problems burdening it on its own. It could mobilise itself better so that the problems are acutely identified. But some of its problems - since democracy in 1994 - demand political will. They are often intertwined with different areas of public policy that the sector has no control over.

The industries are a diverse sector that contributes to South Africa's cultural identity. They have been defined in government policy documents and reports as areas like the performing arts, craft, film, fine art, music, gaming, museums, libraries, architecture, design and advertising. In 2017, the South African Cultural Observatory reported the sector accounts for almost 7% of employment in the country. Even so, there have been imperatives from various arms of the state for the sector to generate more employment and to function better.

Enabling growth will need a more intensive collaboration between government and the sector.

Source: <https://allafrica.com/stories/202112080115.html>

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### **C.3 In preparation: East African Community Cultural Heritage Bill on the Return and Restitution of African Cultural Goods**

East African countries are preparing a bill to help each other in restitution claims. Rwandan MP Françoise Uwumukiza of the East African Legislative Assembly will introduce it. Recently, her

country received 4000 sounds and songs recorded during the colonial period and taken by Belgian authorities.

Rwanda is also in discussions with Belgium and Germany to see whether other pieces of art taken during the colonial period can all be returned.

According to Amb. Robert Masozera, Director-General of the Rwanda Cultural Heritage Academy, cultural diplomacies on Rwanda's heritage from former colonial masters are in place: "Our wish is to see in the East African Cultural Bill, an 'Amicus Curiae', a legal term that calls for moral help or support in case of legal cases of repatriation or illicitly exported heritage to other member states."

Web site: <https://www.newtimes.co.rw/news/lawmakers-move-protect-regions-cultural-heritage>  
<https://www.ktpress.rw/2021/11/belgium-returns-rwandas-cultural-recordings/>

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#### **C.4 The 22nd Congress of Arab Ministers of Culture at the Dubai Expo 2020**

The 22nd edition of the Congress of Arab Ministers of Culture, organized by the Arab Organization for Education, Science and Culture (ALECSO), was hosted, on December 19 and 20, 2021, in the city of Dubai in the Emirates United Arabs (UAE) with the participation of ministers of culture from 21 Arab countries.

Offering a space for dialogue and exchange between the countries of the region with a view to working for the influence and promotion of Arab culture, the Congress was convened to discuss the common Arab cultural strategy, the multilateral partnership in of culture and openness to other cultures.

It was also a question of unifying efforts in cultural sectors, such as intangible heritage and its inscription with UNESCO, and of promoting cultural industries throughout the Arab region.

This framework further confirmed the need to further support the creative industries as a vector of sustainable development. The Congress was a renewed opportunity for the official Arab parties to identify adequate policies capable of implementing this objective in the long term.

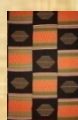
The Congress agenda also included items relating in particular to

- the recommendations to be taken for the promotion of common Arab cultural action and cultural complementarity between the various countries to strengthen the Arab cultural unity.
- the revision of the common strategy for Arab culture and the objectives and the need for its implementation within the framework of collective Arab action.
- cultural governance and the reform of mechanisms of action in Arab cultural institutions with a view to adapting them to the challenges of the time are at the top of the questions addressed.
- examination of the project of an Extraordinary Ambassador for Arab Culture.
- the inventory of the Arabic language
- the implementation of new projects in the cultural sectors.

The holding of this Congress coincided with the International Day of the Arabic Language, celebrated on December 18 since 2012, when, in 1973, the United Nations General Assembly adopted Arabic as the sixth official language of the Organization.

Source: <https://fr.allafrica.com/stories/202112190318.html>

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

### D.1 UNESCO: 2 new African members Elected to World Heritage Committee

The 23rd General Assembly of the States Parties to the World Heritage Convention met from 24 to 26 November 2021 at UNESCO Headquarters in Paris, France, convening the 193 States Parties to the World Heritage Convention, under the chairmanship of H.E. Mr Tebogo Seokolo, Ambassador Extraordinary and Permanent Delegate of South Africa to UNESCO.

During the session, the General Assembly elected twelve new members to the World Heritage Committee including Rwanda and Zambia from Africa.

Thus in the current composition of the World Heritage Committee Africa is represented by the following countries: Egypt, Ethiopia, Mali, Nigeria, Rwanda, South Africa and Zambia.

More information at <https://whc.unesco.org/en/news/2372/>

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### D.2 2021: 43 New Inscriptions on the UNESCO Intangible Heritage List

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Paris, 13 - 18 December) inscribed on the List of Intangible Heritage in Need of Urgent Safeguarding Measures (which now includes 71 elements) 4 new elements including practices and expressions related to cultures at the “**M'bolon**” from Mali, which is a percussion musical instrument used in southern Mali consisting of a large calabash soundbox covered with cowhide and a wooden handle.

It also has on the List representative of intangible cultural heritage. And 39 new elements including 7 projects, presented by African countries or with their participation, concerning

- **Falconry** (United Arab Emirates; Austria; Belgium; Croatia; Czech Republic; France; Germany; Hungary; Ireland; Italy; Kazakhstan; Republic of Korea; Kyrgyzstan; Mongolia; Morocco; Netherlands; Pakistan; Poland; Portugal; Qatar; Saudi Arabia; Slovakia; Spain; Syria), an art and traditional activity of training and flying falcons and birds of prey.
- **Arabic calligraphy**: knowledge, skills and practices (Saudi Arabia; Algeria; Bahrain; Egypt; Iraq; Jordan; Kuwait; Lebanon; Mauritania; Morocco; Oman; Palestine; Sudan; Tunisia; United Arab Emirates; Yemen), art to handwrite Arabic script in a fluid manner in order to express harmony, grace and beauty.
- **Congolese rumba** (DRC Congo, Republic of the Congo) - Congolese rumba is a musical genre as well as a dance, used in formal and informal spaces of celebration and mourning. Rumba is considered an integral part of Congolese identity.
- **The moutya dance** introduced to the Seychelles by African slaves who arrived with French colonists at the beginning of the 18th century. This sensual dance of simple choreography is traditionally performed around a bonfire, to the beat of drums.
- **Malagasy Kabary**, oratory (Madagascar) is a poetic dialogue performed in front of an audience.
- **The traditional ceebu jën dish** from Senegal - It is an emblematic dish of the country prepared with fish steaks, broken rice, dried fish, shellfish and seasonal vegetables: onions, parsley, garlic, eggplant, white cabbage, cassava, sweet potato, okra and bay leaf.
- **The Moroccan equestrian show Tbourida** where a troop of horsemen performs a parade including acrobatic military exercises and the simulation of going to war.
- **The Representative List of the Intangible Cultural Heritage of Humanity** aims to ensure greater visibility of the traditions and know-how carried by the communities. This list contains 492 items.

In addition, it allocated \$ 172,000 to a project in Mongolia, and \$ 116,400 to a project in **Djibouti** as well as \$ 266,000 to a project in Timor-Leste.

The Committee added 4 projects to the Register of Good Practices for Safeguarding Intangible Cultural Heritage including the **Promotion of Traditional Foods and Safeguarding of Traditional Foods (Kenya) - Decline in food diversity and knowledge** would have serious repercussions on health as well as on food insecurity, the country committed in 2007 to preserving the associated practices.

UNESCO's Intangible Heritage Lists now include 630 items from a total of 140 countries.

Web site: <https://fr.unesco.org/news/43-nouveaux-elements-inscrits-listes-du-patrimoine-immateriel>

Contacts: [r.amelan@unesco.org](mailto:r.amelan@unesco.org) (link sends e-mail)

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### **D.3 Institut Français: “Culture in the Sahel” Mobility Fund**

The “Culture in the Sahel” Mobility Fund is a program of the Africa and Caribbean Cultural Cooperation Mission of the French Institute in partnership with the Cultural Cooperation and Action Services of the French Embassies in Burkina-Faso, Mali, Mauritania, Niger and Chad.

This program supports mobility within the G5 Sahel zone, and towards Côte d'Ivoire and Senegal. Beneficiaries will have their plane ticket covered up to € 1,500 (maximum) and repatriation insurance.

The "Culture in the Sahel" Mobility Fund is open to artists and cultural professionals residing in one of the 5 G5 Sahel countries: Burkina-Faso, Mali, Mauritania, Niger and Chad. Applications must be submitted, following the annual calls for proposals, by a natural person as part of an individual and professional mobility for a cultural or artistic project.

Artists and cultural professionals can present a research project on a subject or theme of their choice, falling within the disciplines mentioned below: Architecture, Landscape, Town Planning, Street arts, Visual arts, Comics, Cinema, Circus, Dance, Debates of ideas, Design, Artistic training, Training in cultural professions, Video games, Books, Puppets, Crafts, Fashion, Museum & Heritage, Classical and Contemporary Music and jazz, Digital, Intangible Cultural Heritage, Photography, Multidisciplinary, Theater.

Web site: <https://on-the-move.org/news/institut-francais-fonds-de-mobilite-culture-au-sahel>

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### **D.4 Call by the Intergovernmental Committee for the Protection of Cultural Property in the Event of Armed Conflict to protect cultural heritage in Afghanistan**

The Committee for the Protection of Cultural Property in the Event of Armed Conflict, which held its 16<sup>th</sup> meeting on 2-3 December 2021, adopted a declaration urging all stakeholders to take all necessary measures and precautions to prevent any damage to cultural heritage sites, archives and museums, and to ensure the protection and preservation of cultural and documentary heritage in Afghanistan in all its diversity.

The meeting followed the 14<sup>th</sup> Meeting of the High Contracting parties to the 1954 Hague Convention and the 9<sup>th</sup> Meeting of the Parties to its Second Protocol, which brought together over 100 countries to discuss the protection of cultural property in the event of armed conflicts.

Opening the meeting, Mr Ernesto Ottone R., Assistant Director-General for Culture of UNESCO, recalled that the 1954 Hague Convention remains more relevant than ever in the face of armed conflict around the world. He encouraged all Member States that have not yet done so to take all necessary steps to become Parties to this international instrument and its two

Protocols, since achieving universal ratification will strengthen our commitment to protecting cultural property in the event of armed conflict.

Web site: <https://en.unesco.org/news/intergovernmental-committee-protection-cultural-property-event-armed-conflict-urged-all>

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## **D.5 On the move: Cultural Mobility and Visas (Last updated: 20 March 2021)**

While preparing for a public panel on the global touring of musicians (as part of WOMEX 13 in Cardiff, Wales), we realised it would be useful to have a page gathering different information portals and organisations working in this space. These are organisations who can be of help when applying for a visa, or who provide a means to report problems and obstacles.

Some of those listed are publicly funded national or regional institutions, while others are independent bodies focused on advocacy. Please check their missions carefully before consulting them.

This page is regularly updated. If you feel that some organisations providing information and/or advocacy support in Europe or worldwide should be included on this page, contact us at [mobility@on-the-move.org](mailto:mobility@on-the-move.org)

Read more at <https://on-the-move.org/resources/collections/cultural-mobility-and-visas>

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

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

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

<https://fr.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>

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

#### **Africa: Digital Platforms of Exciting African Museums**

In recent years, virtual reality has added an exciting dimension to the world of museums. During the COVID-19 pandemic, many museums have introduced fully virtual tours so that distance is no object. If virtual tours are unavailable for your museum of choice, search for their formal or social media platforms. Many museums use these platforms to share detailed information, high-resolution photographs, videos, and audio files. Some of the more interesting among them are:

- **The Maison Tiskiwin/Musée Tiskiwin** (Tiskiwin Museum, Marrakech, Morocco) focuses on the history and culture of the Amazigh and Tuareg people, indigenous nomadic groups. <https://tiskiwin.wdro.nl/>
- **The Nairobi National Museum** (Nairobi, Kenya) – This museum focuses on four aspects: culture, history, contemporary art, and nature. <http://www.museums.or.ke>
- **The Musée des Civilisations Noires** (Museum of Black Civilisations, Dakar, Senegal) - Long before European settlers arrived on the continent, African civilisations boasted advanced heritage, technology and knowledge systems. <http://mcn.sn/>

- **The Museu Nacional de Antropologia** (National Museum of Anthropology, Luanda, Angola) -The was opened in 1976, soon after Angola gained its independence from Portugal. <https://www.facebook.com/museudeantropologia/>
- **Maropeng: Official Visitor Centre for the Cradle of Humankind World Heritage** (Krugersdorp, South Africa) - The visitor centre is a world-class exhibition at the Cradle of Humankind, a world heritage site. It is centred on our human ancestors and their development over millions of years. <https://www.maropeng.co.za/>

Source: <https://allafrica.com/stories/202112160004.html>

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### **Eritrea: The Role of Music in Reinforcing Eritrea's Identity, Consciousness and Determination**

Music is the most popular language that helps people find their identity. This is an attempt to examine how music strengthened the Eritrean identity, raised sociopolitical consciousness and uplifted peoples' determination to defend national sovereignty. Identity is a subpart of culture, and the narrative of the nine nationalities makes up Eritrean Identity: Tigrinya, Tigre, Kunama, Bilen, Nara, Saho, Afar, B'dawyt, and Rashaida. A picture taken in the 1920s portrays Tigre's ethnic musical performance. Today, after 100 years, the way they dress up, dance, celebrate weddings, birthdays, and other social events make their narrative expressed by music, for there is no party without music. The nine nationalities in Eritrea have their musical instruments, beats, and rhythms used in their respective localities. They use different types of instruments, except they have the drum in common. The drum may have a different size, shape, and name, but the drum sets the beat and rhythm in each ethnic group's traditional music. During the armed struggle, in 1976, the Eritrean People's Liberation Front realized the importance of music and organized a diversified cultural group from the rank and file of the freedom fighters, including all the nine nationalities Eritrea. In a short time, many skillful musical artists developed from the cultural group. Source: <https://allafrica.com/stories/202112130256.html>

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### **Moutya - Traditional Dance in Seychelles, Added to UNESCO's List of Intangible Heritage**

The Seychelles' traditional Moutya dance has been added to UNESCO's list of intangible heritage on December 15th and the Secretary General of the Seychelles Institute of Culture, Heritage and the Arts, David Andre, said that this is great news for Seychelles. In his statement to mark the occasion, the Seychelles' President Wavel Ramkalawan said that December 15th will be marked as an important date in the history of the island nation. "Seychelles is now sharing its cultural heritage with the whole planet and this is a proud and joyful moment for all Seychellois. Moutya belongs to all people and nationalities because it has been recognised as a dance that has much cultural significance with global resonance," said Ramkalawan. The Moutya dance was introduced to the Seychelles by enslaved Africans who arrived there with French settlers. It was originally performed around a bonfire, deep in the forest in the dead of night. The dance was an expression of resistance, allowing enslaved people to share their suffering and sing about the difficulties they faced, far from their masters' ears. While the dance has been recognised by UNESCO, it is not so well known among the youth in Seychelles therefore a new effort is needed now is to get more young people and more artists involved with the dance for preserving it to the future generations.

Source: <https://allafrica.com/stories/202112170302.html>

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

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

#### **The 9th World Summit on Arts and Culture (Stocholm, June 2022)**

This edition of ACORNS marks six months until we, along with our co-hosts, the Swedish Arts Council, welcome the international arts and culture community to Stockholm for the 9th World Summit on Arts and Culture. This ACORNS is your inside guide to the Summit, with an overview of the Summit theme, a look at what will happen over the three days of the Summit, and what we can expect in the cultural hub of Stockholm. The World Summits are a flagship of IFACCA, and this edition is particularly special as it will be the first time we gather in person in the wake of the pandemic. So, while the World Summit may look a little different, our commitment to a holistic and immersive programme remains, supported by a range of health protocols to support your experience. The Summit 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. This freedom relies on a cultural value chain that fosters conditions in which artists can create, present, distribute and share their work; and in which citizens can participate in cultural life, which is a cultural right shared by all. Worldwide, policy makers and advocates have driven the improvement of these conditions and the protection of free artistic expression. These have accentuated existing challenges for artists to create and for citizens to participate in cultural life.

Source: <https://internationalfederationofartscouncilsandcultureagencies.cmail19.com/t/i-l-cihikul-tydlhuhidr-c/>

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

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#### **UNESCO workshop strengthens media diversity and cultural pluralism in Eastern Africa**

In the framework of the project “Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions,” UNESCO organized a series of hybrid (physical and online) knowledge transfer workshops (15 - 25 November) on media diversity and cultural pluralism in four Eastern African countries (Ethiopia, Mauritius, Tanzania, Uganda).

Source: <https://internationalfederationofartscouncilsandcultureagencies.cmail19.com/t/i-l-cihikul-tydlhuhidr-jt/>

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

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

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### **F.2 Africultures**

#### **Africultures is looking for a new lease of life...**

4 years ago, Africultures was under threat of imminent disappearance. Thanks to your mobilization, we were able to maintain the site, enrich it with new options such as Africultures TV, publish a special issue, launch a mobile application and organize the Africultures special live. However, the health crisis has severely affected our dynamic, which is based on volunteering. Today we need to inject new energies to continue to bring Africultures to life. All skills are welcome whether in terms of writing, communication, marketing, law, accounting, audiovisual, events or fundraising. From this week's program on Africultures we highlight a chronicle of the film "Les Reines du Palace", a documentary on a social movement led by housekeepers of luxury hotels. Olivier Barlet takes stock of the production of films dealing with

homosexuality in Africa. And we are also talking about Ziyara by Simone Bitton, a road movie in the footsteps of Jews in the Arab world. Literature department, Elgas paints us a portrait of the writer Annie Ferret.

Web site: <http://africultures.com/>

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

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### **F.3 Music World News - News of the International Music Council (IMC)**

#### **International Music Council elects new leadership**

From 25 November to December 8 2021, members of the International Music Council gathered online for the organisation's 39th General Assembly, elected a new leadership and adopted an ambitious work plan for the next two years. Alfons Karabuda (Sweden), composer and President of ECSA (European Composer & Songwriter Alliance) and SKAP (Swedish Association of Composers, Songwriters and Lyricists), was re-elected President. Throughout the past two years, Mr. Karabuda has been a driving force within IMC's Executive Board, dedicating himself to promote access to music for all and recognize the value of music in the lives of all people, while exploring new frontiers of collaboration between IMC and other global actors.

The IMC General Assembly also elected a new Executive Board composed by Roula Abou Baker (Lebanon), Charles Binam Bikoi (Cameroon), Dorothy Conaghan (Ireland), Paul Dujardin (Belgium), Ardavan Jafarian (Iran), Jacques Moreau (France), Charles Sanders (USA), Christine Thomassen (Norway) and Sheila Woodward (South Africa/USA). Sheila Woodward will continue to serve as Executive Vice-President, joined by Charles Binam Bikoi and Roula Abou Baker as Vice-Presidents.

The IMC work plan for the next two years foresees activities that will strengthen the IMC in its three pillars: as a value-driven advocacy body, as a network of networks and as a project organisation. IMC will upscale its action towards the advancement of its core values embedded in the 5 Music Rights.

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### **F.4 SA Cultural Observatory (SACO)**

#### **SACO Releases Covid-19 Impact Report in Soweto (10 December 2021)**

Due to the Covid-19 restrictions most industry events and activities have either been cancelled or largely held online since April 2020. The South African Cultural Observatory has similarly been affected by these restrictions and has for the past two years taken to releasing reports and conducting our workshops online.

For the first time in two years, the South African Cultural Observatory held its first public event in Soweto at Just Badela Food and Wine on Friday, 22 October 2021 where we released the latest report on the Impact of Covid-19 crisis on the cultural and creative industries (the report is featured in this newsletter edition).

Predominantly intended and designed to offer the media an opportunity to interact with the authors of the report, the event was open and attended by cultural practitioners, government officials and members of the public. Members of the media and those participating at the event got the first glimpse of the report presented by lead authors, Professor Jen Snowball and Dr Andre Gouws while also getting a first-hand account from the Artistic Director of the Market Theatre, James Ngcobo on how the Market Theatre (as one of the cultural institutions severely affected by Covid-19) has responded to the limitations and the new environment imposed by the Covid-19 pandemic. The format of the event allowed for unlimited questions on the report, while encouraging open interaction about the work of the SA Cultural Observatory between



members of the media, cultural practitioners, authors and SACO members, including the Executive Director, Ms Unathi Lutshaba who was the host of the event. More at <https://www.southafricanculturalobservatory.org.za/article/saco-releases-covid-19-impact-report-in-soweto>

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## **F.5 Afrique Créative 2021 – Second Edition**

### **Creative Africa Program: Retrospective on the year 2021 - Capitalization of the first edition of the program**

The year 2021 marks the end of the first edition of the Creative Africa program and the launch of the second thanks to renewed confidence on the part of AFD. Creative Africa is an ambitious incubation and capacity building program aimed at accelerating the development of selected cultural and creative businesses. During the first edition 9, entrepreneurs from Burkina Faso, Morocco, Senegal and Uganda followed an incubation course spanning from September 2019 to March 2021. These 9 entrepreneurs from 6 different creative fields (music, cinema, animation, crafts, visual arts and publishing) received financial support (between 75,000 and 125,000 euros) to accelerate the development of their business and consolidate their economic model. They also received technical support: 1) Common core - group bootcamps (residential workshops) and e-learning (distance); 2) Tailor-made individual support: business mentoring and creative mentoring. The first Creative Africa edition in a few figures: 900 hours of mentoring, 17 e-learning modules, 2 learning seminars, 967,700 euros paid to entrepreneurs.

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### **Creative Africa - 2nd edition**

The call for applications for the second edition was open to 9 countries (Burkina Faso, Cameroon, Ivory Coast, Ghana, Morocco, Uganda, Democratic Republic of Congo, Senegal, Tunisia). It made it possible to pre-select 17 entrepreneurs who participated in a 3-month pre-incubation phase. The 17 pre-selected entrepreneurs were supported by local partner incubators <https://cutt.ly/PYkw49J>, in particular for:

- (Re) structure their economic models
- Establish their strategy for scaling up and define their acceleration objectives
- Rework their funding request submitted to Creative Africa
- Work on the financial projections related to this acceleration project
- Prepare to pitch their acceleration project in front of the final jury
- Following the pre-incubation period in front of a jury of cultural, institutional and investor actors, the 8 winning entrepreneurs of this second edition have been selected!

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

Contact: [afrique.creative@africalia.be](mailto:afrique.creative@africalia.be)

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

Contact: [africalia@africalia.be](mailto:africalia@africalia.be)

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## **F.6 Mawred – Culture resource Newsletter**

### **Apply Now for the First Round of Wijhat 2022**

To those interested in applying to the Wijhat program, which supports the travels of artists and cultural actors from the Arab region to destinations within this region or abroad, if your intended travel begins after 28 February 2022, you can apply now for the first round of Wijhat 2022. The application deadline for this round is 15 January. More at at [wijhat@mawred.org](mailto:wijhat@mawred.org).

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## **Maroc:Cohort II of the MA Program Completing Their First Academic Year**

The participants of this program will soon complete their third semester of this two-year program, after which they embark on the final stretch: their theses. The program, which was launched in winter 2020, is hosted by the Faculty of Literature and Humanities, Ben M'sik, at Hassan II University in Casablanca, Morocco. The 2020-2022 academic year kicked off in December instead of October, due to the pandemic using a digital remote learning platform for the first time, after obtaining accreditation from the Moroccan Ministry of Higher Education. Students were therefore able to register for classes in a program officially recognized as an online master's degree course. The fourth semester, which the students will begin by the end of February, is dedicated to MA thesis research. In addition to their thesis advisors, students will find support in an intensive online workshop planned for February 2022 and a summer academy to be held in Germany in July 2022 in cooperation with Hildesheim University Germany, its UNESCO Chair for Cultural Policies for Arts in Development and the UNESCO Chair of Cultural Policies of Belgrade University. It aims to develop a new generation of researchers, cultural managers, policy makers, and academics equipped to contribute to cultural practices in their countries and in the Arab region, and to apply a strategic approach in their work whether in the public cultural sector, creative industries, or the non-profit cultural sector.

Read more at [https://mawred.us12.list-](https://mawred.us12.list-manage.com/track/click?u=65802a88d3339bd7822d90f4d&id=5b01f3270d&e=f0513daa04)

[manage.com/track/click?u=65802a88d3339bd7822d90f4d&id=5b01f3270d&e=f0513daa04](https://mawred.us12.list-manage.com/track/click?u=65802a88d3339bd7822d90f4d&id=5b01f3270d&e=f0513daa04)

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

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

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

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**Thank you for your interest and co-operation**

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