# CONCEPT NOTE

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

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<tr>
<th>Meeting Platform</th>
<th>Please register in advance for this webinar on Zoom: <a href="https://zoom.us/webinar/register/WN_iLf4EVJERnieQckEzypvBQ">https://zoom.us/webinar/register/WN_iLf4EVJERnieQckEzypvBQ</a></th>
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<tr>
<td>Date and Time</td>
<td>Tuesday 28 July 2020, 3:00pm -5:00pm (EAT)</td>
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<td>Language:</td>
<td>English/French with interpretation</td>
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| Objective        | 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:
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;
3. Raise awareness of the AU Charter for African Cultural Renaissance and its guidance for developing the cultural and creative industries;
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. |
| Expected Results:| 1. Increased awareness of the importance of the UNESCO 1980 Recommendation concerning the Status of the Artist;
2. Increased awareness of the urgency of developing a legislation to support and protect the interests of artists in African countries;
3. Strengthened network of artists and relevant stakeholders Africa. |
| Participants:    | • Representatives of Ministries of Culture, Ministries of Employment and other relevant ministries in the Africa region
• Representatives from the African Union Commission and Regional Economic Commissions
• UNESCO National Commissions in the Region
• Civil Society organizations, artists’ unions, associations, artists and cultural practitioners
• 2005 Convention focal points
• Designated national teams for the preparation of UNESCO 2005 Convention quadrennial periodic reports
• Members of the 2005 Expert facility
• UNESCO Programme Specialist for Culture in the Africa Region |
| Contact:         | Ms. Karalyn Monteil, Regional Advisor for Culture, UNESCO Regional Office for Eastern Africa, k.monteil@unesco.org |
Context and justification

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.

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.

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**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.**
## Draft Programme

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


African Union Commission’s Agenda 2063

United Nations Sustainable Development Goals

A Question on Artistic Freedom (video)
