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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

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

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### **Editorial - OCPA’s official cooperation status with UNESCO renewed**

The fact that the Executive Board of UNESCO, the United Nations Educational, Scientific and Cultural Organization, whose 75th anniversary we have just celebrated, reviewing its vast network of partners, decide to renew its close and lasting cooperation with the OCPA, with associate status, deserves a special attention. At least.

Universal awareness of the culture of humanity, UNESCO had already noted and supported the approach of African experts, firmly committed to a campaign for African renaissance, to equip themselves with a common instrument for observing and monitoring the cultural action intended to support States and Communities in their efforts to manage programmes, from their design to their evaluation, including their implementation.

Also, from its creation, the Observatory has benefited from UNESCO’s constant attention, from its many invitations to accompany it and from its willingness to share experiences and questions. On cultural policies in a perpetual quest for formulation, on the defense and rescue of immemorial heritage constantly threatened and in danger, on support for creations respectful of traditions and challenged by the irresistible call of new technologies, feats of human genius.

It is in this context that the first period of association of OCPA with UNESCO was to take place, the evaluation of which, eight years later, has proved to be promising.

Here are eight new years that will lead the OCPA to the gates of the mythical year 2030 for which it has already been given the opportunity to sketch out prospects, going through years of challenges and determined to translate them into years of grace!

Taking into account the issues identified by the 2019 Forum of Ministers of Culture, apprehending the impact of the disturbance thrown into the debate by the intrusion of an unexpected pandemic, on the eve of the meetings of the new MONDIACULT in Mexico City 2022, OCPA can hone its weapons to pursue a rekindled fight over culture and its power!

Maputo, January 29, 2022

Lupwishi Mbuyamba

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## H. Highlights

### H.1 The UNESCO World Conference on Cultural Policies and Sustainable Development (Mondiacult 2022, Mexico City)

The Mondiacult Conference 2022 will be convened by UNESCO forty years after the first Mondiacult World Conference on Cultural Policies held in Mexico City in 1982, and 24 years after the UNESCO World Conference on Cultural Policies for Development held in Stockholm in 1998. It will be hosted from 28 to 30 September 2022 by the Government of Mexico.

As we entered the last Decade of Action for the implementation of the United Nations Sustainable Development Goals, agreed by the international community as a common aspirational roadmap, UNESCO is engaging its Member States and the international community to embark on a renewed reflection on cultural policies to tackle global challenges and outline immediate and future priorities in order to shape a more robust and resilient cultural sector, fully anchored in sustainable development prospects in line with the vision enshrined in the UN Secretary-General's report *Our Common Agenda* (September, 2021).

UNESCO is reinvesting in the global policy dialogue in the field of culture, building on its mandate and expertise to foster multilateral cooperation and policy dialogue in the wake of its landmark conferences on cultural policies.

The cultural sector has evolved considerably over the last decades covering a wide range of areas of development but also informed by societal change and the digital transformation. These advances have led to the decisive recognition of the nexus between culture and sustainable development emphasizing the role of culture in supporting continuity, participation, education, employment, resilience, and well inclusive societies, social development and economic growth at the global and national levels.

The global landscape has also profoundly evolved marked by overarching transnational challenges, such as inequalities, conflicts, technological revolution, climate change, leading countries to adapt their public policies to better fulfill their role in ensuring the provision of global public goods – an imperative which is particularly relevant to culture.

#### The COVID

emergency situations in the cultural sector in an abrupt manner, during which countries were called upon to continue providing basic services while ensuring, at the same time, social and economic sustainability. The widespread disruption of cultural activities and practices, also impacting cultural institutions across the world have brought to the forefront the urgent need for adaptation of the cultural sector itself, but also *vis-à-vis* the overall crosscutting role that cultural policies play within the broad public policy spectrum.

This momentum has opened new opportunities for a renewed vision of cultural policies to gain ground in the broad public policy spectrum. In this context, UNESCO is reinvesting in the global policy dialogue in the field of culture, building on its mandate and expertise to foster multilateral cooperation and policy dialogue for the free flow of ideas and in the wake of its landmark conferences on cultural policies held respectively in 1982 and 1998 – whose conceptual and policy outcomes laid the ground for major advances in the conceptualization and architecture of cultural policies.

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Web site: <https://www.unesco.org/en/mondiaicult2022>

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## **H.2 ACALAN: The African Languages Week (24 – 30 January)**

The Africa continent is said to be the most linguistically diverse continent of the world. The African Union therefore created the African Academy of Languages (ACALAN-AU) as its specialised institution to transform this language diversity to serve as a factor for African integration and development. ACALAN is the official body mandated to develop and promote African languages, and to provide technical support to Member States for the formulation and implementation of language policies and strategies of language development and use. ACALAN officially launched the African Languages Week in Ouagadougou, in collaboration with the government of Burkina Faso, in July 2021.

The launch of the African Languages Week was in line the Agenda 2063 of the African Union, specifically Aspiration 5 that promotes “An Africa with a strong cultural identity, common heritage, shared values and ethics.” The theme of the week for 2022 is “African Languages: Levers for Building the Africa We Want”.

The African Languages Week is meant for mobilising resources (human, technical and financial) for planning and organising the activities of the week throughout the continent and in the Diaspora, in collaboration with National Language Structures in the Member States serving as ACALAN’s national focal institutions.

Partner of ACALAN, OCPA will contribute to this event with a declaration which will be made on February 21 at the opening of the Symposium of YES!AfriCan, another partner of OCPA, International Day proclaimed by UNESCO for the mother tongue.

Web site: <https://acalan-au.org/newsdetail.php?tab=72>

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## **A. News from OCPA**

### **Activities of the Executive Director and members of the OCPA Secretariat**

#### **OCPA activities in December 2021 and January 2022**

OCPA's activities in December 2021 were dominated by official missions across the continent, professional contacts with members of the RICADIA Network, National Focal Points as well as representatives of other organizations and cultural projects.

But above all, it is the renewal of OCPA's status as a non-governmental organization in official cooperation with UNESCO with Associate status that is the event of the month and of the year.

#### **Official missions**

##### **A.1 Training on the preparation of nominations of World Cultural Heritage sites**

As we have mentioned, Maria Manjate, Program Officer undertook a study trip to Dar es Salaam in Tanzania where she took part in training on the process of preparing and submitting nominations for sites and monuments in the world cultural heritage. This seminar was organized with the assistance of the African World Heritage Fund, a joint creation of the African Union and the UNESCO Heritage Centre.

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## **A.2 International symposium on the restitution of African cultural property**

The Executive Director, Lupwishi Mbuyamba, responded to the invitation of the Association of Museums and the Presidential Unit supervising the rotating presidency of the African Union devolved to the DR of Congo in 2021 for an International Colloquium on restitution to African countries cultural property moved by former colonizing countries. On this occasion, he delivered the keynote speech of the meeting on the subject of the importance of cultural heritage and African cultural renaissance.

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## **A.3 Participation in the launch of the Abidjan Performing Arts Market (MASA)**

At the invitation of the Director General of the Abidjan Performing Arts Market (MASA), Mr. Mbuyamba traveled to Abidjan to participate in the launching ceremonies of the events marking the 12th edition of MASA which is scheduled from March 5 to 12, 2022. He took this opportunity to meet the technical managers of MASA and discuss with them the implications of the chosen theme for publishing, the creative and cultural industries, and discuss the organization, around this theme, of the sessions of the professional meetings during the MASA.

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## **A.4 Participation in the 2nd Board of Directors of CERAV for 2021**

From Côte d'Ivoire, Lupwishi Mbuyamba traveled to Bobo-Dioulasso in Burkina Faso to take part in the 2nd CERAV Board of Directors of the year, of which OCPA is a member at the invitation and decision of the President of the Republic of Burkina Faso.

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## **A.5 Mali: Meeting of experts in charge of defining a cultural management barometer of the Ministries of Culture of the African Union countries**

From Faso, he went to Bamako, at the invitation of the Minister of Culture to participate in the 3rd meeting of experts responsible, since 2019, for defining a barometer of cultural management for the Ministries of Culture of AU Members States for the validation of the final result of the work of the experts before its submission to the decision-making bodies of the African Union.

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## **Meetings with technical partners in the sector**

These different missions gave rise to several meetings with technical partners in the sector, including

## **A.6 Meeting with the Secretary General of the Festival sur le Niger de Ségou**

Thus in Bamako, Mr. Mbuyamba received the Secretary General of the Festival sur le Niger de Ségou, Mr. Attaher Maiga, with whom they toured the preparations for the edition of SEGOU ART 2022 scheduled from February 1 to 6 in Ségou. They focused in particular on the role that the director of the OCPA is called upon to play in this edition, in particular at the Maaya Africa Forum with a presentation on cultural entrepreneurship and a course for students of the Master's degree from the Koré Institute of Arts and Professions.

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## **A.7 Interviews with representatives of CERDOTOLA, CERAV, the Festival du Niger and Espace Gambidi, members of the RICADIA Network**

The Executive Director of OCPA had a discussion with the Executive Secretary of CERDOTOLA, Charles Binam, at the Kinshasa Colloquium, with the General Delegate of CERAV in Bobo-Dioulasso and with Attaher Maiga, Secretary General of the Festival sur le Niger de Ségou and with Hamadou Mande who, in addition to his responsibilities at the OCPA

secretariat, ensures the animation of the Gambidi Cultural Space which will soon enter into formal cooperation with the OCPA on the programming of the next SICADIA.

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#### **A.8 Meetings with OCPA national focal points**

With the National Focal Points of OCPA, in addition to Hamadou Mande who coordinates OCPA's activities in Burkina and West Africa, the Executive Director met with Madame Aminata Sy. focal point in Mali, Hugues Ondaye, focal point in Congo, Damien Pwono focal point in the Democratic Republic of Congo.

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#### **A.9 Contacts with other cultural organizations**

Beyond the meetings, the OCPA secretariat had significant exchanges during the month of December with the MASA, Nhimbe Trust in Bulawayo, the African Humanities Forum in Bamako and the Culturelink network in Zagreb with which a publication of quality has just been placed on the market around the theme.

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#### **A.10 Renewal of official relations between UNESCO and OCPA**

It was by letter dated November 19 and received by its secretariat on December 26, 2021 that OCPA received notification of the renewal of its status as a non-governmental organization in official relations of association with UNESCO. This letter signed by the Director of UNESCO's Office of Strategic Planning, Mr Jean-Yves Le Saux, states that this decision is the result of a fruitful collaboration between the two organizations and aims to strengthen the impact that it may have on joint activities.

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#### **A.11 Invitation to the African Regional Consultation organized for the preparation of the MONDIACULT 2022 Conference**

The new stage of this collaboration takes the form of an invitation addressed to OCPA jointly by the Minister of Culture of Senegal and the Assistant Director General of UNESCO for Culture to participate in the African Regional Consultation organized on January 31 and on February 1, ahead of the UNESCO World Conference announced for September 2022 in Mexico City.

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#### **A.12 Participation in the identification of young African experts to be invited to the webinar on the role of culture in sustainable development**

But before this important activity, OCPA was approached to help identify and propose young and competent African experts evolving in the sphere of public administrations and able to participate effectively in debates in a Webinar on January 21 on the role of culture in sustainable development. This approach was that of the Coordinator of the Culture Committee of UCLG in Barcelona in cooperation with UCLG Africa and the Culture and Development Association.

Two candidacies were presented and received for this purpose, that of Mrs. Georgette Dedamogo Bwazu from the Ministry of Cultural Affairs of the Democratic Republic of Congo and that of Mr. Pedro Nhacota jr from the Ministry of External Relations of Mozambique.

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#### **A.13 Cooperation agreement with Espace Gambidi in Ouagadougou**

In terms of regional cooperation and the extension of the network of partners, a framework agreement was signed in January between the Espace Culturel Gambidi de Ouagadougou and the OCPA. A contribution to the publications of Gambidi editions has already been made and, in

project, an edition of the 7th edition of the SICADIA Summit of cultural institutions of Africa and the diaspora) envisaged for the 4th quarter of the year.

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#### **A.14 Cooperation for the dissemination in Africa of the publication Cultures in Cooperation: realities and trends**

In this context, we can note the circulation of a collective work entitled Cultures in Cooperation: realities and tendencies. This book contains the communications of experts at a Scientific Colloquium organized with the support of the Commission of the European Union in 2019 at the University of Rijeka in Croatia, on the eve of the year 2020 where the city of Rijeka endorsed the role as European Capital of Culture. Lupwishi Mbuyamba contributed to this publication in which important figures and partners in the field of cultural policies and international cultural relations from different backgrounds collaborated. Thus Jean-Pierre Saez, D. Paul Schafer, Mercedes Giovinazzo, Jean-Pierre Deru, Biserka Cvjeticanin, Raj Isar. The project was coordinated by CULTURELINK, one of the very first partners of the OCPA.

More at <https://irmo.hr/eventi/presentation-of-the-book-cultures-in-cooperation-realities-and-tendencies/>

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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 Investec Cape Town Art Fair- Connect Through Art From Africa and the World**

Investec Cape Town Art Fair takes place from 18 – 20 February 2022 at Cape Town International Convention Centre (CTICC). After two years of physical events cancelled globally, Cape Town will once again welcome the art world to connect for an in-person event for the ninth edition of Investec Cape Town Art Fair. During the unprecedented times brought on by the pandemic, viewing rooms became the new Art Fairs and white cube galleries navigated their way off floor plans and on online platforms. Investec Cape Town Art Fair joined forces with Artshell (a customized web and app platform) and launched a digital event in 2021 and will deliver 2022's hybrid physical and digital edition of Africa's largest Art Fair showcasing international artists and those from the African Diaspora.

Web site: [https://artmail.us18.list-](https://artmail.us18.list-manage.com/track/click?u=9b08b0eb495c694698e63cf7d&id=6abcab00df&e=89677845ed)

[manage.com/track/click?u=9b08b0eb495c694698e63cf7d&id=6abcab00df&e=89677845ed](https://artmail.us18.list-manage.com/track/click?u=9b08b0eb495c694698e63cf7d&id=6abcab00df&e=89677845ed)

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#### **B.2 An Enchanting Summer Season at La Motte - 2022 Great Wine Capitals Winner of the title of Wine Tourism, Arts & Culture**

Situated in the beautiful Franschhoek Valley in South Africa's Cape Winelands, La Motte with its picturesque setting, traditional cuisine, and historic charm, is an enchanting choice for those who appreciate the finer things in life. Not only are guests invited to the elegant Wine Tasting Room for an introduction to La Motte's renowned wine portfolio, the team at the La Motte Restaurant also enjoys sharing the best of local and seasonal flavours with patrons. La Motte enjoys sharing its passions with guests, and visitors to the estate will be treated to a host of internationally acknowledged experiences.

Web site: <https://arttimes.co.za/at-feature-an-enchanting-summer-season-at-la-motte/>

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### **B.3 Tunisia: Euro-Tunisian pilot cycle "Tfanen Takwin" for cultural professionals**

"Tfanen Takwin", the one-year Euro-Tunisian pilot training courses and internships and intended for cultural professionals in Tunisia started in January 2021 with 20 candidates.

In addition to the 6 months of lessons, each candidate benefits from an internship in Tunisia followed by a second internship in Europe in a cultural structure that corresponds to their professional aspirations. After the completion of the two internships, each candidate is called upon to write a final report and present a defense in front of a jury to close this cycle.

The first 6 candidates were brought together on December 19, 2021 at the Goethe-Institut Tunis to present their end-of-cycle defenses. The 14 other candidates will also be divided into two groups according to their end dates of the internship so that they in turn present their defenses. The defenses of the 2nd group of candidates are scheduled for February 26, 2022. Those of the 3rd group will be specified later.

Web site: <https://fr.allafrica.com/stories/202201110319.html>

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### **B.4 Algeria: Intangible Cultural Heritage - An Intersectoral Classification Commission**

A National Intersectoral Commission for the classification of elements of intangible cultural heritage will be set up in "the coming weeks", announced the director of the National Center for Research in Historical Anthropology (CNRPAH), Farid Kherbouche.

This structure will be intended to "inventory" all the properties belonging to the intangible heritage, in anticipation of their classification at the national level, before proposing them, in a second stage, on the list of the World Heritage of Humanity of UNESCO.

He recalled that Algeria has classified, to date, 9 elements of its intangible heritage, and deplored that, with regard to the material heritage, "no file has been submitted to the UN organization since 1992".

Web site: <https://www.aps.dz/culture/133998-patrimoine-culturel-immateriel-prochaine-installation-d-une-commission-intersectoralle-de-classement>

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### **B.5 Eritrea: Seminar On Conservation of Cultural Heritage**

The Culture and Sports Department in the Southern Region in cooperation with the Archeology Department of the Commission of Culture and Sports organized a seminar focusing on conservation and research of cultural heritage in Dekemhare on 22 and 23 December. It was attended by experts from concerned government institutions. Indicating that the Southern Region is rich in archeological and historical sites that are not yet properly researched, Dr. Tsegay Medin, head of Archeology at the Commission of Culture and Sports, called for reinforced participation of concerned institutions and the public in the effort to identify and document the heritage in the region.

The participants on their part adopted various recommendations including the integrated effort to save the cultural and ancient heritage from damage by manmade and natural calamities.

Web site: <https://shabait.com/2021/12/27/seminar-on-conservation-of-cultural-heritage/>

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## **B.6 Morocco: The social protection of the artist at the heart of an interactive workshop in Marrakech**

The social protection of the artist and the perspectives of the creative industries were at the heart of the debates during an interactive workshop organized, Wednesday in Marrakech, at the initiative of the provincial section of the Moroccan Union of the professions of the dramatic arts.

Enhanced by the presence of a group of artists living in the other city and its surroundings, this event offered the opportunity to discuss new developments in the artistic scene in general and theater in particular, particularly through the prism of the repercussions heavy engendered by the new coronavirus pandemic, while focusing on the many aspects related to the development of a social protection system for artists.

In this sense, the playwright, director of the national office of the Moroccan Union of Dramatic Arts Professions, Omar El Jadli, said that access to social protection became a constitutional right after His Majesty King Mohammed VI gave his High Instructions for the establishment of a social protection system for all Moroccans without exception.

Web site: [https://www.libe.ma/La-protection-sociale-de-l-artiste-au-coeur-d-un-atelier-interactif-a-Marrakech\\_a130563.html](https://www.libe.ma/La-protection-sociale-de-l-artiste-au-coeur-d-un-atelier-interactif-a-Marrakech_a130563.html)

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

### **C.1 Algeria: Ministry of Culture/HCA - Update of the 2016 Framework Partnership Agreement**

The framework partnership agreement signed between the Ministry of Culture and the High Commissioner for Amazighity was updated by the Minister of Culture, Ms. Wafaa Chaalal and the Secretary General of the HCA in the presence of local authorities, representatives of the sector Culture, civil society actors, in addition to specialists and teachers of the Amazigh language and culture present in Tamanrasset as part of the various activities scheduled for the celebration of the Amazigh New Year 2972/2022.

Ms. Chaalal stressed that the main axes of this updated agreement consist in strengthening the partnership with the HCA in the dissemination and promotion of artistic innovation, Amazigh literature, through the enhancement of Amazigh culture. in film and theatre.

The new Minister of Culture and the Arts, Wafaa Chaalal, took up her new duties on July 7, 2021, replacing Malika Bendouda, the day after the announcement of the composition of the government led by Aïmene Benabderrahmane. Wafaa Chaalal was elected in 2017 in the wilaya of Tiaret to the National People's Assembly in the formation of the National Democratic Rally.

Web site: <https://www.m-culture.gov.dz/index.php/fr/le-ministry/minister>

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### **C.2 Cameroon: Artistic and cultural structuring - The inventory**

Minister Bidoung Mkpatt chaired a consultation meeting with the various artistic and cultural centers in Yaoundé. The coordinators of the 26 centers (fashion and design, visual and graphic arts, aesthetic, literary and culinary well-being, etc.), the beginnings of the federations in the making, took part in this moment of communion. As a bonus, an in-depth working session

relating to the arts and culture sub-sector and a presentation of medals to certain MINAC officials for the National Day of May 20, 2021.

First of all, Minister Bidoung Mkpatt made a point of expressing his gratitude to the Head of State thanks to whom, the restructuring of the artistic and cultural movement is underway with the promulgation of several laws which today allow the practical management of this reorganization." The government, by adopting the National Development Strategy 2020-2030 (SND30), has enabled the arts and culture sub-sector to migrate into the industries and services sector. Arts and culture are now considered vectors of production of wealth, growth and employment", underlined the Minister.

He told that, placed under the theme "Structures under supervision and development of artistic and cultural resilience", the meetings focused mainly on the state of awareness of the various poles on the structuring of the artistic and cultural movement.

Web site: <https://www.cameroon-tribune.cm/article.html/44360/en.html/structuration-artistique-culturelle-letat-lieux>

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### **C.3 Morocco: Mr. Bensaid inquires about the state of cultural infrastructure in Agadir**

The Minister of Youth, Culture and Communication, Mohamed Mehdi Bensaid, made a series of field visits to Agadir to inquire about the state of cultural infrastructure in the city.

This trip is part of the ministry's program consisting of a series of visits to different cities and provinces of the Kingdom, in order to learn about and take a first look at the state of cultural infrastructure as well as the progress of works in progress.

Thus, Mr. Bensaid declared that "The Ministry of Culture and its partners wish to promote the local heritage of the Souss-Massa region, in particular its intangible component devastated in large part by the earthquake which occurred in Agadir in 1960, Bensaid said.

The work of architectural restitution and rehabilitation of the historic site of Agadir Oufella is part of the Urban Development Program of the city of Agadir (2020-2024), launched by HM King Mohammed VI, for a budget envelope of 5.991 billion dirhams.

Web site: <https://www.mapnews.ma/fr/actualites/r%C3%A9gional/mbensaid-senquiert-de-1%E2%80%99%C3%A9tat-des-infrastructures-culturelles-%C3%A0-agadir>

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### **C.4 Ivory Coast: The Minister of Culture and Arts Industry, Arlette Badou Kouamé launches the Nhaa-Hii Culture Festival in Toulepleu**

The second edition of the NHAA-HII Toulepleu Culture Festival opened on December 28, 2021, in the presence of the Minister of Culture and Arts Industry, Arlette Badou Kouamé as well as several elected officials and executives from the region.

The Minister welcomed the great mobilization of the peoples invited from all over to celebrate culture. For her, this mobilization is a demonstration of the centuries-old relationships of solidarity that exist between the different peoples. She assured the organizing committee and the initiator Anne Ouloto of the availability of her ministry to support any initiative aimed at promoting culture and not to hesitate for a moment to avail of her services if necessary.

More at: <https://www.lintelligentdabidjan.info/news/festival-de-la-culture-nhaa-hii-a-toulepleu-la-2eme-edition-lancee-par-des-Ministers/>

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## **C.5 Ethiopia Inaugurates State of Art Public Library**

Prime Minister Abiy Ahmed inaugurated Abrehot (enlightenment) Library in Addis, one of Africa's largest public libraries, which can accommodate over 2,000 readers at a time. During the inauguration ceremony, Abiy stated that the Abrehot Library is the key to unlocking the nation's many untold histories and facilitating ways to create wealth. He also noted that knowledge is the way out of ignorance.

"We can prosper if we lay the groundwork for our children to understand our history and the meaning of freedom. The library covers an area of 19,000 square meters and it has been built with a budget of over one billion Birr, and it has a 1.5-kilometer shelf and can hold 1.4 million books. The library also has over 240,000 electronic books and 300,000 research papers.

Web site: <https://www.press.et/english/?p=47523>

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## **C.6 Video on the preparation of the inscription of the Congolese Rumba on the representative list of the intangible heritage of UNESCO**

This video was produced by Yes! AfriCan, partner of OCPA, gives a brief history of the genesis of the approach followed in the procedure for the effective inscription of Congolese Rumba on the representative list of intangible heritage of UNESCO during the recent session of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage (Paris, 13 - 18 December). As announced in the previous issue of OCPA News, this inscription was proposed by the DRC and the Republic of Congo.

This approach is presented in an interview given by Mr Augustin BIKALE, responsible for cultural programs at the UNESCO Representative Office in the Democratic Republic of Congo.

Congolese rumba is a musical genre as well as a dance, used in formal and informal spaces of celebration and mourning. It is mainly an urban dance performed by a male-female couple. Performed by professional and amateur artists, this practice is transmitted to younger generations through neighborhood clubs, formal training schools and community organizations. The rumba is considered an integral part of Congolese identity, and a means of promoting cohesion and solidarity between generations.

Based in Brussels and Kinshasa, Yes! AfriCan aims to promote the rehabilitation of African cultures, knowledge and know-how for inclusive and sustainable development.

Access the video at <https://www.youtube.com/watch?v=Fnnuc1H1cFI>

More information at <https://www.yesafrican.org/>

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

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

### **D.1 New German government continues restitution policy of the former cabinet**

According to the new Minister of State for Culture, Claudia Roth: 'The determination as to whether we are really serious about coming to terms with our colonial heritage can be seen in the way we deal with the Benin bronzes. This cultural-political issue must now be a priority, for example. Of course, we don't leave the museums alone, because it is the institutions that are the most important actors. That is why I offer to support digitization.'

We want to support the research on the provenance of colonial items in the collection so that one can find out the context in which these items in the collection come from. We then want to make these research results accessible on platforms. But I also want us to include decolonization as an issue in our general political debate’.

More at <https://www.ndr.de/kultur/Claudia-Roth-will-Rueckgabe-von-kolonialer-Raubkunst-vorantreiben,roth342.html>

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## **D.2 New publication: The World As Culture is Paul Schafer**

In this book, Schafer reviews culture’s historic role as cultivation of soul and, with important new clarity, culture as holism, the antidote to the fragmentation and reductionism of late modernity. He details demanding shifts in public policy. Cultural selection more than natural selection will determine the future of Earth’s biosystems and the fate of humankind. This book reveals the riches of human creativity beyond restrictive social boundaries and economics.

D. Paul Schafer has worked in the cultural field for more than fifty years as an author, advisor, educator, and administrator. He was Assistant Director of the Ontario Arts Council from 1967 to 1970, taught arts administration and cultural policy at York University and the University of Toronto, has undertaken many projects and missions for UNESCO, and is founder and director of the World Culture Project. He has written numerous books on the arts, culture, and cultures. He lives and works in Markham, Canada.

Link to the book at [https://www.rocksmillspress.com/world\\_as\\_culture.html](https://www.rocksmillspress.com/world_as_culture.html)

Contact: [dpaulschafer@sympatico.ca](mailto:dpaulschafer@sympatico.ca)

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## **D.3 Ireland to launch universal basic income program for artists**

Catherine Martin, Ireland’s minister of tourism, culture, arts, Gaeltacht, sport and media, on January 6 initiated an online consultation aimed at soliciting opinions regarding the creation of a basic income plan for a number of the country’s artists. The scheme, which Martin described as a “once-in-a-generation policy intervention,” is meant to assist those working in the fields of arts, culture, audio-visual, and live performance and events who suffered economically as the global Covid-19 crisis surged in-country.

The program will cover two thousand arts and culture workers for a span of three years. The government has earmarked €25 million (\$28.3 million) for the plan, which is expected to go into force later this winter. The online consultation runs through January 27 and follows on a report from a task force assembled by Martin last year to wrestle with the problem of how best to assist those in the culture sector.

Web site: [https://www.artforum.com/news/ireland-to-launch-universal-basic-income-program-for-artists-](https://www.artforum.com/news/ireland-to-launch-universal-basic-income-program-for-artists-87612?fbclid=IwAR0zmo94huXEVD3EfIET3hcMJYwIt11NwZaIrcwuQp09zqg1eVH9Bmoe6Co)

[87612?fbclid=IwAR0zmo94huXEVD3EfIET3hcMJYwIt11NwZaIrcwuQp09zqg1eVH9Bmoe6Co](https://www.artforum.com/news/ireland-to-launch-universal-basic-income-program-for-artists-87612?fbclid=IwAR0zmo94huXEVD3EfIET3hcMJYwIt11NwZaIrcwuQp09zqg1eVH9Bmoe6Co)

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## **D.4 UNESCO Information bulletin: The Tracker Culture & Public Policy, Issue No 13**

This monthly Tracker is produced by UNESCO to monitor culture in public policy with regards to the UN Sustainable Development Agenda. It highlights developments within national and regional contexts, as well as emerging debates on culture's contribution to sustainable development. Drawing on a variety of sources, it provides a broad overview of cultural policy trends worldwide at the national, regional and international level and looks at ways in which countries integrate culture into other policy areas.

The issue No 13 focuses on the following issues

Culture and Cities which are privileged ground for the exercise and recognition of cultural diversity, a critical endeavor in increasingly fragmented societies.

Cutting Edge this month explores the evolution of policies conducted by cities to maximise the power of urban heritage and creativity in addressing contemporary economic, social and urban challenges.

Cultural Policy Highlights contains the latest cultural policy innovations from around the world, including related to sustainable cities, whilst the Regional Perspectives section includes updates on regional processes.

The Culture in the Agenda 2030 rubric covers how Member States' urban policies and culture.

Find Out More includes the latest news and advocacy materials from UNESCO, including a special section on resources related to cities.

This section showcases a selection of the latest developments in cultural public policy from UNESCO Member States. Whilst reactive measures to the impact of the COVID-19 pandemic on the cultural sector are expected to stimulate adaptations of cultural public policies in 2021.

The section Cultural Policy Highlights information on several African countries as follows

- Mauritania has adopted a new Strategy for Culture for 2022 – 2024. It includes namely the construction of a palace of culture and a major cultural monument in the capital.
- Togo has adopted a Code of Cinema and Moving Images which aims to boost national cinematographic production by drawing on national cultural heritage and creativity.
- The Burkina Faso has launched the “pilot project on thematic indicators for culture in the 2030 Sustainable Development Goals”. developed by UNESCO in four domains.
- Egypt relaunched the “Memory of the City” platform series, including a book which tells the story of Cairo’s architecture for raising awareness on Cairo’s cultural identity.
- Angola has joined the nature conservation organization African Parks to develop a 20-year agreement for the rehabilitation, management and financing of two national parks.
- Djibouti held a workshop for developing the capacity to implement the UNESCO 1970 the Convention preventing the illicit import, export and transfer of cultural property.

<https://en.unesco.org/news/tracker-culture-public-policy-issue-13>

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## **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>

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## **E.2 Selected information from AllAfrica**

### **Nigeria: AMAA Calls for Submissions for 2022 Edition**

The Africa Film Academy is now accepting submissions for the 18th edition of its prestigious film awards Africa Movie Academy Awards (AMAAs). Interested filmmakers are urged to submit their feature, short, animation and documentary work for consideration in nearly 30 film categories of the awards. This submission is officially open to only films produced and released between May 1, 2021, and April 31, 2022 (the last day of submission). The organisers also clarified that all entries for the 18th AMAAs will be made via Filmfreeway and will not accept any film that exceeds the 120-minute run as a feature or a short film that is longer than 40 minutes. AMAA awards two major categories of short films and animation. The proposed date of the nomination's gala night for the 18th AMAAs is August 26, while the main ceremony will run from 26 to 30 October 2022. Source: <https://allafrica.com/stories/202201140117.html>

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### **Ghana: Developing the Ghana Gospel Music Industry - 2022 and Beyond**

Six years ago, I published an article which asked the question; IS THERE A FUTURE FOR THE GHANAIAN GOSPEL MUSIC? I recounted the challenges the industry was facing then and how it can position itself to take on the world stage if its actors took the scientific management approach a bit more serious. Four years after that, I published an article that narrated the genealogy of the Ghanaian gospel music and the journey it took to arrive at what we describe today as contemporary Gospel music. In the article titled "The journey to contemporary gospel music in Ghana", I further discussed the influencing factors that have shaped what we hear today as Ghanaian Gospel music. I concluded that piece with a promise to address in my next article, the structural weakness, and how we can position ourselves for a more sustainable, scalable, and profitable industry. This article will focus on a brief development of Gospel music in Ghana from a socio-spiritual perspective, talk about where we are presently, highlight the recurrent weaknesses, and propose a more robust development approach to growing the Ghana Gospel music industry. Source: <https://allafrica.com/stories/202201130197.html>

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### **Botswana: Finding the Speakers of Ancient Tongues**

This first of a three-part series is a discovery of small communities in Botswana who still use a diverse range of click languages that have survived across vast time - and landscapes. Two thousand years ago, before herders, agriculturalists and mercantilists began arriving in southern Africa, only San Bushman languages were spoken. One language, /Xam, dominated much of the area, which became the Cape Colony under British rule. By the end of the 1800s, though, it was no longer in use. In the 1870s, linguists Wilhelm Bleek and his sister-in-law, Lucy Lloyd, had former prisoners who were /Xam speakers move into their household in Mowbray, Cape Town. For more than a decade, they recorded their language and mythologies. But in a matter of just a few decades, when Bleek's daughter Dorothea could not find /Xam speakers or anyone who recalled the stories that had delighted her father and aunt. Dorothea made wagon trips to the driest and harshest parts of South Africa, as well as to modern-day Botswana, Namibia, Angola and Tanzania, to record Khoisan languages just as they appeared to be dying out. Dorothea spent decades compiling her monumental 800-page Bushman Dictionary which included 28 languages and dialects. Source: <https://allafrica.com/stories/202201070156.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)**

#### **Preparation of the 9th World Summit on Arts and Culture (Stockholm, 31 May–3 June 2022)**

IFACCA and the Swedish Arts Council are working on the programme development and engaging speakers that will animate the discussions of the 9th World Summit on Arts and Culture. and will bring their experience and ideas to the Summit theme of artistic freedom.

Among the already identified speaker among others the following artists and cultural leaders

- Pioneering artist, photojournalist, educator and social activist, Shahidul Alam, who will open the Summit with a robust conversation about artistic freedom in Bangladesh.
- Svetlana Mintcheva from the US National Coalition Against Censorship shares ideas and experiences with the Summit audience on the impact of censorship on artistic freedom.
- Colectivo LASTESIS, the feminist collective from Valparaíso presents their struggle against many pressures on artists who are frontline defenders demanding accountability from State institutions and will throw light on the effects of social movements and the pandemic on artistic freedoms.
- Helge Lunde from the International Cities of Refuge Network (ICORN, Stavanger, Norway) which federates cities and regions offering shelter to writers and artists at risk, while advancing freedom of expression and defending democratic values.
- The impact of gatekeepers' on the social and economic conditions needed for artistic freedoms to thrive will be interrogated by Nicholas Moyo, Executive NACZ Director.

More at <https://internationalfederationofartscouncilsandcultureagencies.cmail20.com/t/i-1-cdiudik-tykjdtllku-v/>

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

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

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### **F.2 Casa África**

#### **The 13th Award “Casa África Essay”: Migration**

Casa África announces this Essay Prize with the aim of recognising, encouraging and disseminating original and unpublished essays that contribute to a better knowledge of the African continent namely as to the issue of Migrations. Migrations are inherent to humanity since the beginning of history. Presently migration from the African continent to Europe is on the rise, in confluence with a situation of pandemic and global crisis and in the context of an interconnected and interdependent planet. This call is open to any natural person over the age of 18 of any nationality and resident in any country. The essays must be original, unpublished and must not have won any prizes or be pending a decision in other competitions, and may be submitted in Spanish, English, French or Portuguese. To participate, it is essential to fill in the application form attached to the call for entries. Deadline for applications: 15 April 2022.

More at [https://www.casafrica.es/sites/default/files/contents/document/convocatoria\\_en\\_ingles.pdf](https://www.casafrica.es/sites/default/files/contents/document/convocatoria_en_ingles.pdf)

Site web: <http://www.casafrica.es/>

Contact: [info@casafrica.es](mailto:info@casafrica.es)

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### **F.3 Agenda 21 Culture**

#### **The 7 Keys workshop to integrate the cultural dimension in the localisation of the SDGs**

The workshop is designed by UCLG for cities, local and regional governments of the world. The workshop related municipal challenges with cultural assets, activities, and policies with the lenses of our Guide for Local Action on Culture in the SDGs. The participants will discuss until reaching seven "keys" that local actors can commit to localize the SDGs through culture policymaking. The most essential and concrete objective of the programme is that the seven keys are locally identified: each city / territory will have their own seven keys. The Seven Keys is especially suitable for cities, municipalities and regions that are not familiar in analysing the relation between and the implementation of the SDGs with local Cultural Policies. Web site: <https://agenda21culture.net/our-cities/seven-keys>

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

#### **African music industry: An outlook of trends in 2022**

2021 has been an incredible and record-setting year for the African music industry and everybody will agree that its music has never more been more popular around the world. After a global lockdown and a pandemic-impacted 2020, we have seen the rise of musical talents across the continent, with a renewed vibrancy to set the tone for an active year. The ascension of modern technology, especially the decent access to Internet services and gadgets, has made Africa to be united in music. The Afrobeats, Congolese zouk, and the South African Amapiano have largely contributed the success of the music production in Africa, and the world is taking notice. With the growth in streams and the number of emerging artists who broke in 2021, in 2022 the African music industry is going to have the highest market share than it ever has globally since African music's will have a higher market share globally and finally African music industry will generate more revenue outside of recorded music than ever before. 2022 promises exciting times for the African music industry. More at [http://www.imc-cim.org/index.php?subid=9987&option=com\\_acymailing&ctrl=url&urlid=186976&mailid=365](http://www.imc-cim.org/index.php?subid=9987&option=com_acymailing&ctrl=url&urlid=186976&mailid=365)

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#### **Saudi Arabia launches first-ever national music strategy**

RIYADH — Saudi Arabia's Music Commission has launched the country's first music strategy. Built on five pillars of Education, Production, Performance, Delivery and Distribution, Advocacy and Licensing and Intellectual Property Rights, the strategy is to support the growth of a thriving music sector in Saudi Arabia with more than 60 initiatives. Through strategic investment in local talent and infrastructure, the Commission aims for the sector to equal and exceed the economic contribution of 1 percent of GDP common in developed markets. With the newly established infrastructure set to include more than 130 recording studios and rehearsal facilities across the Kingdom, the Commission will work to create in excess of 65,000 jobs across the sector by 2030. Partnerships are a key focus of the strategy. Web site: [https://saudigazette.com.sa/article/614974?utm\\_source=newsletter\\_365&utm\\_medium=email&utm\\_campaign=music-world-news](https://saudigazette.com.sa/article/614974?utm_source=newsletter_365&utm_medium=email&utm_campaign=music-world-news)

Site web: <http://www.imc-cim.org>

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

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### **F.5 South African Cultural Observatory (SACO)**

#### **The SA Cultural Observatory - Measuring and Valuing SA's Cultural and Creative Industries**

Observatory was established to undertake economic research for and about the cultural and creative industries in SA. Additionally we have done research on other related sectors that

impact the cultural industries. We publish the reports on our website and in various media platforms, including this newsletter, with a view to inform and empower industry stakeholders with information that we hope they will find useful, informative and can be relied upon when making decisions that affect the sector. In this publication we put a spotlight on two reports that speak to the impact of covid-19 on the CCIs and the sports sector. The two reports are: 1. Measuring the impact of the COVID-19 Crisis on the Cultural and Creative Industries in South Africa: One year on, and 2. Covid-19 Impacts on the Sports Sector.

More at: <https://www.southafricanculturalobservatory.org.za/article/the-sa-cultural-observatory-measuring-and-valuing-sa-s-cultural-and-creative-industries>

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

### **Support the Travels of Artists from the Arab Region**

Culture Resource invites all those keen to support artistic creativity in the Arab region to help support the travel of an artist from this region to a destination within the region or abroad. This drive is inspired by the belief that freedom of movement and the ability to travel are essential to artists in their struggle to develop their expertise and broaden their experience. Accordingly, its purpose is to enable the Wijhat program to offer a larger number of grants, thereby opening more opportunities to artists and cultural actors from the region to travel to take part in activities that present their work to wider audiences or to participate in artistic residencies. For more information contact [wijhat@mawred.org](mailto:wijhat@mawred.org) Web site: <http://www.mawred.org>

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### **F.7 Artmailer Sotheby's Leads the Market for Contemporary South African Art**

2021 was another record-breaking year for South African and African art at Sotheby's, who hold the world records for all of South Africa's highest-earning living artists. South African artists are among the most in-demand names in the international art market right now. As the art world came out of lockdown last season, African and Diaspora artists were visibly front and centre in Sotheby's auctions. Sotheby's have been at the forefront of this burgeoning market for the past five years, in which time they have broken over 100 world records, and in 2021 sold more African and Diaspora art than any other auction house, with many artists' records broken including some of the most-in demand young female artists today. Sotheby's is currently accepting entries for their upcoming auctions and specialists will be visiting SA in February to provide free auction appraisals. Contact: [enquiries@aspireart.net](mailto:enquiries@aspireart.net)

More at <https://www.aspireart.net/auction/details/Xayiya%20LIVE%20Oct%2021-art-life-and-love-the-collection-of-nwabisa-xayiya-live-auction/?au=67>

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## **F.8 Artsmanagement Newsletter**

### **The Tokyo Bunka Kaikan 60th Anniversary Forum on "Towards more accessible cultural institutions – community, diversity, and COVID" (January 28, 2022)**

This online forum took a look at the impact of the COVID-19 pandemic on cultural institutions and arts organisations, focusing on examples from Europe, and consider the social mission of arts and culture that emerged during the pandemic. In 2021, the Tokyo Bunka Kaikan (Arts Council Tokyo) commemorated its 60th anniversary. Drawing on its experience and network, it launched this virtual forum to discuss the role and diversity of cultural institutions in the age of the 100-year life. It reflected on the experiences of the coronavirus pandemic and ask why culture and the arts should be accessible to all, and why cultural institutions should remain more open. More at <https://www.t-bunka.jp/en/stage/12803/>

Mail: [office@artsmanagement.net](mailto:office@artsmanagement.net)

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

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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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