



## **FINAL REPORT**

### **ResiliArt | Africa: Status of the Artist in the Africa Region**

#### **PREAMBLE**

The UNESCO Regional Office for Eastern Africa, in collaboration with other UNESCO Field Offices in the Africa region and the African Union Commission, organized a Regional ResiliArt debate on 28 July 2020 entitled "ResiliArt|Africa: Status of the Artist in the Africa Region," which aimed to shed light on UNESCO and African Union standard-setting instruments and the benefits of developing national legislation for the arts and creative sector to transition from an informal to a formal sector. The online debate, which featured a keynote speech by the Minister of Arts and Cultural Heritage of Mauritius and interventions by 15 experts from across the Africa region, attracted 138 attendees on Zoom and was streamed live on Facebook and YouTube. The following is a report on the proceedings of this event.

## INTRODUCTION

### Introduction and testimonials on Status of the Artist

#### Sessions chaired by Ms. Guiomar Alonso Cano

The introduction to the online debate featured a PowerPoint presentation of quotes from various African artists, which expressed the need for structures to support the rights of artists and other creative professionals, especially during the COVID-19 pandemic.

The presentation was accompanied by the music of Cameroonian singer Olga Olgha Nkweti (Olgha Nk). Below are two examples of the quotes presented:

*"When speaking about artistic freedom, it would also be necessary before, maybe, to speak of the status of the artist, because before being free to express oneself, one must legally exist."*

**- Ms. Valerie Oka, Artist and Designer—Cote d'Ivoire (extract from 'What is artistic freedom to you?' UNESCO video, 2018)**

*"As hard as this pandemic is, it is a wake-up call for artists to come up with new ideas & solutions and also adapt to new ways of survival for their career growth. The physical distancing has prevented artists from getting revenue through shows. I think it's high time we explore online means of attaining revenue for the sustainability of the art."*

**- Mr. Sheikh Tijan Secka, Filmmaker, Editor and Photographer – The Gambia**



**Ms. Guiomar Alonso Cano**, Regional Advisor for Culture, UNESCO Regional Office for West Africa/ Sahel

## SESSION 1

### Welcoming Remarks

#### Presented by Mr. Firmin Edouard Matoko

In his welcoming remarks, Mr. Matoko thanked the Africa Union Commission for their partnership and all the panelists and attendees for their participation in the debate. He pointed out how COVID-19 has affected economies globally and particularly impacted the entire creative economy. He said that the launch of the ResiliArt movement aimed to raise awareness of the impact of COVID-19 on the culture sector, livelihoods of culture professionals, and contribute to the decision-making processes of UNESCO



**Mr. Firmin Edouard Matoko**, UNESCO, Assistant Director-General, Priority Africa and External Relations

Member States in the development of policies and financial mechanisms aimed at empowering artists.

Mr. Matoko highlighted the necessity of developing national legislation to protect artists, their livelihoods and creativity, in line with the UNESCO 1980 *Recommendation concerning the Status of the Artist*, the United Nations Sustainable Development Goals for 2030, and Aspiration 5 of the African Union Agenda 2063. He added that it was essential to support creative practitioners to contribute to the transformation of the African continent. Mr. Matoko emphasized the leading role of culture in UNESCO's Priority Africa programme, and the UNESCO *ResiliArt movement* as an ideal vehicle for dialogue and information exchange. He expressed his hope that this regional ResiliArt debate would encourage African decision-makers to develop policy and legislation to empower artists.

## SESSION 2

### Keynote Address

**Presented by H.E. Mr. Avinash Teeluck**

After expressing his appreciation for the opportunity to share Mauritius' experience with developing their Status of the Artists legislation, H.E. Mr. Teeluck noted that Mauritius was the second country globally to ratify the UNESCO 2005 Convention as the country acknowledged the importance of the arts in the promotion of the diversity of cultural expressions in Mauritius' multicultural society and that the vitality of the arts depends on the social and economic well-being of artists, both individually and collectively. Mauritius' efforts to develop national legislation on the Status of the Artist faced numerous challenges; however, the 2005 Convention and 1980 Recommendation provided relevant guidance to help formulate their legislation. For the sustainability of the sector, the government recognized the need to improve the social security, labour and tax status of the artist, whether employed or self-employed, in light of their contribution to cultural and social development. There was also an urgent need to develop sector specific labour standards that address the right of association and collective bargaining, social protection, fair remuneration, gender equality that are in line with existing ILO and UN standards, which cater for basic human rights and fundamental freedoms.

Finally, H.E. Mr. Teeluck announced that through the process, the Ministry of culture had obtained government approval for drafting the Status of the Artist bill. He urged each African country to adopt measures and policies to protect and promote the diversity of cultural expressions and recognize the



**H.E. Mr. Avinash Teeluck**, Minister of Arts and Cultural Heritage of Mauritius

central role of artists, cultural communities, and organizations in nurturing diversity.

Please see the annex for a copy of H.E. Mr. Teeluck's full remarks.

### SESSION 3

#### International normative frameworks for artists:

#### 1. Guidance for Artists and Cultural Professionals as per the AU Agenda 2063 and the Charter for African Cultural Renaissance

Presented by Ms. Angela Martins

Ms. Martins presented key features of the Charter for African Cultural Renaissance (2006), which has been ratified by 14 African Union Member States and signed by 35 Member States. The main focus of this instrument is the promotion of African identities, the spirit of Pan-Africanism, the development of the creative economy, and the protection and conservation of African World Heritage for meaningful contribution to development in Africa.

Ms. Martins also presented the African Union Agenda 2063- The Africa We Want strategic framework for inclusive growth and sustainable development. The 2063 Agenda is rooted in the spirit of Pan-Africanism and the vision of an "integrated, prosperous and peaceful Africa driven by its own citizens and representing a dynamic force in the global arena." Its Aspiration 5 aims to work for an Africa with a strong cultural identity values and ethics.

She introduced the AU Plan of Action on Cultural and Creative Industries, which was revised in 2019, and provides guidance for strengthening the African cultural and creative industries sector by facilitating the delivery of a broader social and economic impacts, and providing a framework for effective coordination of inputs from Member States, strategic partners and stakeholders.

She also pointed out that The Charter for African Cultural Renaissance provides for the promotion of freedom of expression, and commits Member States to recognize cultural expressions by the youth per African culture and values. Under the plan of action on culture and creative industries, there is provision for the protection of I.P. rights to foster human creativity and innovation, and the need to protect I.P. rights as a springboard for creativity and innovation, research and development, youth employment and economic transformation.



**Ms. Angela Martins,**  
*Head for Culture, African  
 Union Commission*

To strengthen the Status of the artist and cultural workers on the continent, Ms. Martins informed attendees of a proposal by Algeria for the creation of an African Confederation of Copyright to assist in the review of National copyright laws to recover and preserve artists' rights, which was supported by the Conference of Ministers of Arts and Culture (Oct 2018, Algeria). It also called for the development of a model law on copyright and the establishment of a working group to develop this Copyright Model Law.

## **2. Key aspects of the 1980 Recommendation concerning the Status of the Artist and 2005 Convention on the Diversity of Cultural Expressions**

**Presented by Mr. Toussaint Tiendrebeogo**

Mr. Tiendrebeogo presented the key aspects of the 1980 Recommendation concerning the Status of the Artist and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. As an introduction, he shared the background on the adoption of the 2005 Convention, which aims at developing and promoting the diversity of cultural expressions based on international activities, and was initiated as a tool to avoid the dominance of one culture over others, and aimed at cementing the place of culture in the process of globalization. With the adoption of the 2005 Convention, it was imperative to separate cultural goods from a market-oriented logic and eliminate trade barriers.

Relevant aspects of the 2005 Convention regarding artists and cultural professionals include the promotion of free exchange of ideas, stimulating creative and entrepreneurial spirit, and recognizing the role of artists in nurturing the diversity of cultural expressions. The facilitation of the mobility of artists and the facilitation of cultural exchange with developing countries was also highlighted in this presentation. Mr. Tiendrebeogo highlighted that the 2005 Convention aimed to promote vitality and diversity of cultural expression, respect for human rights, and freedom of expression.

The 1980 Recommendation addresses common concerns across the different countries with regards to Status of artists, evoking common aspirations for progression. In his presentation, Mr. Tiendrebeogo emphasized the recognition of artists' freedom and rights with specific reference to income and social security. The Recommendation also recognizes the role of artists play in society, and must be considered by various entities including ministries of culture, ICT, justice, labor, etc. In conclusion, he reiterated the aim for the Recommendation to champion for artists to have the same protection and benefits as other categories of employees or freelance workers (legal, social). He also pointed out the need



**Mr. Toussaint Tiendrebeogo**, *Chief of the Diversity of Cultural Expressions Entity and Secretary of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions*



to update the Status of the Artist UNESCO Recommendation in the context of changing technological, economic, social environments, and the need to create modalities that include artists and civil society's contribution to the cultural policy-making processes.

## SESSION 4

### Current experiences from the Africa region

#### Presented by Mr. Brahim El Mazned

In his intervention, Mr. Mazned emphasized the negative impact the COVID-19 crisis has had on the creative sector, and how this has exposed the precarious situation of artists and the cultural and creative industries. He stated that African artists have demonstrated their resilience by creating online platforms to showcase their work through this period. However, even before COVID-19, artists have been challenged specifically because they lack recognition of their status. Mr. Mazned underlined the necessity for laws and statutes to secure artists' rights, freedom of expression, and enhanced mobility for artists.

Mr. Mazned asserted that without legislation for the Status of the Artist, there is negative interference on artists' creativity. He shared that "Visa for Music" in Morocco, a platform he heads, regularly facilitates the mobility of musicians and creatives in the entire value chain. The programme uses music as a vector for sustainable development and aims at using the programme for the integration of youth and women that can fully engage in the creative endeavor. He urged African states to raise awareness of the importance of the Status of the Artists, and recalled the artists' central role in easing the lockdown, and their ability to contribute to social cohesion during this crisis. He ended his presentation by saying that countries with strong cultures have recovered the best in crises and urged Member States to put culture at the heart of new development models on the continent.



**Mr. Brahim El Mazned,**  
2005 Expert Facility, Visa  
for Music, Morocco

## SESSION 5

### Challenges and opportunities for decent work and productive employment in the culture sector

#### 1. Presented by Mr. Hervé Sea.

During this session, Mr. Sea informed the meeting that in its centennial celebrations, the International Labour Organization (ILO) highlighted the future of employment, and with the current crisis, deliberations focused on



challenges - including changing from informality to formality - in the cultural sector. A key tool of the ILO is the 2004 Recommendation of guiding principles that facilitate this important change from informal measures to formal ones. Another challenge foreseen is in the development of social dialogue and ensuring the voices of the cultural sector are included in all political and economic decisions. He added that social dialogues do not have the Status of the Artists as a priority, yet the creative industries contribute largely to the economy. ILO also recognizes the importance of the freedom to organize in trade unions or forms of associations for collective bargaining benefits and social dialogue. He added that Article 216 of the 1999 ILO Recommendation addresses key issues of violence and harassment, an essential aspect in securing artistic rights and freedoms. The need to protect artists' salaries, and the equality of remuneration, especially on gender issues are equal work for equal pay as well as guaranteeing health and safety in the workplace, and social protection are all essential.

## 2. Presented by Prof. Kimani Njogu

During his presentation, Prof. Njogu stated that decent work is best achieved in freedom and equity, policy and legislative framework that governs relationships in the creative sector between practitioners, government agencies, and the private sector. It would be beneficial for the sector if a conducive environment is created to guarantee basic needs such as healthcare, pension schemes etc. for artists in informal, self-employment, single entrepreneurship models of engagement. Prof Kimani asserted that although the sector operates in a non-standard way, basic needs can still be facilitated in these informal structures. In his reflections, he stressed the requirement for sufficient financial support for the sector, with the government facilitating access to resources through financing institutions and the private sector for continued creative work even under challenging circumstances.

Prof. Kimani noted that the Culture and Creative Industries are under-resourced across the continent, and scarce national resources are made available for the sector. He challenged governments to take responsibility to increase support for the sector through its ministries of culture and associated agencies. The development of well-resourced, mutually-reinforcing public institutions at the national and local levels to support and protect the sector and civil society's role is critical. He added that legislation that limits artistic freedoms, creating a non-hospitable environment for decent work and limit creativity should be eliminated. In addition, intellectual property issues are critical, and a review of legislation for copyright enforcement and fair remuneration from their creative product

**Mr. Hervé Sea, Senior Specialist, Workers Activities, International Labour Organization (ILO)**



**Prof. Kimani Njogu,**  
*Chair, Creative Economy Working Group, Kenya*

should be prioritized. He concluded his intervention by calling on enhanced partnerships between civil society and government, giving an example of the Kenya Creative Economy Working Group-which he chairs, working closely with government and creatives to develop a facilitative environment for the development of the sector as a whole.

## SESSION 6

### Artists perspectives on their status in Africa

#### 1. Presented by Ms. Lisa Thelma Sidambe

Ms. Sidambe started her presentation by emphasizing the importance of looking at the Status of the Artist within the contexts across the continent, which is characterized by weak legislative and policy frameworks concerned with the artists and workers' rights as well as lack of robust structures that artists can leverage to articulate issues. Considering the creative industries have different ministries involved due to the nature of the sector, Ms. Sidambe identified the main challenge of which institution would be responsible for facilitating the formulation of these structures and policies. Another challenge identified was the unclear understanding of what the Status of the Artist is across different arms of government, civil society organizations, and practitioners.

Ms. Sidambe emphasized the importance of trade unions in the context of ensuring artists' rights, and the need to desist from over-politicizing or to utilize them for political mobilization. She also strongly recommended using accessible language in the Status of the Artist Recommendation and other UNESCO instruments to communicate clearly to practitioners and artists "on the ground".

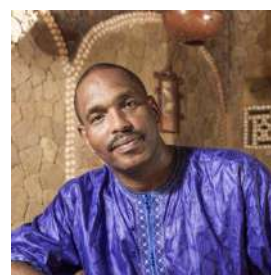
#### 2. Presented by Mr. Daniel Gomes

Mr. Gomez focused his intervention on the Association of Music Professionals from Senegal, which he heads, as a case study. The association of music has been in existence for 20 years and champions the protection of Senegalese copyrights as rights-owners. Mr. Gomez said the association had succeeded in creating institutions such as the Senegalese Society of Copyright and Neighboring Rights and contributed to drafting legislation for the protection of artists and other culture professionals in Senegal.

Mr. Gomez shared that the association has been able to collect data on the economic impact if the current crisis on the music cinema, theatre, dance sectors, etc. It works closely with partners such as ILO and UNESCO to



**Ms. Lisa Thelma Sidambe, Nhimbe Trust, Zimbabwe**



**Mr. Daniel Gomes, President of the Association of Music Professions of Senegal**



strategize how musicians can be recognized as workers with reference to the national labor laws.

## SESSION 7

### Artists in the digital environment: fair remuneration and digital skills

Presented by Ms. Ojoma Ochai

In her presentation, Ms. Ochai highlighted the fact that digital consumption of content creation has sharply increased during the COVID-19 pandemic. However, current monetizing models for digital content are not optimal and not sustainable for artists who should be the biggest beneficiaries. With the pandemic hastening digital transformation, she noted the digital space would play a significant role in future value chains in the Culture and Creative Industries. Ms. Ochai stressed the need to ensure monetization structures are robust and benefit artists and content creators. In addition, she called on multiple streams of funding for the sector to be realized including government funding, private sector as well as paying audiences. She underscored the need to study models on revenue sharing and payments, to create sustainable formulas for fair pay to artists and creative content creators.

According to Ms. Ochai, revamping and growing digital skills for the whole digital ecosystem, including Artificial intelligence, machine learning, virtual reality, etc. through strong African leadership and institutional partnerships is critical and must be prioritized. In addition, she said there was the need to reform the education system(s) to equip youth with the skills needed for the new digital world and for African states to harness data on African trends to benefit from the shift to the digital environment.



**Ms. Ojoma Ochai, 2005**  
*Convention Expert*  
*Facility, Nigeria*

## SESSION 8

### Gender perspectives on artists' rights

Presented by Ms. Marème Malong

During this session, Ms. Malong informed attendees that in Cameroon, movement restrictions due to the COVID-19 pandemic had severely impacted cultural activities. In addition, she said, women in the sector are a minority, marginalized, and more vulnerable than their male counterparts. There were also travel restrictions specifically affecting women, making it difficult for them to travel across borders because, until 1990, "husband authorization" was required for traveling women. She said there is a total



**Ms. Marème Malong,**  
*lawyer and*

absence of respect or recognition of the status of the artist and artistic rights; therefore, women are not recognized in the creative economy. She urged UNESCO to contribute to raising awareness of the importance of the 1980 Recommendation concerning the Status of the Artist to support the recognition of women and artists' rights across all subsectors, including literature, music, and audio-visual expression. She suggested that civil society take more action with inclusive and diverse approaches in forming associations to champion artists' and women's rights. She urged UNESCO to assist with reviewing the dire situation in Cameroon and recommending instruments and actions that can help provide protection for rights for artists and women.

*contemporary African  
art gallery owner*

## SESSION 9

### Discussion – Question & Answer Session

Moderated by Ms. Berta De Sancristobal

**Question: What is being done in Africa to ensure and protect artistic freedom of expression?**

**Answered by Angela Matins:** AUC's Charter for African Culture Renaissance (CACR), where freedom of artistic expression is clearly articulated, is not yet in force. She urged attendees to support the A.U. in ensuring ratification by Member States. The implementation guide for the CACR, which provides a guide to the Member States on promoting the development of the creative economy, has been developed and adopted by the ministers in 2018.

**Question: What positive impact has the 1999 Recommendation of the ILO on violence and harassment had, and what is its impact on artistic freedom?**

**Answered by Mr. Hervé Sea:** This ILO Recommendation is related to freedom of association. The Recommendation champions for better, decent working conditions, which would extend to freedoms for artists to create. While recognizing that the creative world is unique and complex, in his opinion, the creative sector would benefit from organizing in a structured way in order to create platforms for representation and expressing ideas. Moreover, protection from violence and harassment creates a conducive environment for the creation and freedom to participate in national dialogue on creative sector issues.

**Answered by Prof. Kimani:** There are few platforms for showcasing art in Africa, and limited access for independent artists. The sector should build multiple platforms, that should take cognizance of the broad forms of creative expression across the various sub-sectors. The development of



**Ms. Berta De  
Sancristobal, UNESCO**  
*Diversity of Cultural  
Expressions Entity*

such platforms requires subsidy through government, private, and sector partnerships. In addition, it is vital to build mentorship support and partnerships with Africa from the North.

**Question: How will the overall law being drafted on the Status of the artist in Senegal benefit the artists?**

**Answered by Mr. Daniel Gomez:** Although 82% of the creatives have employee contracts, some creatives are not linked to collective work contracts. Mr. Gomez also pointed out that the law will create a single contact point to connect with other creatives, work together while maintaining the recognition of artists' Status and including entrepreneurs who work in the entertainment business.

**Question: Should the continent pursue a one-stop royalty platform for African artists?**

**Answer by Ms. Ojomo Ochai:** Collection of royalties is more effective at a local or national level, with institutions such as collective societies that understand the local justice systems. She suggested that UNESCO and A.U. support this by building these societies' capacity to be more effective in developing appropriate collection mechanisms and transparency processes. With the Africa Free Trade Agreement coming in force soon, there will be need for Africa-wide protocols that guide the collection of royalties across the continent. Moreover, advocacy on increasing consumer understanding of the role of collecting societies and the empowerment of CMOs by government to enhance their effectiveness is paramount.

**Question: What has UNESCO set up recently to help member states formalize the Culture and Creative Sector? Could UNESCO put forward a "best practice" platform on the Status of the artist?**

**Answer by Mr. Tiendrebeogo:** UNESCO recognizes that the culture sector will not be the same in the future and is aware of the need to structure cultural institutions better. Therefore, UNESCO is working towards strengthening regulations and governance of the sector. The Aschberg Programme support frameworks of the Status of the Artist and emphasizes the use of cross-cutting approaches that involve several ministries and agencies that engage with social protection, tax, training. Mr. Tiendrebeogo announced that UNESCO would launch a toolkit to help member states better recover from the consequences of the impact of COVID-19 on the Creative Economy and better protect artists.

## SESSION 10

### Closing Remarks

**Presented by Mr. Toussaint Tiendrebeogo**

Mr. Tiendrebeogo summarized the main deliberations on the Status of the Artist; He underscored the importance of implementing policies and measures that protect the diversity of cultural expressions and ensure that artists and culture sector practitioners benefit more. This, he said, was more critical following the negative economic impact of COVID-19. He also stressed the importance of raising awareness among policymakers in recognition of the role of the artists in society and the reinforcement of the protection of their rights and added that Status of the Artists laws could enhance freedoms and the right to organize in associations for purposes of collective bargaining power.

Speaking about the ResiliArt movement, Mr. Tiendrebeogo said that the movement had generated 132 debates to date, where the artist community has had a unique platform express themselves and share experiences and strategies for the resilience of the sector. He confirmed UNESCO's commitment to reinforcing standard-setting instruments like the recommendations and conventions in the culture sector to support member states. Mr. Tiendrebeogo announced the collection of data UNESCO has undertaken, on economic measures member states have adopted during this period to alleviate the plight of the artists. It is anticipated that with these participatory mechanisms and dialogue, UNESCO will be in a better position to assist member states in the setting up of measures that improve the condition of the artist.

In closing, Mr. Tiendrebeogo expressed his appreciation to all panelists, presenters, attendees, interpreters, and organizers for a robust and insightful exchange on the Status of the Artist in Africa.



**Mr. Toussaint Tiendrebeogo**, *Chief of the Diversity of Cultural Expressions Entity and Secretary of the 2005 Convention on the Diversity of Cultural Expressions*

## Annexes

1. Concept Note, Programme and panelists' profiles
2. Final List of Participants
3. Opening Remarks
4. Keynote Address
5. PowerPoint Presentation
6. UNESCO Web News
7. YouTube Video of the Online debate



## **CONCEPT NOTE**

### **ResiliArt | Africa: Status of the Artist in the Africa Region**

<b>Meeting Platform</b>	Please register in advance for this webinar on <b>Zoom</b> : <a href="https://zoom.us/webinar/register/WN_ilf4EVJERnieQckEzypvBQ">https://zoom.us/webinar/register/WN_ilf4EVJERnieQckEzypvBQ</a>
<b>Date and Time</b>	Tuesday <b>28 July 2020</b> , 3:00pm -5:00pm (EAT)
<b>Language:</b>	English/French with interpretation
<b>Objective</b>	<p>The webinar aims to raise awareness of UNESCO's standard-setting instruments that are relevant to artists and the benefits of developing national legislation to support artists in Africa, especially in the context of the COVID-19 Pandemic and its ravaging consequences for the cultural sector. The webinar will</p> <ol style="list-style-type: none"> <li>1. Highlight the impact of the COVID-19 lockdown on artists, threats faced during the pandemic, and possible effects that will persist after the crisis, which have been raised in national and global ResiliArt debates;</li> <li>2. Shed light on the provisions of the <a href="#">1980 Recommendation Concerning the Status of Artists</a> with regard to social status, employment, living and working conditions, training and participation in cultural policy-making;</li> <li>3. Raise awareness of the AU Charter for African Cultural Renaissance and its guidance for developing the cultural and creative industries;</li> <li>4. Equip Member States in Africa with tools and frameworks to develop legislation for the arts and creativity sector to transition from an informal to a formal sector.</li> </ol>
<b>Expected Results:</b>	<ol style="list-style-type: none"> <li>1. Increased awareness of the importance of the UNESCO 1980 Recommendation concerning the Status of the Artist;</li> <li>2. Increased awareness of the urgency of developing a legislation to support and protect the interests of artists in African countries;</li> <li>3. Strengthened network of artists and relevant stakeholders Africa.</li> </ol>
<b>Participants:</b>	<ul style="list-style-type: none"> <li>• Representatives of Ministries of Culture, Ministries of Employment and other relevant ministries in the Africa region</li> <li>• Representatives from the African Union Commission and Regional Economic Commissions</li> <li>• UNESCO National Commissions in the Region</li> <li>• Civil Society organizations, artists' unions, associations, artists and cultural practitioners</li> <li>• 2005 Convention focal points</li> <li>• Designated national teams for the preparation of UNESCO 2005 Convention quadrennial periodic reports</li> <li>• Members of the 2005 Expert facility</li> <li>• UNESCO Programme Specialist for Culture in the Africa Region</li> </ul>
<b>Contact :</b>	Ms. Karalyn Monteil, Regional Advisor for Culture, UNESCO Regional Office for Eastern Africa, <a href="mailto:k.monteil@unesco.org">k.monteil@unesco.org</a>

### Cultural and Creative Industries

Support for and the development of the culture and creative industries in African countries has grown over the years, through the wide ratification and implementation of the [2005 Convention on the Protection and Promotion of the Diversity of Cultural Expression](#). This UNESCO Convention has been ratified by several Member States in Africa. Although Member States report regulations and programmes that favour the creative sector, many challenges still remain. Hence the need for continued or increased support.



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### COVID-19 pandemic

The COVID-19 pandemic is having significant impact on the creative sector. As more and more people under lockdown or restrictions all over the world find refuge in the arts, the booming art sector is struggling to persevere. In an effective response to COVID-19, governments took precautions to control its spread, including banning gatherings of groups, temporary closure of cultural institutions and the cancellation of art events, mobility restrictions affecting all aspects of the value chain within the culture and creative industries. The pandemic has exposed the weaknesses or lack of legislation or schemes protecting artists and cultural professionals in African countries and further highlighted the vulnerability of their livelihoods and social protection.

### 1980 Recommendation concerning the Status of the Artist

In 1980, 35 years before the adoption of the 2030 Agenda for Sustainable Development, UNESCO Member States identified the need for a framework to create and sustain 'not only a climate encouraging freedom of artistic expression but also the material conditions facilitating the release of [this] creative talent'. Hence the adoption of the 1980 Recommendation concerning the Status of the Artist (1980 Recommendation) covers a wide range of issues that can affect the status of the artist and calls on Member States to improve the professional, social and economic status of artists through the implementation of policies and measures. These include training, social security, employment, income and tax conditions, mobility and freedom of expression. The Recommendation does not call on States to grant artists specific privileges but rather to grant them the same rights as any other socio-professional group.

### Priority Africa

Launched in 1989, UNESCO's Priority Africa Programme guides all UNESCO actions in its various fields of competence (Education, Science, Culture and Communications). A flagship programme of Priority Africa aims to: Harness the power of culture for sustainable development and peace in a context of regional integration. UNESCO shares the vision of the African Union for "an integrated, prosperous and peaceful Africa, driven by its own citizens and representing a dynamic force in the global arena." Both the Priority Africa Programme and the 1980 Status of the Artist Recommendation resonate with the [African Union Commission's Agenda 2063](#), which aspires for a strong cultural identity, common heritage, values and ethics, where the African creative arts and industries will be celebrated throughout the continent, and contribute significantly to self-awareness, well-being and prosperity. Through this strategic framework, African States also aspire to guarantee full access to education, training, skills and technology, health services, jobs and economic opportunities, recreational and cultural activities as well as financial means and resources to allow them to realize their full potential." In addition, the AU's [Charter for Africa Cultural Renaissance](#) (2006) provides for the improvement of professional training for creative artists and the provision of financial, technical and other forms of assistance to stimulate artistic creation and expression for the promotion of arts and culture. It also advocates for the provision of fiscal assistance and incentive

measures, particularly tax exemption for African cultural goods and services, and appropriate measures for the protection of intellectual property rights related to the expression of cultural diversity.

On the occasion of the 40th anniversary of the adoption of the *1980 Recommendation concerning the Status of the Artist*, and at a time when COVID-19 poses challenges to creatives from all walks of life, there is an urgent need to address issues of social protection, market access and exposure for artists and their works locally and globally. Professionalizing the status of artists and defining their and working conditions is essential to reaffirm freedom of artistic expression. In 2018, UNESCO's most recent survey among its Member States on the implementation of the 1980 Recommendation, in which 12 African countries participated (23% of the respondents), revealed some progress in extending social benefits for artists in the Global South, including retirement pensions, health insurance and medical care, as well as in designing or revising copyright laws and tax measures that seek to fairly remunerate artists in the digital environment. Yet, decades-long calls for integrated or transversal approaches to the status of artists legislation that would involve the ministries of labour, social affairs, culture, education, communication, foreign affairs and justice, taxation and domestic affairs have been left unheard by the majority of countries around the world. Also, as reported in UNESCO's 2018 Global Report [Re|Shaping Cultural Policies](#), artist's employment and social status continues to be precarious, with low access to social security, pensions and other welfare provisions.

In the current context of COVID-19, creatives are obliged to consider their immediate economic situation, as well as the longer-term. Artists have turned to the digital space for creation and connection with buyers and audiences. However, due to the vagueness of intellectual property and copyright law, works and income of artists are often jeopardized. The survival of artists as well as the vulnerability and instability of the creative sector have become important issues that have to be considered urgently during the COVID-19 Pandemic and in the social and economic recovery programmes put in place by African governments. UNESCO understands that creativity is a valuable resource that generates economic benefits while enhancing the overall well-being of the society.

#### **ResiliArt Movement**



On World Art Day, 15 April 2020, UNESCO launched a global movement – ResiliArt to shed light on the current state of creative industries. ResiliArt aims to strengthen the resilience of artists and cultural professionals in the face of the enormous challenges posed by COVID-19. In the spirit of the UNESCO ResiliArt campaign, several African countries have held online debates with key stakeholders in the cultural and creative industries sector to exchange experiences and views on the impact of COVID-19 on artists, performers and other actors in the sector. Through these ResiliArt discussions across the continent, the fragility and unstable status of artists' income and social protection is clear. This need is apparent at a critical time when governments are being called upon to develop legislative proposals for stronger rights, fairer remuneration, and copyright reform to protect artists' rights.

*The organisation of this webinar will provide an opportunity to learn more about the UNESCO 1980 Recommendation concerning the Status of the Artist and the vulnerable situation of artists during the COVID-19 pandemic. This exchange will lead to an increased awareness of the importance of national legislation to support and protect the interests of artists in the Africa region.*

## **ResiliArt | Africa:**

### **Status of the Artist in the Africa Region**

<b>Draft Programme</b>		
<b>Time</b>	<b>Item</b>	<b>Speaker</b>
<b>15:00 – 15:05</b>	<b>Introduction and testimonials on Status of the Artist</b>	PowerPoint Presentation.
<b>15:05 – 15:10</b>	<b>Welcoming remarks</b>	Mr. Firmin Edouard Matoko, UNESCO Assistant Director-General Priority Africa and External Relations
<b>15:10 – 15:20</b>	<b>Keynote Speech:</b> Mauritius efforts to develop a national legislation on the Status of the Artist	H.E. Mr. Avinash Teeluck, Minister of Arts and Cultural Heritage of Mauritius
<b>15:20-15:40</b>	<b>International normative frameworks for artists:</b>  Guidance for Artists and Cultural Professionals as per the AU Agenda 2063 and the Charter for African Cultural Renaissance  Key aspects of the 1980 Recommendation concerning the Status of the Artist and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions	Ms. Angela Martins, Head for Culture, African Union Commission  Mr. Toussaint Tiendrebeogo, Chief of the Diversity of Cultural Expressions Entity and Secretary of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions
<b>15:40-15:50</b>	<b>Current experiences from the Africa region</b>	Mr. Amadou Chape Touré, Researcher, Mali  Mr. Brahim El Mazned, 2005 Expert Facility, Visa for Music, Morocco
<b>15:50 – 16:00</b>	<b>Challenges and opportunities for decent work and productive employment in the culture sector</b>	Mr. Hervé Sea, Senior Specialist, Workers Activities, International Labour Organization (ILO)  Prof. Kimani Njogu, Creative Economy Working Group, Kenya
<b>16:10-16:25</b>	<b>Artists perspectives on their status in Africa</b>	Ms. Lisa Thelma Sidambe, Nhimbe Trust, Zimbabwe  Mr. Daniel Gomes president of the Association of Music Professions of Senegal  Mr. Bessa Simmons, President of MUSIGA, Ghana
<b>16:25-16:30</b>	<b>Artists in the digital environment: fair remuneration and digital skills</b>	Ms. Ojoma Ochai, 2005 Convention Expert Facility, Nigeria

16:30 16:35	Gender perspectives on artists' rights	Ms. Marème Malong, lawyer and contemporary African art gallery owner
16:35- 16:55	Discussion - Question/ Answer	Moderated by Ms. Berta De Sancristobal, UNESCO Diversity of Cultural Expressions Entity
16:55- 17:00	Closing Remarks	Mr. Toussaint Tiendrebeogo, Chief of the Diversity of Cultural Expressions Entity and Secretary of the 2005 Convention on the Diversity of Cultural Expressions

## Biographies of panelists and moderators



**Mr. Firmin Edouard Matoko**, UNESCO Assistant Director-General, Priority Africa and External Relations. Mr. Matoko is holder of a diploma in Political Sciences and International Relations from the University Cesare Alfieri (Florence, Italy) and a diploma in *Hautes Etudes internationales* from the Centre d'Etudes stratégiques et diplomatiques de Paris. Prior, he was Director of the UNESCO Liaison Office with the African Union (AU) and the United Nations Economic Commission for Africa (UNECA), as well as UNESCO Representative to Ethiopia. He served as Director in Quito and Bamako UNESCO Cluster Offices and as Chief of the Education for peace, human rights and democracy Section, in the Division for the Promotion of Quality education of the Education Sector as well as Senior Programme Specialist of the Culture of peace National Programmes Unit in UNESCO's Paris headquarters.



**Hon. Avinash Teeluck** is the Minister of Arts and Cultural Heritage of the Republic of Mauritius since November 2019. He is the youngest Minister of Cabinet of Ministers and has studied law at the University of Wolverhampton, UK, and holds a Masters of Law (LLM) in International Corporate and Financial Law. He also graduated from College of Law of Melbourne, Australia and was Admitted as a lawyer to the Supreme Court of New South Wales, Australia in 2019. Before swearing in as member of parliament and taking office as Minister of Arts and Cultural Heritage, Hon. Teeluck was a Senior Associate (Lead of Corporate Advisory) at Dentons Mauritius LLP.



**Ms. Angela Martins** is the Head of Culture Division at the Social Affairs Department, African Union Commission. Her main duties include the coordination of the development of Arts and Culture continental policies and monitoring the implementation of such policies by African Union Member States as well as by Pan-African Cultural Institutions. Ms. Martins is the Overall Coordinator of the African Union Pan-African Cultural Congress (PACC) a forum which is held every three (3) years and brings together cultural experts and practitioners and Pan –African Cultural Institutions working in the arts, culture and heritage sector to provide their contribution in the policy making role of the AUC.



**Mr. Toussaint Tiendrebeogo**, Chief of the Diversity of Cultural Expressions Entity and Secretary of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Over the course of his career, he has held positions in the cinema and audiovisual field. He has also worked as an expert for several international organizations including the European Commission and as an adjunct professor in the Culture Department of Senghor



University in Alexandria. From 2010 to 2018, he worked as Coordinator of cultural industries development policies at the International Francophone Organization. Since joining UNESCO in October 2018, he has been Head of the Programmes and Stakeholder Outreach Unit in the Diversity of Cultural Expressions Entity. In December 2019, he was appointed Chief of the Diversity of Cultural Expressions Entity and Secretary of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.



**Mr. Amadou Chape Touré** is Professor of Aesthetics, Director of the Carpe Diem Gallery, author and art critic. Consultant in art and culture, Chab Touré is also curator of international exhibitions and artistic coach (Photography, Painting and contemporary dance). Chab Touré lives and works in Bamako, Mali.



**Mr. Brahim El Mazned**, cultural policy consultant, he joined the EU / UNESCO Expertise Facility 2019-2022, which aims to support initiatives to implement and promote the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. He is the artistic director of the Timitar Festival of Amazigh and world culture, which hosts more than 400 artists and receives about half a million spectators each year. He is also artistic advisor and juror for several events, prizes and festivals in Morocco and abroad. In recent years, Brahim El Mazned has hosted worldwide conferences and training workshops relating to careers in entertainment, he has initiated many artistic residencies in Africa, in Europe and South America. He also participated in the creation of a dozen albums and hundreds of concerts at prestigious festivals and venues around the world.



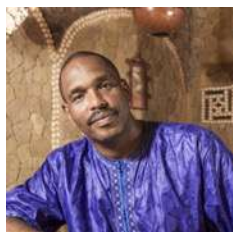
**Mr. Hervé Sea**, Senior Specialist, Workers Activities, International Labour Organization (ILO) Office in Dakar - Senegal. Official of the International Labour Organization (ILO) since 2008, Mr. Hervé is a specialist in activities for workers also called ACTRAV Specialist (ACTIVITIES for TRAVELLERS) within the Bureau of Workers' Activities of the ILO. He is based at the ILO Office in Dakar and covers Senegal, Guinea, Cabo Verde, Guinea Bissau and the Gambia. Mr Hervé is a lawyer specialising in corporate law and provides multifaceted support to workers' organisations in Senegal and in the countries under his geographical responsibility mentioned above. He is also involved in strengthening the organizational and institutional capacities of workers' organizations active in the field of art and culture in Senegal. The ILO's vocation is to promote social justice, human rights and internationally recognized rights at work by pursuing its founding mission: to work for social justice, which is indispensable for lasting and universal peace.



**Prof. Kimani Njogu** is Director of Twaweza Communications – an arts, culture and media organization based in Nairobi. He is Chair of the Creative Economy Working Group, a network of organizations working in support of creative industries in Kenya, and has been actively involved in advancing freedom of artistic expression. Dr. Njogu is a Commissioner of Kiswahili Cross-Border Language Commission at the African Academy of Languages (ACALAN), an organ of the African Union. Kimani Njogu is extensively published in the areas of language, culture, media and governance.



**Ms. Lisa Sidambe** is a Mandela Rhodes Scholar, a Canon Collins Scholar, a Beit Scholar and a Sir John Monash Medallist. Lisa currently serves as the Cultural Governance and Democracy Programme Officer of Nhimbe Trust, focusing on Sub-Saharan Africa and the MENA region. She has coordinated projects on cultural cooperation, and spearheaded initiatives on culture interventions in transitional justice frameworks, post-disaster / post-crisis management, Pan African election monitoring, cultural rights constitutional and legislative agenda and the localisation and implementation of sustainable development goals. She also coordinates Nhimbe's Culture and Creative Industries COVID-19 portal. She is a member of Zimbabwe's National Team for the 2005 UNESCO Convention 2020 Quadrennial Periodic Report.



**Mr. Daniel Gomes** is the president of the Association des Métiers de la Musique au Sénégal (AMS) since December 2013. In 2016, he became a member of the executive committee of the International Federation of Musicians (FIM) where he is also project coordinator. He has held influential positions in the Senegalese arts industry and represented the AMS in the steering committee for the establishment of the Senegalese Society of Copyrights and Neighbouring Rights (SODAV), the new collective management society created in 2016. Daniel Gomes is a musician and member of the music group Oriazul.



**Mr. Bessa Simmons, President of MUSIGA, Ghana.** Mr. Simmons' story started during his first year as a student at Aggrey Memorial Secondary School in Cape Coast where he led his school band, "Vox International". Apart from playing, writing and producing, he sought to add further value to his already formidable talent, by taking up a course in audio engineering, obtaining a Diploma from the School of Audio Engineering in London. Having become a 'one-man music industry' he went on to record a selection of excellent albums with songs such as 'Belembe', 'Awow Yi' and many others whilst also helping out music group such as the Tagoe Sisters to strike out to the fore. He is credited with setting up his own commercial studio and running a music teaching academy where he offers a guarantee to students, to teach them to play any instrument of their choice with competence.



**Ms. Ojoma Ochai** is Regional Director for Arts and Creative Economy Programmes for British Council in Sub Saharan Africa where she works with colleagues across Sub-Saharan Africa and the UK to devise strategies and lead programme teams to deliver positive artistic, social and economic outcomes, particularly for young people. Ojoma is also a member of the UNESCO global expert facility on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expression. From 2014 to 2016, she supported the Nigeria World Bank Growth and Employment project, advising on approaches for film and music sector development. Listed on the YNaija list of 10 Most Powerful People in Nigeria's Arts and Culture (under 40) in 2014, Ojoma is a Fellow for DEVOS Institute of Arts Management, University of Maryland and an Associate Fellow for Nigerian Leadership Institute.



**Ms. Marème Malong**, lawyer and contemporary African art gallery owner. Senegalese and Cameroonian by adoption since married for nearly forty years to a Cameroonian, Marème Samb Malong spent her entire professional career in Cameroon. She studied law (master's degree in private law in 1977) and management and obtained an MBA in Marketing in 1980 from the University of Aston in Birmingham, UK. She also holds a postgraduate DESS – CAAE degree in business management (Certificate of aptitude for business administration) Institute of Business Administration - Nice - France (1979). She has a rich and long experience in the field of marketing and has founded five marketing and communication companies in Douala, Abidjan, Cotonou, Brazzaville, Conakry. In 1995, Marème Samb Malong, opened the MAM Gallery in Douala, a contemporary art space which has contributed to the promotion of contemporary art and culture on the African continent. The MAM Gallery has to its credit, more than a hundred exhibitions mainly on the African continent (participation in ten Dak'art Biennials, as an exhibitor, and twice as a member of the official jury). The Mam Gallery has also spread through fairs outside the continent and internationally. Between 2013 and 2016, the activities of the MAM Gallery were extended to a literary and digital fair called MOSS and to MARHA ORGANIC FARM, an organic farm which is part of a community and sustainable development approach that links culture, agriculture and technology. She created in 2015 the MAM Foundation, a non-profit organization which took its source from the MAM Gallery, with the mission of promoting the autonomy of communities and more particularly that of young people, through creativity and education. She is a member of several juries on art, creativity and entrepreneurship.



**Berta de Sancristóbal** graduated from the *École Normale Supérieure* (one of the foremost centres of French research) where she specialized in contemporary political philosophy. She has worked in UNESCO for the past fourteen years, in particular in the Culture Sector. She was one of the editors of UNESCO's World Report *Investing in cultural diversity and intercultural dialogue* and worked in the Secretariat of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage for eight years. She participated in the design of a capacity-building strategy to support Member States in the effective implementation of the 2003 Convention and was actively involved in its roll-out in Western and Central Africa and Latin America and the Caribbean. She monitored the implementation of the Intangible Cultural Heritage Fund and the International Assistance mechanism of the Convention and, coordinated the work of developing a results framework for the 2003 Convention. She joined the Secretariat of the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions in July 2017.



**Ms. Guiomar Alonso Cano** is the head of the culture unit at the UNESCO Office for West Africa/Sahel (Dakar). She implements a large project portfolio to support member states strengthen their culture and heritage sectors and promote sustainable development. She holds degrees from the University of New York, SUNY and the University Complutense of Madrid in development anthropology and cultural economics. Guiomar joined UNESCO in 1994 and has led numerous culture, creative industries, policy and statistical initiatives and authored many publications. These include pilot partnerships in the creative economy (*Global Alliance for Cultural Diversity 2001-2009*), policy advice for the culture and creative industries (*Policy Guide to Develop Cultural and Creative Industries 2012*) or new tools to measure the

contribution of culture to development (*UNESCO C&D Indicators* 2015). Currently she leads innovative initiatives to protect the fragile and diverse heritage of countries in West Africa/Sahel, support the digital leap for artist and creators in a COVID 19 context or the promotion of woman in the cinema, music and digital sectors.

## ResiliArt | Africa Resources

[1980 Recommendation Concerning the Status of Artists](#)

[2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#)

AU Charter for African Cultural Renaissance, [https://au.int/sites/default/files/treaties/37305-treaty-0032 -  
\\_charter for african cultural renaissance e.pdf](https://au.int/sites/default/files/treaties/37305-treaty-0032_-_charter_for_african_cultural_renaissance_e.pdf)

[African Union Commission's Agenda 2063](#)

[United Nations Sustainable Development Goals](#)

[A Question on Artistic Freedom \(video\)](#)

UNESCO: *Culture & Working Conditions for Artists-Implementing the 1980 Recommendation concerning the Status of the Artist* available at <https://en.unesco.org/creativity/publications/culture-working-conditions-artists>.

UNESCO, *Freedom & Creativity: Defending art, defending diversity* available at <https://en.unesco.org/creativity/publications/freedom-creativity-defending-art-defending>;

Digital Environment, <https://en.unesco.org/creativity/publications/digital-environment>



## List of participants

Topic	Webinar ID
ResiliArt   Africa: Status of the Artist in the Africa Region	915 1975 8029

### Host Details

User Name	Country/Region Name
Benito Mangwiro	Zimbabwe

### Panelist Details

User Name	Country/Region Name
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Firmin Edouard Matoko	France
LisaSidambe	Zimbabwe
Daniel Gomes	Senegal
Mellisa Muchena	Zimbabwe
Liang Jingjia	Kenya
Angela Martins	Ethiopia
Guiomar Alonso Cano	Spain
YaëlTHOMAS	France
MarémeSAMB MALONG	Cameroon
Mulekeni Ngulube	Malawi
XiaoyangDUAN	France
Ojoma Ochai	Nigeria
ofirelbaz	France
Saori Matilda Machimura	France
Ayekoro Kossou	France
Rodney X Bunhiko	Zimbabwe
Berta De Sancristobal	France
Hervé Sea	Switzerland
Judith Ogana	Morocco
Amadou Chape Touré	Mali
Karalyn Monteil	Kenya
Avinash Teeluck	Mauritius
Kimani Njogu	Kenya

### Attendee Details

First Name	Last Name	Organization	Country/Region Name
Eric	LOEMBET	ICC	France
alban	corbier-labasse	Institut français	France
John	Okande	UNESCO	Kenya
Lisa	Sidambe	Nhimbe Trust	Zimbabwe
Getu	Assefa	UNESCO	Ethiopia
Joyce	Chimanye	Zuvva	Zimbabwe
Francis	Razafiarison	Ministère de la Communication et de la Culture	Madagascar
Akwasi	Sarpong	Ulti-Leaf Foundation	Ghana
Jean-Jacques	DIKONGUÉ	T2A	France
Andréa	ANDONG	Commission nationale de l'UNESCO	Gabon
ONANA NKOA	Jean-Roland	UNESCO	Cameroon
Davide	Grosso	International Music Council	France
ousseynou	thiam	culture waw	Senegal
Dorine	Rurashitse	Africalia	Belgium
Kailash	Daworaz	Ministry of Arts and Cultural Heritage	Mauritius
Marianne Léna	Diop	UNESCO	Senegal
Tsitsi	Dangarembga	Institute of Creative Arts for Progress in Africa	Zimbabwe
Sandhya	Jugnauth	Ministry of Arts and Cultural Heritage	Mauritius
Margaretta	Gacheru	Nation Media Group	United States of America
julie	pilato	UNESCO	France
Farai	MPFUNYA	Culture Fund of Zimbabwe Trust	United States of America
Ramloll	Anourag	Ministry of Youth Empowerment, Sports and Recreation	United States of America
Carine	Tredgold	HIFA	Zimbabwe
Moussa	WELE	Unesco Dakar	Senegal
EMILY	NJERU	Kenya National Commission for UNESCO	Kenya
Tojo	Yharimanana	Freelance	Madagascar



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Fidisoa	RAM	Festival mois de la photo SAR'nao	Madagascar
Patricia	Achille	Ministry of Youth Empowerment , Sports and Recreation	Mauritius
INT	ENG 1	UNESCO	France
Dimitri	Sanga	UNESCO	United States of America
Ayeta	Wangusa	Culture and Development East Africa	Tanzania, United Republic of
Limpho	Mokhochane	Mantsopa Institute	Lesotho
Helvi	Elago	UNESCO	Namibia
manyawal	endeshaw	Ethiopian National Theatre	Ethiopia
Teniola	Tayo	LSE	Côte d'Ivoire
Rachel	MARIEMBE	Institut des Beaux-Arts	Cameroon
Ifeanyi	Ajaegbo	UNESCO	Nigeria
Daniel	Gomes	AMS - Senegalese Musicians Union	Senegal
Nuzhah	Bassoo	Ministry of arts and cultural heritage	Mauritius
Friederike	Kamm	German Commission for UNESCO	Germany
Silja	Fischer	International Music Council	France
Gabrielle	Thiboutot	UNESCO	France
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LUPWISHI	MBUYAMBA	OCPA	Mozambique
Liatile	Mohale	Bahale Arts DEVELOPMENT CENTRE	Lesotho
Fabrice Trésor	SIEWE	Le quatrième pouvoir	Cameroon
Mildred	Achoch	ROFFEKE (Rock 'n' Roll Film Festival, Kenya)	Kenya
ongere	churchill	Hivos	Kenya
Boodhun	Vikram Neeraj	Ministry of Arts and Cultural Heritage	Mauritius
t_morita		UNESCO	South Sudan
Mercy	Wambui	ECA	Ethiopia
Yaël	THOMAS	UNESCO	France
INT1		Unesco	France
Eric	ANDRETSEHENO	T-MOVIE	Madagascar
Doreen	Sinare	Cosota	Tanzania, United Republic of
INT4		unesco	France
Sam	Shaibu	CW	United Kingdom
William	Boateng	Bureau of Ghana Languages	Ghana
Thierry P.	Nzamba Nzamba	UNESCO	Gabon
Josh	Nyapimbi	BACHEF	Zimbabwe
PETER	MUDAMBA	DOCUBOX - EADFF	Kenya
Eriel	Huang	Independent	South Africa
Eskinder	Hailu	Haicof Ltd	United States of America
Margherita	Licata	ILO	Switzerland
Venancius	Rukero	Confederation of Africa Dance Sport	Namibia
Maréme	SAMB MALONG	Fondation MAM	Cameroon
Josiane	Matene	ONG Sambas Labs	Gabon
CAROLE	NGUEYEP	VISIONARTISTIK	Cameroon
Klara	Kostal	Natcom	Austria
Bertrand	Philibert	Freelance	Mauritius
ACC	Sénégal	ACC	Senegal
Thierno Khayar	KANE	Le Dakar Culturel	Senegal
Aristide	Agondanou	AWO-NEGOCE	Benin
Adele	NIBONA	unesco	United States of America
MAC	User	Ministry of Arts and Cultural Heritage	United Kingdom
Xiaoyang	DUAN	unesco	France
Wangari	Nyanjui	Peperuka	Kenya
Vitalice	Ochieng	Trust for Indigenous Culture and Health	United States of America
Ofelia	Silva	UNESCO	Mozambique
Ernest	Aryee	Artist	Ghana
Annie Anawana Haloba	Hobøl	LoCA	Zambia
Kiley	Arroyo	Cultural Strategies Council	United States of America
Diana	R	UNESCO	France
Aklilu	Gizaw	Ethiopian Visual Art' s Association	Ethiopia
Joelle	Pfortner	Unesco	France
Jesús	Jiménez	UNESCO	Senegal
Laurane	March	UNESCO	France
William	Mpah Dooh	Galerie MAM	France

KAJUGA	Jerome	Rwanda National Commission for UNESCO	Rwanda
Patronella	Diedricks	BLQINC	Lesotho
Taurai	Mtake	CBZ	Zimbabwe
Joseph	Ladzekpo	National Film and Television Institute	Ghana
Ridley	Morphoise	Ministry of Arts and Cultural Heritage	Mauritius
Umulinga	Karemera	Ishyo arts centre	Rwanda
Danielle	Cliche	UNESCO	France
Hans	Ramduth	Mahatma Gandhi Institute	Mauritius
ofir	elbaz	UNESCO	France
Butholezwe	Nyathi	National Gallery of Zimbabwe in Bulawayo	Zimbabwe
Faisoil	Fahad	Africa united	France
Pauline	Ndhlovu	UNESCO	Namibia
Annette	Loubser	Artstrukt	South Africa
Aicha	Diagne	UNESCO	Senegal
Danielle Lyse	ITOUMBA MBENG	Ecole Nationale d'Arts et Manufacture	Gabon
Mbasa	Tsetsana	Im4TheArts	South Africa
			France
Donikpo	KONE	UEMOA	Burkina Faso
Rokhaya Faye alias Rokhaya Daba	SARR	Tringa Musiques Et Développement/Africa Fete Sénégal	Senegal
Nancy	Mwaisaka	UNESCO	Tanzania, United Republic of
Kiprop	Lagat	Department of culture	Kenya
sara	whyatt	UNESCO 2005 Convention Expert Panel	United Kingdom
Johanna	Mavhungu	Wits University	South Africa
Noureddine	Azmari	artiste	Morocco
Tsaone	Lubinda	Intergrated mechanical services bw	Botswana
Xperia	XZ	Malin D'arts Label	Morocco
JOY	MBOYA	THE GODOWN ARTS CENTRE	Kenya
TECNO	SPARK 2	Cie David Rooster	Congo, Democratic Republic of the
Ruth		Ethiopian women visual artist association	Ethiopia
marclints		'+ Actions Culturelles Internationales	Seychelles
Jehf	BIYERI	Ku Nkonde	Congo
Lorna	Abungu	N/A	Saint Kitts and Nevis
Annabelle	Arekion	Ministry of Arts and Cultural Heritage	Mauritius
VALERIE	OKA	Ministere de l'integration africaine	Côte d'Ivoire
vincent	kunda	New Concept Management	Congo, Democratic Republic of the
Ambreen	Rojee	Ministry of Arts and Cultural Heritage	Mauritius
Galaxy	A30s	Association super HANGBE	Benin
cecile	d	unesco	China
Matsooana	Sekokotoana	NatCom	Lesotho
Lindsay	Cotton	UNESCO	France
MUNEZERO	Ferdinand	Rwanda Arts council	Rwanda
Mary	Kaff	Twaweza communications	Kenya
Evalyne	Rono	Live Grateful Foundation	Kenya
Marie	Schmitz	UNESCO	Senegal
Zerihun	Sira	Addis Ababa University	Ethiopia
Daves	Guzha	Theatre in the Park, Harare	Zimbabwe
Jean Remy	OGOULA LATIF	CAE Culture Prod	Gabon
Sheikh Omar	Jallow	National Center for Arts and Culture (NCAC), Gambia	Gambia
Pom	Jeanne Alvine	Comnat section culture et communication	France

## **DRAFT OPENING REMARKS**

**Mr. Firmin Edouard Matoko**

**UNESCO Assistant Director-General, Priority Africa and External Relations**

**ResiliArt | Africa: *The Status of the Artist***

**Tuesday, 28 July 2020 14:00-16:00 (Paris Time)**

- **His Excellency Hon. Avinash Teeluck, Minister of Arts and Cultural Heritage of Mauritius**
- **Ms. Angela Martins, Director for Culture, African Union Commission**
- **Secretary Generals of UNESCO National Commissions and other representatives of UNESCO Member States in the Africa region**
- **Distinguished Panellists**
- **Ladies and gentlemen**

It is an honour for me to welcome you all to the first regional **ResiliArt | Africa** debate, which has been organised jointly by the five UNESCO field offices in the Africa region.

As we all know, the global pandemic known as COVID-19 poses serious challenges at the national, regional and global levels. The containment measures put in place by most government to control the infection rate have hit the economies of all countries hard, but the culture sector suffered particularly. The impact on the entire creative value chain has been particularly devastating, weakening in a considerable manner the professional, social and economic status of artists and cultural professionals across the globe.

On 15 April 2020, UNESCO launched this global ResiliArt movement, which consists of a **series of virtual debates with key industry professionals and artists**. The main aim of these discussions is to **raise awareness on the impact of COVID-19 on the culture sector and the livelihoods of culture professionals**, and to contribute to the decision-making processes of Member States during the **development of policies and financial mechanisms aimed at empowering artists**.

To date, 75 national debates have been organized around the globe, including 29 in the Africa region. A common thread throughout all of them has been the need to develop national legislation and other measures to support the financial and social protection of artists, which is in line with the provisions of UNESCO's 1980 Recommendation concerning the status of artists, the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and the African Union 2006 Charter for African Cultural Renaissance. It also is coherent with the spirit of Aspiration 5 of the African Union's 2063 agenda, which aspires to "a strong cultural identity, common heritage, values and ethics, where the African creative arts and industries will be celebrated throughout the continent, and contribute significantly to self-awareness, well-being and prosperity."

The 1980 UNESCO Recommendation covers a wide range of issues that affect the professional, social and economic status of artists through the implementation of policies and measures. These include **training, social security, employment, income and tax conditions, mobility and freedom of expression**. These are all pertinent issues that governments need to secure, for the growth and sustainability of a thriving culture and creative sector. The goal of the 1980 Recommendation on the status of the artist is to help Member States create policy and regulatory conditions conducive to harnessing the power of culture, and promoting the contribution of culture and creativity to peace and sustainable development. Again, these UNESCO ideals are congruent to the African Union Agenda 2063,

Through **UNESCO's Priority Africa Programme**, we are working with African Member States, as well as with regional and sub-regional partners, to implement and realize educational, cultural and scientific policies that contribute to the building of inclusive societies founded on compliance to fundamental human rights and freedoms.

We hope that this **ResiliArt|Africa** platform provides the space to share information, discuss the status of artists and encourage policy makers to engage in the formulation of legislation, policies and measures to support and protect the interests of artists in the Africa region.

In closing, I would like to take this opportunity to thank the African Union Commission for their partnership in this first regional ResiliArt debate. I would like also to express my sincere appreciation to

our distinguished panellists for taking time to participate in this webinar, and for their willingness to share with us their experiences and insights in supporting artists' rights.

In ending, allow me to thank all of you across Africa and around the globe who are connected to this debate for your engagement and interest in joining this important discussion today.

**Thank you**



## **ResiliArt | Africa: Status of the Artist in the Africa Region**

**Keynote Speech on Mauritius efforts to develop a national legislation on the Status of the Artist  
by Hon. Avinash Teeluck, Minister of Arts and Cultural Heritage of the Republic of Mauritius on  
Tuesday 28 July 2020.**

Mr. Firmin Edouard Matoko, UNESCO Assistant Director-General Priority Africa and External Relations

Ms. Angela Martins, Head for Culture, African Union Commission

Mr. Toussaint Tiendrebeogo, Chief of the Diversity of Cultural Expressions Entity and Secretary of the 2005 Convention on the Diversity of Cultural Expressions

All the distinguished participants

Ladies and gentlemen

Good afternoon everyone

First and foremost, I would like to congratulate UNESCO for this laudable initiative in launching the global movement – ResiliArt to shed light on the current state of creative industries. This webinar on the theme **Africa: Status of the Artist in the African Region** comes at an opportune moment, whereby African artists are facing numerous challenges against a gloomy backdrop, heavily tainted by the onslaught of the Covid-19 pandemic.

In these challenging times, I am convinced that the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the 1980 Recommendation concerning the Status of the Artist will provide us with the necessary tools to keep the creative industries afloat.

In 2006, the Republic of Mauritius was the second country in the world to ratify the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Mauritian Government has always acknowledged the importance of the arts in the promotion of the diversity of cultural expressions in Mauritius' multicultural society and that the vitality of the arts depends on the social and economic well-being of artists, both individually and collectively.

In the past years, despite all efforts made by the then Ministry of Arts and Culture in coming up with a panoply of support mechanisms and financial schemes for artists, the need for a proper legal structure for the sector became more and more obvious. There was a need to improve the social security, labour and tax status of the artist, whether employed or self-employed, in light of their contribution to cultural and social development.

We could no longer overlook the special conditions of work and employment under which artistic activity takes place. There was an urgent need to develop sector specific labour standards that address the right of association and collective bargaining, social protection, fair remuneration, gender equality that are in line with existing ILO and UN standards which cater for basic human rights and fundamental freedoms.

Our artists must collectively be in a position to consider and, if necessary, defend their common interests, and therefore must have the right to be recognized as professionals by forming trade unions or professional associations.

We have to involve, as far as possible, artists and other cultural professionals in the design and implementation of policies that impact on the culture sector, in particular, the cultural and creative industries and, to that end, provide them with the means for effective action.

The contribution of creativity to overall quality of life and well-being cannot be ignored and a pressing need was felt for public authorities and artists to work together to lay down guidelines and develop incentives for the distribution and exhibition of contemporary artistic expressions in public spaces.

In 2016, my Ministry informed UNESCO of its intention to come up with a legislation on the Status of the Artist and the assistance of UNESCO was sought for the services of experts in the drafting of the legislation, taking into consideration the pluricultural and multilingual realities of the Mauritian population.

The response received from UNESCO was positive and in 2017, the consultation process for gathering inputs from relevant stakeholders (responsible ministries, institutions and artists) and creating new

legislation was led by my Ministry, with UNESCO Expert, Vesna Čopič, member of the 2005 Convention Expert Facility, helping to guide the discussions.

I have to admit that designing a Status of the Artist legislation is very complex and challenging. I understand that Artists participating in a joint workshop with representatives of my Ministry expressed the need to implement the policies which had been discussed intensively over the previous years.

Furthermore, priorities of artists for this new legislation has demonstrated that it is not only crucial to develop a recognized category for 'professional' artists but, more specifically, it is important to introduce a social security system for artists, a system of travel grants and scholarships, free spaces for rehearsals and performances, artists-in-school schemes, etc.

Thus not only the registration as a mechanism in place to formalise the status of professional artists has been discussed but also how to organise the national body for artists to promote artistic creativity and provide career relevant services for artists.

Altogether, 11 working sessions and 12 workshops were organized.

A Transversal Inter-Ministerial Task Force – across the ministries for labour, social affairs, foreign affairs, information technology, education and finance – was set up in order to ensure cohesion and cooperation across ministries.

With the participation of artists, covering six areas of artistic creation (music, visual arts, performing arts, audio-visuals, dance and literature), thematic Focus Groups worked on key issues of status, social security, management services, education and training, funding and taxation.

In October/November 2017, UNESCO supported a second expert mission to help consolidate proposals from all stakeholders and support the design of the new law. In February 2018, a set of proposals and measures for the status of the artist legislation was submitted to my Ministry by UNESCO.

The set of measures and proposals were forwarded to Ministries, Institutions and other departments directly concerned with the legislation for their feedback, views and comments and in November 2018, the set of measures and proposals was made available for public consultation, inviting comments, proposals and feedback from the public.

All comments, proposals and feedback received were compiled and forwarded to UNESCO for consideration.

UNESCO sent their views and comments in August 2019 along with a slightly revised set of draft legal provisions and measures to accommodate the reservations and concerns of the stakeholders.

Comments and views of UNESCO were sent to all stakeholders and individual meetings with stakeholders were held in October 2019 to proceed with discussions. Ms Vesna Copic, UNESCO Expert Ms Karalyn Monteil, Regional Advisor for Culture UNESCO Regional Office for Eastern Africa also participated in the discussions.

The UNESCO Experts highlighted that feedback from stakeholders were very positive. They also expressed their appreciation to the fact that various recommendations made in their report had already been implemented by Government.

It has been a consultative exercise with different actors in the sector and relevant institutions.

My Ministry has already obtained Government approval for drafting instructions to be conveyed to the Attorney General's Office and we will be having meetings with them shortly to kick start the drafting process.

Each and every African Nation has the sovereign right to adopt measures and policies to protect and promote the diversity of cultural expressions within its territory and to give due recognition to the central role of artists, others involved in the creative process, cultural communities, and organizations involved in nurturing such diversity.

To conclude I would like to thank UNESCO for this initiative to promote the arts and creative sector. It is high time for each and every African Nation to set up a mechanism that will help artists and creative workers to continue with the process of creativity without having resort to other jobs not related to the Creative Economy in order to sustain a living. Therefore, a new legislation is required to acknowledge their positive contribution in the socio-economic development of the Society.

I thank you for your attention.



# ResiliArt

Status of the Artist in the  
Africa Region

*Condition de l'artiste en  
Afrique*

**#shareculture**



# Introduction of Panelists

by **Ms. Guiomar Alonso Cano**, Regional Advisor  
for Culture, UNESCO Regional Office for West  
Africa (Sahel)

## *Introduction des panélistes*

*par **Mme Guiomar Alonso Cano**, Conseiller  
régional pour la Culture,  
UNESCO Bureau Régional Multisectoriel pour  
l'Afrique de l'Ouest (Sahel)*





# Session 1

## Welcoming remarks

*Mots de bienvenue*



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**Mr. Firmin Edouard Matoko,**  
UNESCO Assistant Director-General  
Priority Africa and External Relations

***Mr. Firmin Edouard Matoko,***  
*Sous-Directeur général pour la Priorité  
Afrique et les Relations extérieures de  
l'UNESCO*



# Session 2

## **Keynote Speech:**

Mauritius efforts to develop a national legislation on the Status of the Artist

## ***Discours d'ouverture :***

*Les efforts de Maurice pour développer une législation nationale sur la condition de l'artiste*



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**H.E. Mr. Avinash Teeluck**, Minister of  
Arts and Cultural Heritage of  
Mauritius

***S. Exc. M. Avinash Teeluck***, *Ministre des  
arts et du patrimoine culturel de  
Maurice*





# Session 3

## **International normative frameworks for artists:**

Guidance for Artists and Cultural Professionals  
as per the AU Agenda 2063 and the Charter for  
African Cultural Renaissance

***Cadres normatifs internationaux pour les artistes :**  
Orientations pour les artistes et les professionnels  
de la culture conformément à l'Agenda 2063 de  
l'UA et à la Charte de la Renaissance culturelle  
africaine*



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**Ms. Angela Martins**, Head for Culture,  
African Union Commission

***Mme Angela Martins**, Chef de Division  
Culture, Commission de l'Union Africaine*





# Session 3

## International normative frameworks for artists:

Key aspects of the 1980 Recommendation concerning the Status of the Artist and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

***Cadres normatifs internationaux pour les artistes : Principaux aspects de la Recommandation de 1980 relative à la condition de l'artiste et de la Convention de 2005 sur la protection et la promotion de la diversité des expressions culturelles***



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**Mr. Toussaint Tiendrebeogo**, Chief of the Diversity of Cultural Expressions Entity and Secretary of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

***M. Toussaint Tiendrebeogo**, Chef de l'Entité de la diversité des expressions culturelles et Secrétaire de la Convention de 2005 sur la protection et la promotion de la diversité des expressions culturelles*



# 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

## *La Convention de 2005 sur la protection et la promotion de la diversité des expressions culturelles*

- A legally-binding **international agreement**
- Establishes **the right of States to maintain, adopt and implement policies and measures** to protect and promote the diversity of cultural expressions
- Encourages States to create an **environment** which encourages citizens to:
  - **create, produce, distribute and access** their own cultural expressions
  - access **diverse cultural expressions from within their territory** and **other countries** of the world
- Reinforces **organizational structures** that have a direct impact on the different stages of the cultural value chain





# Where are artists and cultural professionals in the 2005 Convention?

## *Où sont les artistes et les professionnels de la culture dans la Convention de 2005*

- Encourage non-profit organizations, public and private institutions, and **artists and other cultural professionals** to develop and promote the **free exchange and circulation of ideas**, cultural expressions and activities, goods and services, and to stimulate both the **creative and entrepreneurial spirit** in their activities
- **Nurture and support artists** and others involved in the creation of cultural expressions
- Recognize the **important contribution** of artists, others involved in the creative process, cultural communities, and organizations that support their work, and their **central role in nurturing the diversity of cultural expressions**
- Provide support for creative work and facilitating the **mobility**, to the extent possible, of artists from the developing world
- Facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, **preferential treatment to artists, other cultural professionals, and cultural goods and services from developing countries**.



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## The 1980 Recommendation concerning the Status of the Artist *La Recommandation de 1980 relative à la condition de l'artiste*

### WHY?

Despite the **diversity of circumstances** of artists in different countries in which they are expected to develop their talents, and the **varying significance** attributed to their works by the societies in which they are produced...

... questions of **similar concern arise in all countries with regard to the status of the artist**, and that a common will and inspiration are called for if a solution is to be found and if the status of the artist is to be improved

### *What does the Recommendation mean by status?*

- the **regard** accorded to artists in a society, on the basis of the importance attributed to **the part they are called upon to play** therein
- the recognition of the liberties and rights, including **moral, economic and social rights**, with particular reference to income and social security, which artists should enjoy





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## What are the assumptions underlying the 1980 Recommendation? *Quelles sont les prémisses qui sous-tendent la Recommandation de 1980 ?*

- The artist plays an important role in the life and evolution of society and that he/she should be given the opportunity to **contribute to society's development** and, as any other citizen, to exercise his/her responsibilities therein, **while preserving his/her creative inspiration and freedom of expression**
- Cultural, technological, economic, social and political development of society influences the status of the artist and that it is consequently necessary to **review his/her status, taking account of social progress in the world**
- **Artists have the right** to be considered, if he/she so wishes, as a person actively engaged in cultural work and consequently **to benefit, taking account of the particular conditions of his artistic profession, from all the legal, social and economic advantages pertaining to the status of workers**
- **The vigour and vitality of the arts depend, inter alia, on the well-being of artists both individually and collectively**
- **The opinion of artists and of the people at large should be taken into account as far as possible in the formulation and implementation of cultural policies** and for that purpose to provide them with the means for effective action





## Recommendations relating to artists' social status

### *Recommandations relatives au statut social des artistes*

- Every artist is entitled to benefit effectively from the **social security and insurance provisions** contained in:
  - the Universal Declaration of Human Rights
  - the United Nations International Covenant on Economic, Social and Cultural Rights
  - the Recommendation on Participation by the People at Large in Cultural Life and their Contribution to it
- Improve the **social security, labour and tax conditions** of the artist, whether employed or self-employed
- Recognize the importance of **international protection of the rights of artists** under the terms of existing conventions:
  - Berne Convention for the Protection of Literary and Artistic Works
  - Universal Copyright Convention
  - Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations
  - [Beijing Treaty on Audiovisual Performances post-Recommendation] (adopted after the Recommendation)
- Recognize the right of **trade union and professional organizations of artists to represent and defend the interests of their members**

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# Recommendations relating to employment, working and living conditions

## *Recommandations relatives à l'emploi, les conditions de travail et de vie*

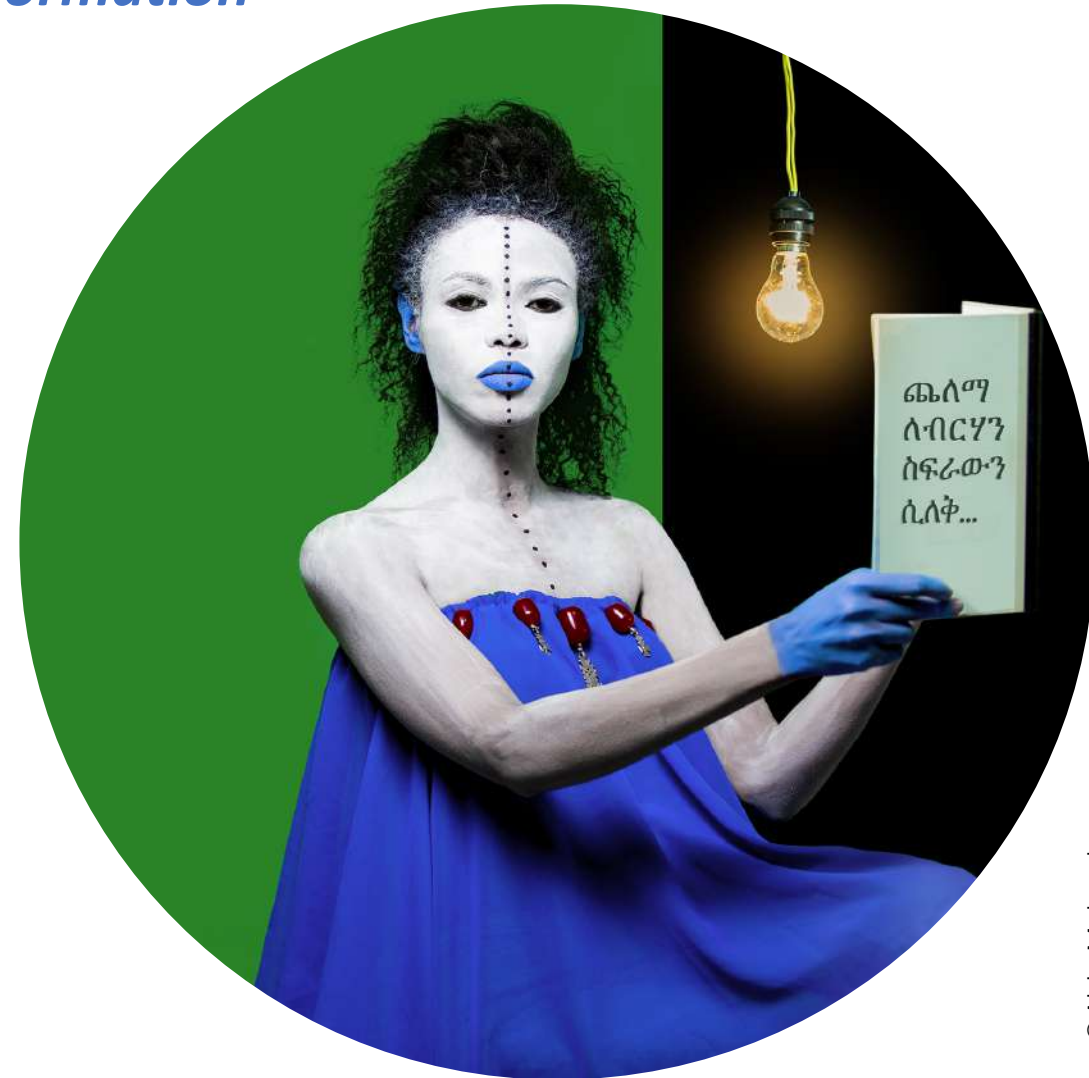
- Moral and material support through:
  - ☐ Supporting artists at the beginning of their careers
  - ☐ Devoting a proportion of public expenditure to artistic works
  - ☐ Stimulate public and private demand
  - ☐ Identify remunerative posts that artists can occupy as a complement to their artistic activity
  - ☐ Developing the necessary facilities
  - ☐ Putting in place employment support mechanisms
- Improvement of conditions of employment through:
  - ☐ Extending to artists the legal protection concerning conditions of work and employment: hours of work, weekly rest and paid leave; protection of health and the working environment
  - ☐ Appropriate forms of compensation for artists
  - ☐ Preserving artists' rights in terms of their real income and social security entitlement
- Provisions of the United Nations Declaration of the Rights of the Child
- Part played by professional and trade union organizations in the protection of employment and working conditions
- Considering the particular conditions of artists' work and activity in:
  - ☐ Social Security system
  - ☐ The provision of pension rights
  - ☐ Taxation systems
  - ☐ Medical care



# Recommendations relating to vocation and training

## *Recommandations relatives à la vocation et la formation*

- Arts education has a two-fold purpose:
  - ☐ **Stimulate artistic talent and vocation**
  - ☐ **Train a public** receptive to artistic expressions
- Art also calls for **lifelong learning**
- Cultural establishments such as theatres, art studios, radio and television broadcasting organizations play an important part in arts training and apprenticeship
- Artistic life and the practice of the arts have an **international dimension**







## What do these two instruments tell us about creation in the digital age? *Que nous disent ces deux instruments sur la création à l'ère du numérique?*

- Already in 1980, “national and international legislation concerning the status of artists [was] **lagging behind** the general advances in technology” in terms of:
  - ☐ Remuneration for the distribution and commercial exploitation
  - ☐ Unauthorized exploitation, modification or distribution
  - ☐ Exclusive moral and material rights of artists in respect of any prejudice connected with the technical development of new communication and reproduction media
  - ☐ Employment opportunities in the cultural and creative industries
- **Guidelines on the Implementation of the 2005 Convention in the Digital Environment**
  - ☐ **Direct support** to artists and other cultural professionals working with digital tools
  - ☐ Training for artists and other cultural professionals in the **use of digital technologies**
  - ☐ **Spaces** dedicated to digital creativity and innovation
  - ☐ **Cooperation** among artists, educational and cultural professionals with actors in the digital environment
  - ☐ Recognition and value of the work of creators in the digital environment in terms of:
    - **Fair and equitable remuneration**
    - Transparency in the distribution of income
    - Access to necessary bandwidth
    - Respect for and protection of intellectual property rights
    - electronic legal deposit system





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## What do these two instruments tell us about gender equality? *Que nous disent ces deux instruments sur l'égalité des genres?*

The 1980 Recommendation calls for...

... **equal opportunities** to acquire and develop the skills necessary for the complete development and exercise of artistic talents, to obtain employment, and to exercise their profession without discrimination.

... giving particular attention to the development of **women's creativity**

And 25 years later, the 2005 Convention recalls...

... the **special circumstances and needs of women** in terms of creation, production, dissemination, distribution and access to their own cultural expressions

# ResiliArt - to make the voice of the artists heard

## *ResiliArt – faire entendre la voix des artistes*

- Global movement that captures the voices of artists and other cultural professionals through virtual discussions organized independently or in partnership with UNESCO
- Aims to shed light on the far-reaching impact of the current health crisis on the culture and creative industries
- Launched on **15 April 2020**, World Art Day
- **130** debates organized (as of 28 July), of which over **35 debates** in Africa
- **Over 20 countries** in Africa have organized a ResiliArt debate including: Angola, Cameroon, Central African Republic, Chad, Congo (Republic of), Côte d'Ivoire, Democratic Republic of Congo, Ethiopia, Gabon, Gambia, Ghana, Guinea, Kenya, Nigeria, Namibia, Sao Tome and Principe, Senegal, Tanzania, Uganda, Zimbabwe





# Session 4

**Current experiences from the Africa region**

*Expériences actuelles de la région Afrique*



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**Mr. Amadou Chape Touré,**  
Researcher, Mali

***M. Amadou Chape Touré,***  
*Chercheur, Mali*



**Brahim El Mazned,**  
2005 Expert Facility,  
Visa for Music, Morocco

***M. Brahim El Mazned,***  
***2005 La Banque***  
***d'expertise, Visa for Music,***  
***Maroc***

# Session 5

**Challenges and opportunities for decent work and productive employment in the culture sector**

*Défis et opportunités pour un travail décent et un emploi productif dans le secteur de la culture*



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**Mr. Hervé Sea, Senior Specialist,  
Workers Activities, International  
Labour Organization (ILO)**

***M. Hervé Sea, Spécialiste des  
activités pour les travailleurs -  
ACTRAV  
Organisation Internationale du  
Travail***

**Prof. Kimani Njogu,**  
Creative Economy  
Working Group, Kenya

***Prof. Kimani Njogu,***  
*Groupe de travail sur*  
*l'économie créative,*  
*Kenya*



# Session 6

**Artists perspectives on their status in  
Africa**

*Perspectives des artistes sur leur condition  
en Afrique*



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**Ms. Lisa Thelma  
Sidambe, Nhimbe Trust,  
Zimbabwe**

***Mme. Lisa Thelma  
Sidambe, Nhimbe Trust,  
Zimbabwe***



**Mr. Daniel Gomes,**  
president of the  
Association of Music  
Professions of Senegal

***M. Daniel Gomes,***  
*président de l'Association*  
*des professions musicales*  
*du Sénégal*



**Mr. Bessa Simmons,**  
President of MUSIGA, Ghana

***M. Bessa Simmons,***  
***Présidente de MUSIGA, Ghana***



# Session 7

**Artists in the digital environment:**  
fair remuneration and digital skills

***Les artistes dans l'environnement  
numérique : rémunération équitable et  
compétences numériques***



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**Ms. Ojoma Ochai,**  
2005 Convention  
Expert Facility,  
Nigeria

***Mme Ojoma Ochai,***  
*2005 La Banque*  
*d'expertise, Nigeria*



# Session 8

## Gender perspectives on artists' rights

### *Perspectives de genre sur les droits des artistes*



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**Ms. Marème Malong,**  
lawyer and  
contemporary African  
art gallery owner

***Mme. Marème Malong,***  
*juriste et galeriste d'art*  
*contemporain africain*

# Session 9

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## **Discussion - Question/ Answer**

Moderated by **Ms. Berta De Sancristobal**, UNESCO Diversity of Cultural Expressions Entity

## ***Discussion - Questions/Réponses***

*Modéré par **Mme Berta De Sancristobal**, Entité de l'UNESCO pour la diversité des expressions culturelles*





# Session 10

## Closing Remarks

*Discours de cloture*



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**Mr. Toussaint Tiendrebeogo**, Chief of the Diversity of Cultural Expressions Entity and Secretary of the 2005 Convention on the Diversity of Cultural Expressions

***M. Toussaint Tiendrebeogo**, Chef de l'Entité de la diversité des expressions culturelles et Secrétaire de la Convention de 2005 sur la diversité des expressions culturelles*





# Thank you!

*Merci!*



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UNESCO organized an online regional debate on 28 July 2020 entitled "ResiliArt|Africa: Status of the Artist in the Africa Region", which mobilized over 140 national authorities, artists, experts and other cultural stakeholders from the Africa region to focus on the urgent need to develop national legislation for the arts and creativity sector to transition from an informal to a formal sector in line with the UNESCO Recommendation concerning the status of artists, the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and the African Union Charter for African Cultural Renaissance.

ResiliArt is a global movement launched by UNESCO in April 2020 that consists of a series of virtual debates with key industry professionals and artists – both renowned and unknown – that raises awareness of the far-reaching impact of the current confinement measures on the culture sector. It aims to support UNESCO Member States in the development of policies and financial mechanisms that can help creative individuals and communities overcome the current crisis. Since its launching, over 120 national debates have been organized around the globe, including over 30 in the Africa region. A common thread throughout all of these debates has been the fragility and unstable status of artists' income and social protection together with the critical need to develop legislation for stronger rights, fairer remuneration, and copyright reform to protect artists' rights.

The regional ResiliArt debate was opened by Mr. Edouard Matoko, UNESCO Assistant Director-General for Priority Africa and External Relations, who highlighted the ravaging consequences of the COVID-19 pandemic on the cultural sector.

*“The impact on the entire creative value chain has been particularly devastating, weakening in a considerable manner the professional, social and economic status of artists and cultural professionals across the globe.”*

**Mr. Edouard Matoko, UNESCO Assistant Director-General for Priority Africa and External Relations**

Mr. Matoko welcomed the partnership with the African Union Commission for the organization of the debate and expressed his hope that this ResiliArt|Africa platform encourages policy makers to engage in the formulation of legislation, policies and measures to support and protect the interests of artists in the Africa region.

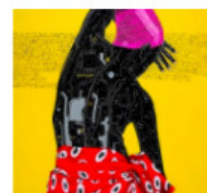
H.E. Mr. Avinash Teeluck, Minister of Arts and Cultural Heritage of Mauritius gave the keynote address for the debate, and shared the experiences of Mauritius in developing a national legislation in line with the guidance of the UNESCO Recommendation concerning the Status of the Artist. He explained how Mauritius established a Transversal Inter-Ministerial Task Force and formed focus groups with the participation of artists to address key issues of status, social security, management services, education and training, funding and taxation.

*“These consultations demonstrated that it is not only crucial to develop a recognized category for ‘professional’ artists but, more specifically, it is important to introduce a social security system for artists, a system of travel grants and scholarships, free spaces for rehearsals and performances, artists-in-school schemes, etc. Thus not only the registration as a mechanism in place to formalise the status of professional artists has been discussed but also how to organise the national body for artists to promote artistic creativity and provide career relevant services for artists.”*

**H.E. Mr. Avinash Teeluck, Minister of Arts and Cultural Heritage of Mauritius**

Ms. Angela Martins, Head for Culture, at the African Union Commission presented the guidance for artists and cultural professionals in the AU Agenda 2063 and the Charter for African Cultural Renaissance. She was followed by Mr. Toussaint Tiendrebeogo, Chief of the Diversity of Cultural Expressions Entity and Secretary of the UNESCO 2005 Convention on the Diversity of Cultural Expressions, who shed light on the provisions of the 1980 Recommendation Concerning the Status of Artists with regard to training, social security, employment, income and tax conditions, mobility and freedom of expression.

The debate brought in key figures from the arts, culture and politics across the Africa region. Mr. Brahim El Mazned, a member of the UNESCO Expert Facility and founder of Visa for Music in Morocco shared their views on “Current experiences of artists from the Africa region”. Mr. Hervé Sea, Senior Specialist on Workers Activities the International Labour Organization (ILO) in Senegal and Prof. Kimani Njogu, Chair of the Creative Economy Working Group in Kenya highlighted the challenges and opportunities for decent work and productive employment in the culture sector. Three artists shared their perspectives on their status in Africa, including: Ms. Lisa Thelma Sidambe from the Nhimbe Trust in Zimbabwe; and Mr. Daniel Gomes, President of the Association of Music Professions of Senegal (AMS). Ms. Ojoma Ochai, a member of the 2005 Convention Expert Facility from Nigeria focused her intervention on “Artists in the digital environment: fair remuneration and digital skills”. Lastly, Ms. Marème Malong, a lawyer and contemporary African art gallery owner from Cameroon, shared her views on “Gender perspectives on artists’ rights.”



The debate, which featured English and French interpretation and was simultaneously transmitted on Facebook and YouTube Live, was moderated on the Zoom platform by Ms. Guiomar Alonso Cano, Regional Advisor for Culture in the UNESCO Dakar Office, and concluded with a discussion session moderated by Ms. Berta De Sancristobal ...

*“Following this regional debate, UNESCO intends to follow up with national authorities to support their efforts to strengthen national legislation, policies and measures to support artists’ rights in line with the guidance of UNESCO and AU normative instruments and in response to the recommendations of this first Regional ResiliArt|Africa debate.”*

**Ms. Ann Therese Ndong-Jatta, Director of the UNESCO Regional Office for Eastern Africa**

For more information:

UNESCO ResiliArt Movement:

<https://en.unesco.org/news/resiliart-artists-and-creativity-beyond-crisis>

UNESCO Recommendation Concerning the Status of Artists

[http://portal.unesco.org/en/ev.php-URL\\_ID=13138&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13138&URL_DO=DO_TOPIC&URL_SECTION=201.html)

## YouTube Video Links:

English: [https://www.youtube.com/watch?v=hFp\\_IzsFU5g](https://www.youtube.com/watch?v=hFp_IzsFU5g)

French: <https://www.youtube.com/watch?v=zPGlrNuWLE4>



ResiliArt Debate: Status of the Artist in the Africa Region