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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 – MONDIACULT 2022**

UNESCO has announced and scheduled the second world conference on cultural policies, MONDIACULT for the end of September 2022 in Mexico City. The first also took place in Mexico City in July 1982. UNESCO was then 36 years old. She is now 76!

If MONDIACULT is a conference, worldwide it is true, if it has the usual sequence of speeches, plenaries, commissions, recommendations and resolutions, it could be considered as a high point, that is say an end point and a starting point.

Mexico 1982 left its mark on cultural professionals with the adoption of a definition considered to be the most complete of the term Culture. Mexico City 1982 gave birth to the World Decade for Cultural Development, which in turn was to generate the World Decade for Culture and Development, the final report of which became the theme of the Intergovernmental Conference on Cultural Policies for Development convened in Stockholm in 1998. on creative diversity, a prelude to the adoption of the Declaration on Cultural Diversity (UNESCO, 2001) then the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005) on the subject and hackneyed of Cultural Diversity!

What can we wish for MONDIACULT 2022?

That beyond the inevitable reports-assessments and speeches-programs of the high representatives of the States-that some were able to observe during the Preparatory African Regional Consultation, the participants are invited to focus on the major issues that challenge the sector and which have grown significantly over the past four decades. Let them focus their attention on the essence of humanity's questions, which should not be limited to development, which cannot be limited to the slogan of development, the pre-established canons of which, moreover, have difficulty resisting the destroyers of this obsession, considering that development itself, would it be sustainable, is part of these questions.

Questions that concern the meaning to be given to the presence of the human being, in his environment, in the universe, in his life and around him, the care to be attached to the values that command his gesture. And in its life in society, the code that governs the management of public affairs, and the relations of cultures and disciplines, with and beyond technical progress in time and space, above the diversity of traditions and the richness of heritages!

Maputo, February 23, 2022

Lupwishi Mbuyamba

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## **H. Highlights**

### **H.1 Conclusions of the Regional On-line Consultation on Cultural Policies in the Africa Region (Dakar, 31 January – 1st February 2022**

Organized by UNESCO and chaired by Senegal, the Africa Regional Consultation on Cultural Policies and Sustainable Development was held online on January 31 and February 1, 2022.

This meeting brought together around a virtual table more than 40 ministers and representatives of ministries of culture, representatives of 4 continental organizations and regional economic communities, 30 international and regional non-governmental organizations, 2 development banks and some 40 national organizations. They have redefined the immediate and future

priorities in terms of cultural policies to bring the voice of the continent with view to the elaboration of a new global agenda on the topic.

According to H.E. Minata Cessouma Samate, Commissary; for Health, Humanitarian Affairs & Social Development of AU the participants highlighted the continent's priorities, challenges and opportunities as well as emerging issues, she addressed three key themes, namely:

- the support for African artists, cultural and creative industries for an sustainable economic recovery;
- the protection and promotion of African cultural and natural heritage tangible and intangible;
- the integration into education a new African narrative through the integration of arts and culture values.

Dr. Mamadu JAO, Commissioner for Education, Science and Culture of ECOWAS Africa is currently facing multiple upheavals: from the impact of the COVID-19 pandemic to the dazzling digital transition and the positioning of culture in a regional market of 1.2 billion consumers. The discussions highlighted the convergences on these common issues which certainly remove obstacles but also bring opportunities for culture. Participants did nevertheless recall that it is essential to strengthen multilateralism on a continental scale in order to take advantage of these new opportunities. There was a common desire to find African responses to these challenges and to benefit from functional follow-up mechanisms following the adoption of the recommendations.

H.E. Abdoulaye Diop, Minister of Culture & Communication of Senegal, President of the Regional Conference said that the discussions were also marked by a collective rallying around the restitution of cultural property with a strong willingness of African States to cooperate on this common project and to adopt an African voice on the international scene.

Regarding the follow-up to this consultation, “the observations resulting from the discussions will be used to issue specific recommendations in terms of cultural policies for the countries of the region”. The results of the two days of workshops will be reflected in a report summarizing all the regional consultations which will be discussed by UNESCO Member States at the 214th session of the Executive Board in April 2022.

Read more at <https://en.unesco.org/news/unesco-mondiacult-2022-africa-raises-its-voice-more-robust-and-resilient-cultural-and-creative>

For more information on the UNESCO World Conference on Cultural Policies and Development (Mexico, 28-30 September 2022): <https://www.unesco.org/en/mondiaacult2022>

To watch the two days of consultation click at

- Day 1 [https://www.youtube.com/watch?v=qbX\\_3nMazZc](https://www.youtube.com/watch?v=qbX_3nMazZc)
- Day 2 <https://www.youtube.com/watch?v=CHDQUaM5wDM>

Contact: [afr-mondiacult2022@unesco.org](mailto:afr-mondiacult2022@unesco.org)(link sends e-mail)

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## **H.2 The African Union Commission’s action in the field of cultural policies**

In her opening address at the UNESCO Regional Consultation on Cultural Policies for the Africa Region (virtual meeting from Dakar, 30 January - 1 February 2022), Ms Minata Samate Cessouma, Commissioner for Health, humanitarian affairs and social development of the AU, recalled on this matter in particular

- the preparation of the report on the implementation of activities relating to the theme of the year 2021 "arts, culture and heritage: Levers for building the Africa we want", will be examined by the legislative bodies the African Union;
- the proposal made by the Conference of Representatives of Member States to continue implementing the activities of this theme until the end of 2022;
- the entry into force, in May 2022, of the Charter for African Cultural Renaissance, the main instrument of continental policy in the field of arts, culture and heritage;
- finalizing the operationalization and launching of the temporary site of the Grand Museum of Africa (GMA): A flagship project of the AU Agenda 2063;
- the elaboration of the Common African Position (CAP) on the restitution of cultural property;
- Validation of the revised AU Action Plan on Cultural and Creative Industries;
- enhanced popularization of the Statute of the African Audiovisual and Cinema Commission;
- Promotion of the AU Model Law on the Protection of Cultural Property and Heritage;
- the launch of the African Languages Week – led by the African Academy of Languages;
- the validation of the Statute of the Center for Linguistic and Historical Studies by Oral Traditions;
- participation in the commemoration of the 50th anniversary of the 1970 UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Cultural Property;
- the organization of the 2nd Biennial of Luanda on a culture for peace, the training of heritage professionals and the celebration of African World Heritage Day.

She underlined that the consultation offers a platform to prepare the World Conference on Cultural Policies and Sustainable Development (Mondiacult 2022) which aims, among other objectives, to

- stimulate global thinking on culture as a universal public good;
- support the adaptation of cultural policies within the cultural sector itself and strengthen the role of culture in peacebuilding and conflict prevention;
- bring together international cooperation platforms under UNESCO and respond to emerging issues for the cultural sector such as the sustainable protection of cultural heritage, the fight against illicit trafficking of cultural property, the inclusive development of the creative economy . We will also need to assess the impact of culture's contribution to sustainable development;
- take stock of our successes and the challenges encountered since the MONDIACULT Conference of 1982 as a continent in the process of integrating culture into our development frameworks, particularly with regard to the elaboration of political documents and instruments not only to safeguard our cultures but also to explore the full potential of our cultures.

In this perspective, the AUC is called to

- reflect and prepare ourselves to support the arts, culture and heritage sector to boost African economies and the lives and well-being of cultural workers;
- implement cultural policies developed by the African Union to safeguard the continent's cultural and creative industries;

- Promote the implementation of the revised AU Plan of Action on Cultural and Creative Industries around priorities and pathways for the development of cultural and creative industries in Africa;
- promote the role of the culture sector in inclusive development, good governance, empowerment.

Read the full text of the speech at [https://au.int/sites/default/files/speeches/41391-sp-OPENING\\_REMARKS\\_BY\\_H. E. MINATA SAMATE CESSOUMA Commissaire HHDS\\_UA.pdf](https://au.int/sites/default/files/speeches/41391-sp-OPENING_REMARKS_BY_H._E._MINATA_SAMATE_CESSOUMA_Commissaire_HHDS_UA.pdf)

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## **A. News from OCPA**

Activities of the Executive Director and members of the OCPA Secretariat

The essential activities of the month at the Observatory secretariat revolved around cooperation and partnership through its vast network of organizations and institutions, particularly at the level of the following activities:

### **A.1 Contribution to the On-line Consultation on Cultural Policies for Africa (Dakar)**

OCPA took an active part in the African Regional Consultation in preparation for the World Conference on Cultural Policies scheduled for next September in Mexico City. He also submitted to the organization of the event a technical note extending the brief oral intervention that had been proposed to him on the questions of strategies.

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### **A.2 Contacts with the African Union Commission**

The various exchanges that have continued with the African Union Commission and in particular the Department of Social Development, Culture and Sports OCPA has renewed its commitment to support the Union in the pursuit of the activities included in the program of the special year devoted to culture, the arts and heritage, which it is assumed will be spread over two calendar years.

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### **A.3 Contacts with members of the RICADIA Network**

During the month, OCPA accompanied the following members of the RICADIA Network in their scheduled activities

- The YES!AFRICAN Association in the preparation of a symposium scheduled to celebrate World Mother Language Day in Kinshasa;
- The African Academy of Languages (ACALAN, Bamako) for the support to be given during this symposium to the guidelines in line with the language policy adopted by the African Union in 2006;
- ARTERIAL Network, whose new Vice-President, Mrs. Matsinhe, had honored the Executive Director with a visit, in her projects to strengthen professional activities in the artistic supervision of children and young people in Mozambique.

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### **A.4 Relations with other organizations and other activities**

- evaluation of the Nhimbe Trust program benefiting from financial and technical support from AFRICALIA.
- technical preparation by strengthening the participation of key players in the 12th edition of MASA (Abidjan Performing Arts Market) which will soon open in Côte d'Ivoire;

- the interview with Mr. John Ayité Dossavi, President of the African Network of Cultural Promoters and Entrepreneurs (RAPEC), initiator of the celebration of the World Day of African Culture, recognized and celebrated by UNESCO for several years, who this occasion renewed its appeal to the OCPA to accompany it.

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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 SÉGOU'ART – Festival sur le Niger 2022 (Ségou, Mali, February 1-6, 2022)**

Ségou'Art is an annual festival of music and contemporary art which revolves around the following components: Contemporary Art Fair, Ségou Fair, Theater, Dance, Workshops, Master Class, Conferences, Colloquium, Traditional Events, Caravan Culture for Peace, Giant Concerts on the banks of the Niger River. It is organized every year in the first week of February in Ségou, the Balanzan city by the Festival sur le Niger Foundation. Ségou, land of culture, capital of the Bambara kingdom, where, each edition, artists, art lovers and professionals from Africa.

As part of the 2022 edition of the festival, the Kôrè Fab Lab component made it possible to broadcast short films to raise awareness on citizenship, issues related to water, hygiene, girls' education and societal values. in Segou. Kôrè Fab-Lab also serves as a space for meeting, collaborative creation, advice, coaching and promotion for young entrepreneurs with projects in the field cultural and creative industries.

The program included the Maaya Africa Forum for young entrepreneurs from the African continent and elsewhere to exchange for two days on innovative models of entrepreneurship and to promote the increased digitalization of cultural and creative industries in Africa.

This forum (Forum Maaya Africa) took place in connection with the recommendations of the pan-African seminar organized by the Festival Foundation on Niger and the Observatory of Cultural Policies in Africa (OCPA) in 2021 on "Arts, culture and heritage: levers to build the Africa we want".

More information at [https://www.fondationfestivalsurleniger.org/wp-content/uploads/2022/01/Com-Press-SA\\_-FSN-FR-2\\_EXE.pdf](https://www.fondationfestivalsurleniger.org/wp-content/uploads/2022/01/Com-Press-SA_-FSN-FR-2_EXE.pdf)

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### **B.2 Top 21 aspiring filmmakers selected for the competition of Netflix and UNESCO on “Reimagined African Folktales”**

Netflix and UNESCO announced the 20 participants selected for the follow-up to the unprecedented “African Folktales Reimagined” competition. The quality of the applications received made it possible to add an additional candidate, bringing the number of filmmakers selected to 21. The nominees were chosen, following a rigorous evaluation process during which a wide range of film industry professionals from Africa carefully reviewed over 2,080 submissions in multiple languages from the whole continent. The selected candidates constitute a group of dynamic African creators drawn from 13 countries in the region.

These filmmakers will participate in the next phase of the competition where they will present their projects to a jury of mentors. The jury will select the six directors who will receive a

\$75,000 production grant to develop, shoot and post-produce their films. Netflix and the mentors will ensure that everyone involved in the production is fairly compensated. Each of the six winners will also receive \$25,000.

Web site: <https://fr.unesco.org/news/top-21-cineastes-herbe-selectionnes-contest-launches-netflix-lunesco-folk-tales-africans>

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### **B.3 The Abidjan Performing Arts Market (MASA, March 5 to 12, 2022)**

On the occasion of its 12th edition, the MASA is preparing to offer the public "a fresco from yesterday to today for tomorrow" which allows many artists to express their know-how. "Cultural and creative industries, the challenge of content" is the theme of this MASA edition.

From September 27 to 30, 2021, the International Artistic Committee (CAI) of MASA held its technical meeting in Abidjan and selected, from the 801 application files received by MASA from 53 countries and territories of Africa and the various continents, 32 artistic groups in music; 9 in theatre; 14 in dance, including 4 in heritage dance and 10 in contemporary dance; 6 in slam and stage reading; 6 in humor; 6 in circus arts and puppetry and 5 in storytelling. A total of 78 artists and artistic groups from 23 countries were selected for the official selection.

From November 10 to 11, 2021, the International Artistic Committee examined 186 application files received by MASA headquarters in the Street Art category from 22 countries, and selected 14 artistic groups in music; 3 in visual arts; 2 in fashion and 1 in dance.

For the Fashion category, from February 10 to 11, 2022, the International Artistic Committee studied 192 application files sent to MASA from 23 countries and selected 60 young designers.

Web site: <https://www.fr.masa.ci/>

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### **B.4 Kinshasa: Symposium on Promoting Mother Tongues organized by - Yes!African**

The world celebrated on February 21, the International Mother Language Day decreed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) since 2000. On the occasion, the structure "Yes african", partner of the OCPA organized a workshop from February 21 to 23, 2022 in the Commune of Gombe to answer the question on the place that Africa occupies for multilingual education based on the African mother tongue in the learner.

For the second day, on February 22, it was a question of speaking with much more precision on the role of the preschool level in multilingual education based on the mother tongue of the learner. The theme chosen for the meeting is: Is Africa ready for multilingual education based on the learner's African mother tongue?

According to the Director General of the language observatory, Prof. Mukash Malel, Congolese who are interested in Congolese mother tongues must approach linguists and pedagogues to benefit from this learning. At the level of the Ministry of Primary, Secondary and Technical Education, we are developing textbooks in Congolese languages," said Professor Mukash.

Web site: <https://fr.allafrica.com/stories/202202230507.html>

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

### **C.1 Rwanda: Cultural Revitalisation Dialogues Begin in Schools (February 2)**

The Ministry of Education in partnership with the Ministry of Youth and Culture have officially launched the cultural month in all nursery, primary, secondary and TVET schools.

Every day before the beginning of ordinary classes, teachers will take an hour to interact, and conduct dialogues about the Rwandan culture so students can learn more about the culture.

Other activities lined up during this month in all schools - public and private - include learning cultural dances, poem reading and cultural dialogues, among others.

While officiating the launch of the month in Musanze District, Edouard Bamporiki Minister of State in the Ministry of Youth and Culture said: "we want to explain to the students the Rwandan values, our culture and the history in order to understand the country, its creation, its vision and the role they are expected to play."

Read more at <https://www.newtimes.co.rw/news/cultural-revitalisation-dialogues-begin-schools>

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### **C.2 Morocco: Culture, lever of economic prosperity and geopolitical soft power**

Culture should be set up as a lever for economic prosperity, said in Rabat the Minister of Youth, Culture and Communication, Mohammed Mehdi Bensaid at the opening of the launch workshop of the pilot implementation of the "UNESCO Culture/2030 Indicators" for Morocco.

This workshop is an ideal opportunity to reflect on the arrangements to be made in Morocco, particularly in the city of Essaouira, to take advantage of the methods and fields of calculation proposed by UNESCO in order to allow culture to have a place of choices within the national economy, particularly through the development of the cultural market, continued Mr. Bensaid.

This workshop constitutes a succinct reminder of the cultural wealth of the Kingdom, a wealth enshrined in the Constitution of the Kingdom which proclaims the plurality of the Moroccan nation made up of converging historico-cultural tributaries, from royal directives to through which HM King Mohammed VI "pays attention to the culture sector, the national cultural heritage and the development of creation, the protection of languages and intangible capital".

Morocco and Essaouira have the signal honour, but also the responsibility of being the testing grounds and experimentation for this innovative methodological device developed by UNESCO.

This choice is not fortuitous, but quite legitimate, explained the Mayor of the city of Alizées, mythical Atlantic city, steeped in history and with a singular destiny, whose medina was classified as world heritage site in 2000, which is part of the UNESCO Creative Cities Network.

The objective of this workshop is to sensitize national and local teams and stakeholders to the implementation of the Culture/2030 Indicators methodology.

Web site: <https://fr.allafrica.com/stories/202202170437.html>

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### **C.3 Africa: Time for African Creatives As Digital Economy Picks**

Africa's cultural goods sector is estimated to employ about half a million people and it generates US\$4.2 billion in revenues. Digital platforms are fueling the growth of performers, artists, musicians, and others by allowing them to reach global audiences

On January 19, 2022, Carry 1st, a South African publisher of social games and interactive content across Africa raised a US\$20 million Series A extension led by A. Horowitz. These brought significant attention to Africa's creative digital economy - the subject of this essay.

Africa's creative digital economy, which includes music, film, art, fashion, cultural artefacts, apps and games is not only creating wealth for the creators but also contributes to the gross domestic product, exports and boosting development outcomes according to the United Nations Conference on Trade and Development (UNCTAD).

According to the World Trade Organization (WTO), digital platforms are fueling the growth of performers, artists, musicians, and others by allowing them to reach global audiences.

Revenue from digital music streaming in Africa is expected to reach US\$500 million by 2025, up from only \$100 million in 2017, according to the World Bank. Music streaming now accounts for more than half the revenue of the global music industry. Worldwide, online video subscriptions hit 1.1 billion in 2020, a 26% rise from the previous year.

Web site: <https://allafrica.com/stories/202202050099.html> and <https://theexchange.africa/>

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#### **C.4 Africa's Free Trade Area to Boost the Creative Industry, Generate Jobs for the Youth**

On 1 January 2021, the African Continental Free Trade Area (AfCFTA) kicked off with the participation of 54 countries. It seeks to create a single market for goods and services and promote cross-border movement of capital and people, should boost intra-African trade, currently at only 18% and regional integration.

It is also expected to be a boon for the creative sector. Key players in the creatives industry said as much when they met in Kigali, Rwanda, in 2019, even before the trade area launched.

Africa's creative sector is diverse and includes visual and performing arts, crafts, cultural festivals, paintings, sculptures, photography, publishing, music, dance, film, radio, design, fashion, video games, digital animation, architecture, and advertising, according to the UN Conference on Trade and Development.

Creativity is the new money, and it is time for Africa to reap its benefits, corroborates Carlos Lopes, economist and former Executive Secretary of the Economic Commission for Africa.

Nigeria's film industry, for instance, contributes 1.42% (or \$7.2 billion) to the country's GDP, employing 300,000 people directly and one million others indirectly. South Africa's creative industry accounts for 3.6% of the country's employment.

Web site: <https://economist.com/na/67942/special-focus/africas-free-trade-area-to-boost-the-creative-industry-generate-jobs-for-the-youth/>

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#### **C.5 Priorities of Madagascar's cultural policy - statement by the Minister of Culture**

In her speech made from Dakar, January 31 and February 01, 2022), and on the theme “Culture, engine of sustainable development and resilience in Africa”, the Minister of Communication and Culture of Madagascar, Lalatiana Rakotondrazafy Andriatongarivo made a presentation on the progress made in this area both in terms of the promotion of culture and in terms of legislation, through the adoption of the national cultural policy (law n ° 2021-019 of August 4, 2021 ) and the ratification of the Charter for African Cultural Renaissance adopted by parliament.

According to her “cultural activities are resuming very cautiously in our country, the Ministry of Communication and Culture of Madagascar supports these activities by putting in place protocols allowing the relaunch of cultural activities in compliance with health measures”.

In addition, several centers for the benefit of local cultural actors have been set up in several regions through the construction of communication and culture houses.

This year again, 9 incubation centers will be operational to promote cultural and creative industries. With the opening of the National Academy of Arts and Culture (ANAC) this year. Madagascar currently has 16 museums. The ministry aims to set up a museum in the regional capitals of the Big Island and plans to carry out an inventory of its underwater heritage.

With a view to integrating culture into the public policy agenda, “The attributions of the National Cultural Fund, which has existed since 2014, will be reviewed following the adoption of the law on national cultural policy. The Ministry of Communication and Culture intends to incorporate the cultural component into this environmental and social impact study with the aim of preserving cultural heritage during investments”.

The rehabilitation of sites and monuments significant to Malagasy history and culture remains one of the pillars of Madagascar's cultural policy and is one of the Ministry's action programs in the achievement of its mission of consolidating national identity.

As to the repatriation of stolen or illegally exported cultural property, Madagascar recommends that UNESCO adopt a protocol agreement to the 1995 Convention “obliging the States Parties to have recourse to a draft model bilateral convention in absence of national legislation”.

Web site: <http://depeche-taratra.mg/politiques-culturelles-pour-la-region-afrique-madagascar-participe-a-la-consultation-regionale/>

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## **C.6 Tunisia at the Regional Consultations for the Arab Region on the UNESCO-MONDIACULT 2022 Conference**

The Minister of Cultural Affairs, Hayet Guettat Guermazi recalled the many international conventions ratified by Tunisia which monitors their application at the national level, in addition to the periodic reports published on this subject. She also said that several elements of the national heritage, tangible and intangible, have been registered as UNESCO World Heritage.

Tunisia has put in place a new policy that ensures the survival of the creative industries sector through a work philosophy that will form the basis of effective reforms, we can still read.

To this end, there was the creation of the International Center of Tunis for the digital cultural economy in order to contribute to the adoption of new cultural practices which put youth and the use of new technologies at the top of its priorities, explained the minister.

The Ministry of Cultural Affairs represented Tunisia at the work of the Regional Consultations for the Arab region organized online on February 16 and 17, in anticipation of the UNESCO World Conference - MONDIACULT 2022 scheduled in Mexico from September 28 to 30.

The central theme of the closing day focused on ways to strengthen the creative economy and the role of education in the cultural sector through better youth employability.

Web site: <https://fr.allafrica.com/stories/202202180393.html>

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## **C.7 Ivory Coast: Kouadio Komoé Augustin, Minister of Culture and Francophonie**

Appointed Minister of Culture and La Francophonie on February 23, 2022, Augustin Komoé Kouadio studied law in Côte d'Ivoire leading to a master's degree in 1984. He continued his studies in France at the University of Paris-XI sanctioned by a DESS in health law, then at the School of Public Health of Rennes in partnership with the ENA of Abidjan from 1985 to 1987.

His professional career took place in Côte d'Ivoire in the health sector and at the General State Inspectorate from 1989 to 2007. At the Ministry of Health, he held the successive positions of

Director of the Institute Raoul Follereau, Director of the University Hospitals of Treichville then Yopougon, Inspector of Public Health and Chief of Staff to the Minister of Health.

He was Minister of Culture and La Francophonie in the Soro I government from April 2007 to February 2010, then Minister of Mines and Energy in the Soro II and Aké N'Gbo governments from 2010 to 2011.

Web site: <https://www.gouv.ci/doc/1641412115NOTE-D-INFORMATION-N1751-du-05-Janvier-2022-Le-Chef-de-l-Etat-a-preside-le-premier-Conseil -of-Ministers-for-the-new-year.pdf>

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

### **D.1 The Prince Claus Fund - 2022 Open call for the Prince Claus Seed Awards**

The Prince Claus Fund offers 100 Awards to emerging artists and cultural practitioners, who each receive €5.000 to develop their cultural practice.

The Prince Claus Seed Awards are aimed at emerging artists and cultural practitioners who:

- Are on average in the initial 1 to 5 years of their professional career
- Have an innovative and interesting artistic practice that addresses pressing social/political issues important within their local context;
- Have received little to no recognition/support for their artistic/cultural practices, and are not yet recognised internationally.

We especially encourage individuals with experimental artistic practices that:

- Represent minority groups and marginalized communities within society;
- Create safe spaces for young artists, makers and participants;
- Generate participation and empower communities to express themselves freely;
- Propose new narratives and futures on histories, particularly those censored or marginalised for political, religious, cultural, or economic reasons;
- Enable exchange and knowledge sharing related to the global environmental crisis;
- Creatively and confidently challenge gender norms.

With this open call we would like to invite emerging artists and cultural practitioners who live and work in our eligible countries in Africa, Asia, Latin America, the Caribbean and Eastern Europe to apply for this award. Applicants are required to fill in an online application form, submit samples of their work, one reference letter on 'what drives you as an artist?'

The deadline for the submission is March 1, 2022 at 23:59h Amsterdam time.

See detailed guidelines on How to Apply and Eligibility Criteria and fill in your submission on our Prince Claus Awards Platform.

Web site: <https://princeclausfund.org/prince-claus-seed-awards>

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## **D.2 Fifteenth session - Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (Online from UNESCO, 8 – 11 February 2022)**

During this session, the Committee will establish its future work plan for 2022-2023 and review the quadrennial periodic reports submitted by Parties in 2021. It will take stock of the implementation of the International Fund for Cultural Diversity (IFCD) and approve new projects for funding in the framework of the Fund's twelfth call for funding requests.

The Committee will also examine a draft revision of the Operational Guidelines on the Use of the Resources of the International Fund for Cultural Diversity and a report on a feasibility study that has been conducted to examine the possibility of establishing a regular consultative mechanism with micro, small and medium-sized cultural and creative enterprises.

Moreover, it will consider ways to strengthen collaboration in the implementation of the 2005 Convention by reviewing the conclusions of the Third Forum of Civil Society Organisations.

Web site: <https://en.unesco.org/creativity/governance/statutory-meetings/intergovernmental-committee/15th>

Webcast: <http://webcast.unesco.org/events/2022-02-15IGC/>

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## **D.3 International Mother Language Day 21 February 2022 (Webinar, UNESCO, Paris)**

Focusing on the theme of the 2022 International Mother Language Day, "Using technology for multilingual learning: Challenges and opportunities", the participants will discuss the potential role of technology to advance multilingual education and the development of quality teaching.

They will explore the following two main themes:

- Enhancing the role of teachers in the promotion of quality multilingual teaching and learning.
- Reflecting on technologies and their potential to support multilingual teaching and learning

Technology has the potential to address some of the greatest challenges in education today. It can accelerate efforts towards ensuring equitable and inclusive lifelong learning opportunities for all if it is guided by the core principles of inclusion and equity. Multilingual education based on mother tongue is a key component of inclusion in education.

During COVID-19 school closures, many countries around the world employed technology-based solutions to maintain continuity of learning. A recent UNESCO, UNICEF, World Bank and OECD survey on national education responses to COVID-19 school closures of 143 countries showed that 96 per cent of high-income countries provided remote learning through online platforms for at least one education level compared to only 58 per cent of low-income countries. In low-income contexts, the majority of countries reported using broadcast media such as television (83%) and radio (85%) to support continuity of learning.

Concept note: <https://en.unesco.org/sites/default/files/imld-2022-cn-en.pdf>

More on International Mother Language Day:

<https://en.unesco.org/commemorations/motherlanguageday>

Contact: [inclusion@unesco.org](mailto:inclusion@unesco.org)

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## **D.4 Call for articles for the 50th anniversary of the World Heritage Convention**

The World Heritage represents the most exceptional expressions of our humanity and treasures of our planet. Through the 1972 Convention concerning the Protection of the World Cultural

and Natural Heritage, countries around the world vow to safeguard the places of outstanding universal value through local, national, regional and international actions.

In 2022, the World Heritage Convention marks its 50th anniversary. The 1,154 natural and cultural heritage sites in over 160 countries are the testament to the universal appreciation and achievement of this groundbreaking legal framework, which was ignited by a joint call between Egypt and Sudan to save monuments under threat by a newly developed dam.

This landmark year comes at a watershed moment for conservation. The effects of climate change have been tangibly felt by sites around the world, while the increasing volume of tourism has put environmental pressure on the properties and surrounding communities alike. The COVID-19 pandemic has revealed the vulnerability of the heritage ecosystem in the face of sudden onset crisis, as demonstrated by the closure of 89% of World Heritage sites.

In this context, UNESCO will launch a year-long programme to galvanize profound reflections on the future of heritage titled “The Next 50: World Heritage as a source of resilience, humanity and innovation.” Events, campaigns, and initiatives will provide a space of conversation and exploration on the role of the World Heritage as well as non-listed heritage in the face of global challenges. Prominent thinkers and luminaries from diverse fields including science and social and human sciences will be invited to imagine World Heritage at its 100th anniversary.

Throughout the anniversary year, UNESCO will launch various mechanisms conducive to new ideas, knowledge and research on inscribed and non-inscribed heritage sites and its ecosystem.

As part of this effort, UNESCO partners with The Conversation to commission articles and podcasts in key thematic areas. The Conversation is a non-profit online media platform specialized in the publication of data-driven articles authored by researchers and experts, with the aim to enrich public debate and ultimately influence policies.

Converging the Organization’s leadership in heritage and The Conversation’s reach and media expertise, this partnership provides a global platform for scientists and experts whose work have made a significant contribution to the protection of natural and cultural heritage over the years, while inviting the larger research community to join the global reflection.

Through this inclusive approach, UNESCO aims to spark inter-disciplinary, cutting-edge, thought-provoking discussions from the global research community and citizens, ultimately crowdsourcing a vision for the next 50 years of World Heritage and heritage at large.

Applications must be sent before 31 mars 2022 à 23h59 (heure de Paris) via un [formulaire en ligne](https://survey.unesco.org/2020/index.php?r=survey/index&sid=276623&lang=en) <https://survey.unesco.org/2020/index.php?r=survey/index&sid=276623&lang=en>

More information at <https://survey.unesco.org/2020/index.php?r=survey/index&sid=276623>

Web site: <https://survey.unesco.org/2020/index.php?r=survey/index&sid=276623&lang=en>

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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: Marbury - Nigeria's Creative Industry Has Tremendous Opportunities**

Leslie Marbury is the Acting Chief Operating Officer, Prosper Africa, a United States government initiative that connects US and African businesses with new buyers, suppliers, and investment opportunities. Marbury joined Prosper Africa in July 2021 as the Acting Chief Operating Officer. She completed a tour as the US Agency for International Development Mission Director in Rwanda and Burundi, where she led the development of a new Country Development Cooperation Strategy, established a leadership initiative to empower staff to achieve greater development results, and led the response to COVID-19. In this interview, she speaks about the initiatives and why she is visiting Africa. The African Continental Free Trade Agreement has the potential to boost growth, reduce poverty, and broaden economic inclusion across sub-Saharan Africa. AfCFTA offers terrific opportunities, both for Africa and the United States and we look forward to engaging the African Union Secretariat and countries in Africa, on how we can make US companies come in and engage Nigerian companies. Web site:

<https://allafrica.com/stories/202202210001.html#:~:text=Africa%3A%20The%20Story,the%20original%20article>

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### **Africa: The Story of How Swahili Became Africa's Most Spoken Language**

An obscure island dialect of an African Bantu tongue, Swahili has evolved into Africa's most internationally recognised language with over 200 million users. This is due to the migrations - coming from inland Africa, traders from Asia, Arab and European occupiers, European and Indian settlers, colonial rulers, and individuals from various postcolonial nations who have developed Swahili and adapted it to their own purposes. Africa's Swahili-speaking zone now extends across a full third of the continent from south to north and touches on the opposite coast, encompassing the heart of Africa. Today, Swahili is the African language most widely recognised outside the continent. The global presence of Swahili in radio broadcasting and on the internet has no equal among sub-Saharan African languages. Swahili is broadcast regularly in Burundi, the DRC, Kenya, Liberia, Nigeria, Rwanda, South Africa, Sudan, Swaziland and Tanzania. On the international scene, no other African language can be heard from world news stations as often or as extensively. Web site: <https://theconversation.com/the-story-of-how-swahili-became-africas-most-spoken-language-177259>

The language is widely spoken in 12 African countries: Tanzania, Kenya, Uganda, Rwanda, Burundi, Democratic Republic of the Congo (DRC), South Sudan, Somalia, Mozambique, Malawi, Zambia and Comoros. Already, Kiswahili has been officially in use in the East African Community (EAC) and the Southern African Development Community (SADC) regional blocs. But it has taken 35 years for Kiswahili to be officially recognized as the working language of the continental organisation. Way back in 1986, the OAU - the predecessor of the AU - recommended the adoption of Kiswahili as a formal language of the organisation but this never came to fruition. Web site: <https://allafrica.com/stories/202202230051.html>

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### **Africa: Rising Seas Threaten to Wipe out African Coastal Heritage Sites**

In just a few decades rising sea levels and erosion are set to alter Africa's shoreline, wiping out important heritage sites, some of which are not yet known to science, a new study shows. Accelerated sea rise is threatening everything from the ancient Roman city of Tipasa in Algeria to the mouth of the Orange River, and many other cultural and natural heritage sites in between. This is according to a study that, for the first time, has provided a comprehensive assessment of

the threat that climate change, particularly rising sea levels, poses to Africa's coastal heritage sites. Sea levels have been rising at a faster rate over the past three decades compared with the 20th century, a process that is expected to gather pace through the 21st century. With changing weather patterns, this is expected to intensify coastal flooding and coastal erosion, exacerbating damage to coastal zone assets, the study reports. For a year, a global team of researchers - including the University of Cape Town's Dr Nicholas Simpson of the African Climate and Development Initiative -- mapped 284 African coastal heritage sites, both natural and cultural. They then exposed each site to future global warming scenarios. Web site:

<https://allafrica.com/stories/202202180135.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)**

#### **UNESCO Global Report 2022: A policy vision for sustainable futures**

On 8 February 2022, UNESCO launched its Global Report, *Re/Shaping Policies for Creativity – Addressing culture as a global public good*, the third edition in a series designed to monitor the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which has now been ratified by 150 countries and the European Union. This important global overview of trends and gaps comes at a crucial juncture for the cultural and creative sectors (CCSs), which were facing testing times even before the challenges brought on by global COVID-19 crisis. The Report reminds us that - except in a few cases - public investment in culture had, in fact, been steadily decreasing over the last decade. The CCSs are now among the hardest hit by the pandemic, with over 10 million jobs lost in 2020 alone.

To address the growing challenges of the CCSs and reaffirm their key role in the resilience and regeneration of economies and societies, the Report seeks to establish culture as a global public good which needs to be fully protected and promoted for the benefit of humanity as a whole. At IFACCA, this belief that arts and culture are a public good - with the potential to further inclusive social transformation - to be shaped and accessed equitably by all peoples, has always been central to our guiding principles.

In championing culture as a public good, the Report contributes to a much-needed wider understanding that policies to support culture and creativity may be made not only in the form of cultural policies but in other fields that drive societal transformations. In this context, the Report strongly recommends the whole-of-government approach to cultural policy, which appears to be only progressing slowly, mainly due to limited cross-portfolio and cross-agency collaboration.

Two findings of the Global Report particularly stand out for us at IFACCA as they dovetail with our Strategy 2021-2026 - written in the post-COVID-19 context - that outlines how we aspire to work with our members to adapt to post-COVID conditions, through crisis management, recovery and long-term strategy; rebuild, redefine and reform public support for arts and culture, towards a more sustainable and secure future, while also demonstrating the international leadership and innovation potential of the CCSs and embedding arts and culture in wider social conversations and collaborating with other sectors.

Read more at <https://www.unesco.org/reports/reshaping-creativity/2022/en>

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## **F.2 Africultures**

### **In Focus this week**

This week, Africultures, has chosen to highlight *Le duel des grands-mères*, a novel by Malian Diadié Dembélé, one of the revelations of 2022. The author recounts the tribulations of Hamet, an unruly little boy from Bamako sent back to the village of his grandmother. In music, Luuma, Sahad Sarr's new album was released on February 4th. Anne Bocandé spoke with the Senegalese singer and guitarist. On the cinema side, focus on *The Last Refuge*, a documentary by Ousmane Samassekou in which he is interested in the house of migrants in Gao. The film has already won several international prizes, including the silver tanit at the JCC in Carthage and the documentary prize at the Copenhagen festival. The Malian director agreed to answer our questions. Olivier Barlet brings us back to the masterclass of Senegalese director Ousmane William Mbaye which took place during the Dakar Court 2021 festival. Africultures announces the launch of season 4 of *My African Clichés*, the podcast that tells you the story of Africa and its diasporas. Previous episodes are still available on our Africultures TV platform.

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

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

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## **F.3 Casa África**

### **Round table: Memory and actuality of art in Mauritania**

Despite the geographical proximity and the close historical and cultural ties between Spain and Mauritania, the reality of this country belonging to the Arab and African cultural sphere at the same time, is scarcely known in Spain and Europe. The chances of getting to know the work of artists from this Sahelian country have also been very limited. To fill this gap in knowledge, Casa Árabe and Casa Africa are jointly organizing this exhibition “Memories in Motion” with works by eleven creators in oil, photography, sculpture and installation. We accompany the inauguration with a round table in which we will analyze the role of artists and cultural producers from Mauritania and talk about cross-cutting issues for creators in the region:

- What are the most important problems affecting cultural institutions and artists?
- How is the country reacting to the apparently growing interest in creation coming from outside the North Atlantic context?
- How is technological change and global connection being decisive for the community of artists in Mauritania?
- How do artists and cultural producers relate to the tradition and memory of their cultures?

Read more at <https://www.casaffrica.es/fr/event/round-table-memory-and-actuality-of-art-in-mauritania>

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

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

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## **F.4 Agenda 21 Culture**

### **Cultural Actions Supporting Gender Equality in Cities and Territories**

The report “Cultural Actions Supporting Gender Equality in Cities and Territories” is a contribution from the cultural perspective to address women’s rights and genderresponsive policies for sustainable development. Drawing upon data collected from UCLG archives, the

experience and insights of UCLG members and partners that responded to an open call to submit gender-equality initiatives in the cultural field, extensive research of positive examples from around the globe and a series of key informant interviews, and noting too challenges that require further discussion and debate, the document presents policies, programmes or projects recently implemented at the local level which constitute inspiring achievements in this field, and includes a list of key policy areas to be considered, first and foremost, by cities and local governments in their policies relating to gender equality and culture. This report has been written by Farida Shaheed, Director of the Shirkat Gah women's resource centre and former UN Special Rapporteur in the field of Cultural Rights. The draft report was presented in 10 September 2021 at the UCLG Culture Summit held in Izmir and online, at the plenary session "Promoting Local Actions on Culture and Gender Equality". The final version was published on 29 October 2021.

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

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## **F.5 Music World News - News of the International Music Council (IMC)**

### **#Culture2030Goal: Toward a Culture Goal in the Sustainable Development Agenda**

Culture plays a central role in creating and enabling sustainability, influencing the human, social, and economic sides of development. Yet, the cultural aspect of development is too often ignored or sidelined in policies and strategies. The impact that culture can make on generating sustainable economies, societies and systems of governance is underestimated or not even taken into account. Culture needs to hold a stronger place in the implementation of the current global development agenda. The ResiliArt x Mondiacult event "Toward a Culture Goal in the Sustainable Development Agenda" intended to explore how to include and prioritise culture in the efforts to build a more sustainable world through an event that was organised by the #culture2030goal campaign, of which IMC is a member. The campaign recognises the proper value of culture as the fourth pillar of sustainable development and believes that neglecting culture will go to the detriment of the economic, social, and environmental dimensions as well.

Web site: [http://www.imc-cim.org/news-imc/imc-news/7949-culture2030goal-toward-a-culture-goal-in-the-sustainable-development-agenda.html?utm\\_source=newsletter\\_369&utm\\_medium=email&utm\\_campaign=imc-newsflash](http://www.imc-cim.org/news-imc/imc-news/7949-culture2030goal-toward-a-culture-goal-in-the-sustainable-development-agenda.html?utm_source=newsletter_369&utm_medium=email&utm_campaign=imc-newsflash)

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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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