



Photo: Javier Acebal, for Africa ArtBox Award

Faculty of Law

STUDY ON INTERNATIONAL COOPERATION WITH FRENCH-SPEAKING AFRICAN COUNTRIES

IN THE CONTEXT OF THE IMPLEMENTATION OF THE
CONVENTION ON THE DIVERSITY OF CULTURAL
EXPRESSIONS IN THE DIGITAL ENVIRONMENT

Benin, Burkina Faso, Côte d'Ivoire, Mali, Senegal

Carried out by the UNESCO Chair on the Diversity of Cultural Expressions,
under the supervision of **Véronique Guèvremont** and **Ivana Otasevic**.
In collaboration with **Ivan Bernier**.



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UNESCO Chair on the Diversity
of Cultural Expressions

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September 2018

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FOREWORD

This study carried out by the UNESCO Chair on the Diversity of Cultural Expressions is the result of a collective effort involving many people throughout 2017. Six students associated with the Chair first conducted in-depth research on the five countries covered by the study. They are Léna Bonaud, Faten Chehidi and Marilyn Tétrault-Beaudoin, and Maxime Mariage, Cosme Mekpo Gosshé and Yakoub Nsabimana (see the biographical notes in Annex 5). This research was conducted under the supervision of Véronique Guèvremont (Professor at the Faculty of Law, Université Laval and Chairholder) and Ivana Otašević (Doctoral student at the Faculty of Law, Université Laval and Associate Director of the Chair). It was complemented by around 40 interviews with African experts or experts with in-depth knowledge of the African cultural context (see Annex 3 for a list of these interviews).

Although the preparation of this report has given rise to exchanges of views among the members of this team at several stages of the process, the particular involvement of some people in the drafting of specific sections deserves to be highlighted. Part I presenting an “overview of the situation in the five countries covered” and the “constraints or obstacles in implementing the 2005 Convention in the digital environment” was drafted by Cosme Mekpo Gosshé, from Benin, one of the five countries covered by the study. Ivana Otašević and Maxime Mariage were responsible for presenting innovative practices on the basis of an extensive data collection work carried out during the summer of 2017. Finally, although they are closely linked to the research carried out by several members of the team, the recommendations were formulated by Ivan Bernier (Professor Emeritus, Faculty of Law, Université Laval) and Véronique Guèvremont, taking into consideration the extremely rich exchanges that took place during some interviews held in the fall of 2017.

The study is available online on the website of the UNESCO Chair on the Diversity of Cultural Expressions: <https://www.unescodec.chaire.ulaval.ca>

The Chairholder wishes to thank the Ministère de la Culture et des Communications du Québec and the Ministère des Relations internationales et de la Francophonie du Québec for funding this study.

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INTRODUCTION

The challenges raised by digital technologies emerged in the work of the governing bodies of the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*¹ in December 2012, at the sixth ordinary session of the Intergovernmental Committee. On this occasion, the members of the Committee adopted a decision to submit “for deliberation at the fourth ordinary session of the Conference of Parties, the proposal to: inscribe on the agenda of the seventh session of the Committee an item on the diversity of cultural expressions in the digital era; invite the Parties that so wish as well as civil society to report to the Committee during its seventh session on aspects of the development of digital technologies that have an impact on the Convention and proposals for future action”². A few months later, in June 2013, the Conference of the Parties reacted favourably to this decision and entrusted the Intergovernmental Committee with the task of examining proposals for future action to be formulated by Parties with regard to the impact of digital technologies on the implementation of the 2005 Convention³. While this issue was formally placed on the agenda of the seventh and eighth ordinary sessions of the Intergovernmental Committee in December 2013 and December 2014, during the same period, the Government of Quebec launched its Digital Cultural Plan⁴ and initiated the adoption of a series of concrete measures aimed at “helping cultural sectors make a transition to the digital environment”⁵.

These first initiatives led to significant advances between 2014 and 2017, both in Quebec and at the international level. At its fifth session in June 2015, the Conference of the Parties requested the Intergovernmental Committee to submit draft Operational Guidelines on digital issues for approval at its next session⁶. This mandate was completed in a timely manner and the *Operational Guidelines on the implementation of the Convention in the digital environment* were

¹ *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, 20 October 2005, (2007) 2440 U.N.T.C. 311 [hereinafter the “2005 Convention”].

² Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, Sixth Ordinary Session, Paris, UNESCO Headquarters, 10-14 December 2012, CE/12/6.IGC/Dec., 14 December 2012, Decision 6.IGC 17, paragraph 5.

³ UNESCO, *Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, Fourth ordinary session, Doc. UNESCO CE/13/4.CP/Res., Paris, 14 June 2013, Res. 4.CP 13, § 6. This resolution followed a decision adopted by the Intergovernmental Committee at its meeting in December 2012. See Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, Sixth ordinary session, Doc. UNESCO CE/12/6.IGC/Dec., 14 December 2012, Dec. 6.IGC 17, § 5.

⁴ Quebec’s Digital Cultural Plan was launched in September 2014. “Prepared in collaboration with the network of organizations and crown corporations affiliated with the Ministry as well as cultural and communications stakeholders, this plan provides for an investment of \$110 million over 7 years”. See Quebec’s Digital Cultural Plan, online (in French): <<http://culturenumerique.mcc.gouv.qc.ca/a-propos/>>.

⁵ *Ibid.*

⁶ UNESCO, *Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, Fifth ordinary session, Doc. UNESCO CE/15/5.CP/Res., Paris, 12 June 2015, Res. 5.CP 12, § 3.

indeed reviewed and adopted by the Conference of Parties at its sixth session in June 2017⁷. At the Quebec level, more than 100 measures have been announced by the Ministère de la Culture et des Communications du Québec since 2014. Among these, Measure #75 aims to carry out a “study on the challenges of international cooperation in terms of digital cultural development with French-speaking African countries”⁸.

This study is contained in this document. As stated in Quebec's Digital Cultural Plan, its objectives are: to stimulate reflection on international cooperation issues related to digital technology; to document the impact of digital technologies on the diversity of cultural expressions, particularly in the countries of the global South; to stimulate reflection on the digital divide in French-speaking African countries and define priorities for action with a view to foster cooperation for development, and; to respond favourably to Quebec's commitments regarding cooperation for development, which are included in Article 14 of the 2005 Convention⁹. Following discussions with the Ministère de la Culture et des Communications du Québec and the Ministère des Relations internationales et de la Francophonie, it was agreed that the study would focus on five French-speaking African countries: Benin, Burkina Faso, Côte d'Ivoire, Mali and Senegal.

The following study is divided into three parts. As a first step, it presents an overview of the situation in the five countries covered and identifies the main constraints or obstacles they have encountered in implementing the 2005 Convention in the digital environment (Part I). Second, it lists 35 examples of innovative cultural cooperation projects based on the use of digital technologies involving, on the one hand, developed countries and, on the other, at least one of the five countries concerned, or other countries on the African continent (Part II). Finally, this study makes ten recommendations to guide the actions of the Government of Quebec, but also of other Parties to the 2005 Convention, with regard to international cultural cooperation in the context of the implementation of the 2005 Convention in the digital environment (Part III).

⁷ UNESCO, *Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, Sixth ordinary session, Doc. UNESCO CE/17/6.CP/Res., Paris, 15 June 2017, Res. 6.CP 11.

⁸ See Quebec's Digital Cultural Plan, online (in French): <<http://culturenumerique.mcc.gouv.qc.ca/75-mener-une-etude-portant-sur-les-enjeux-de-cooperation-internationale-en-matiere-de-developpement-culturel-numerique-avec-des-pays-africains-francophones/>>.

⁹ *Ibid.*

PART I – OVERVIEW OF THE SITUATION

International cultural cooperation in the digital age offers extraordinary opportunities for innovation and the renewal of approaches for the benefit of all cultural actors in developing countries¹⁰. Identified as the “new growth lever” for cultural uses¹¹, digital technology also involves a structural transformation of economies on a global scale from which the African continent must be able to derive maximum benefit. Nonetheless, efforts by developed countries to provide support must take into account the convergence brought about by digital technologies, which is part of a more global framework in which market integration and interconnection prevail¹². Adapting to such a reality is therefore a challenge in itself for both developed and developing countries.

While the purpose of this study is to lead to the establishment of a more dynamic cooperation framework better adapted to the needs of the countries covered, and while the phenomenon of convergence requires taking into account the evolution of sectors other than cultural sectors (such as trade, taxation, statistics or telecommunications to name a few), the data in the analysis indicate that the approach also consists of developing a “cultural response to a cultural challenge”¹³. For African countries in general, it is above all a question of preserving and valuing a culture whose main characteristic is pluralism and whose foundation is orality. According to some analysts, this fact would carry enormous potential for transformation, given the important role of the *intangible* in the future of the digital economy¹⁴. Thus, as is evident from the interviews conducted during this project, diversity – of ethnicities, customs, traditions and languages in small geographical areas – will have to be taken into consideration. Nevertheless, according to some interviewees, it is also important to avoid going overboard: the desire to include all actors of this cultural plurality when developing new policies must not become counter-productive, as the ideal of over-representativeness may sometimes hinder the effectiveness of certain initiatives.

The problem becomes more complex when other factors are taken into consideration. The hegemony of digital giants and their impact on local cultures, the lack of infrastructure which

¹⁰ *Cinéma AfriKa 2.0 Nouvelles formes et nouvelles façons de faire du cinéma adaptées aux contextes du continent africain et de l’Océan Indien*, 11, 12 et 13 novembre à Antananarivo, Madagascar, EBook published by the French Institute of Madagascar, February 2016, online : <<http://www.institutfrancais-madagascar.com/wp-content/uploads/2016/04/cinema-afrika-2.0-impression.pdf>> (accessed 19 January 2018).

¹¹ Gilbert Gagné, Destiny Tchéhouali, “Économie numérique et industries culturelles : les effets de la convergence et de l’intégration verticale sur la recomposition et l’interconnexion des marchés”, in *Culture, commerce et numérique*, Chronique CEIM, Vol. 12, No. 8, October 2017, p. 2.

¹² *Ibid.*

¹³ See Henri Verdier, “La Silicon Valley est-elle en passe de devenir la capitale de la culture?”, in *Culture, commerce et numérique*, Vol. 12, No. 8, October 2017, p. 7.

¹⁴ Aboubacar Yacouba Barma, “CNUCED : l’Afrique, terre promise de l’économie numérique”, *La Tribune Afrique* du 04 octobre 2017, online : <<http://afrique.latribune.fr/entreprises/les-nouveaux-champions-du-sud/2017-10-04/cnuced-l-afrique-terre-promise-de-l-economie-numerique-752731.html>> (accessed 30 October 2017).

characterizes almost all least developed countries (LDCs), the absence of legislation adapted to the digital environment, or the disparate effects of national development policies on the economy, culture and digital technology are all factors to be taken into account.

In view of these considerations, it becomes clear that the answer will neither be simple nor immediate, but rather gradual. It will also only be possible if the constraints listed above are reconsidered and overcome on the basis of data collected in each of the five countries covered by our study, namely Benin, Burkina Faso, Côte d'Ivoire, Mali and Senegal. Moreover, the answer can only be properly formulated by building on the forces already emerging on the African continent generally, and within the five countries covered more specifically. In this perspective, the actors of international cultural cooperation will be able to rely on a breeding ground favourable to developing digital arts, the talent and creativity of African artists, the dynamism of a young population that continues to grow, as well as the commitment of civil society which plays a catalytic role in the creation and implementation of innovative projects in the digital sector. In addition, the recent rapid growth in the connection and use of digital technologies will stimulate the multiplication and diversification of the most promising initiatives¹⁵.

Finally, in order to help the countries targeted by this report to adapt to the new digital cultural economy, two other factors will have to be considered: the transversal nature and continuity of the expression of local, minority or traditional cultures, as well as the urgent need to open up, accept and take advantage of the emerging arts resulting from hybridization with new technologies¹⁶. The preferred approach to cultural cooperation will not only be holistic; it must also make it possible to bring about a dynamic that broadens perspectives as far as possible, overcomes the obstacles identified by favouring an approach involving actors on the ground, while valuing and strengthening the decisive role of institutional support.

¹⁵ See ITU, Report: *Measuring the Information Society*, ITU, Geneva, 2015 & 2016 editions; see also World Bank Group, *Enabling the Digital Revolution in Sub-Saharan Africa: What Role for Policy Reforms?*, AFCW3 Economic Update, Spring 2017.

¹⁶ For instance, video games, 2D and 3D animations, SpeakTweet, Noonbooks, biohacking, etc. (See in this report the innovative projects implemented in Burkina Faso, Côte d'Ivoire, Senegal and Egypt; see also Henri Verdier's analysis, *supra*, note 13, p. 8).

A. An overview of the situation in the five countries covered

A panoramic look at the situation in the five countries analysed in this report reveals that they share a number of characteristics and generally face similar challenges. The difference between these countries is one of degree, from the general awareness of the need and use of digital technologies (1), to the implementation of the 2005 Convention and its articulation with digital technology (2), and to the adaptation of the legal and regulatory framework relating to the digital environment (3).

1. Digital expansion in the five countries

Since 2010, a wave of “digital revolution” characterized by the rapid penetration of information and communication technology (ICT) services has been sweeping across the African continent. Although the region is the least developed on a global scale in terms of Internet penetration and connectivity¹⁷, its economic growth rate is accelerating in such a way that it is now compared with the growth of Asian countries in the 1960s¹⁸. According to the trends and disparities between regions observed by the International Telecommunication Union (ITU), from 2010 to 2015, Africa “has seen the most dynamic growth [...] in the indicators for mobile cellular subscriptions and international Internet bandwidth per Internet user”¹⁹. This enabled the continent to increase its ICT Development Index (IDI) to 5.41, thus exceeding the world average of 5.03²⁰ in 2015. It should be noted that mobile phones are the most widely used means of communication in West African countries²¹.

Significant progress has also been made in each of the five countries covered in this report. The range of IDI values has increased significantly. The change in the index point between 2010 and

¹⁷ See GSMA Association, *Connected Society. Consumer barriers to mobile internet adoption in Africa*, 2016, online: <<https://www.gsmainelligence.com/research/?file=8170bf058e42cdb8c186c6c75fb2b30e&download>> (accessed 8 November 2017).

¹⁸ See Octavio Kulesz, “L’édition numérique à l’ère du mobile : l’Afrique (1/3)”, Labo numérique de l’Alliance internationale des éditeurs indépendants, 15 December 2016, online: <<http://alliance-lab.org/archives/3037?lang=fr>> (accessed 8 November 2017).

¹⁹ See ITU, Report: *Measuring the Information Society 2015*, UIT, Geneva, 2015, p. 19.

²⁰ *Ibid.*, p. 20.

²¹ For instance, the use of mobile phones in Côte d’Ivoire increased from 16 million at the end of 2011 to 25 million in 2015, and the number of Internet access subscriptions jumped from 200,000 to 8 million in the same period, thanks in particular to the launch in 2013 of 3G technology. See “Stratégies de développement du secteur des TICs”, official website of the Ministère de la Communication, de l’Économie et de la Poste (Ministry of Communication, Economy and Post) of Côte d’Ivoire, online: <<http://www.communication.gouv.ci/accueil/action/5>>. According to the 2017 GSMA Intelligence report on the mobile economy in West Africa, Côte d’Ivoire ranks sixth in the region with a mobile penetration rate of 52.9 % (smartphone adoption rate of 27.1 %). See GSMA Intelligence, *The Mobile Economy; West Africa 2017*, 2017, p.7, online: <<https://www.gsmainelligence.com/research/?file=3e55719316df52c7235492095174949f&download>>. Similarly, according to a recent study by the World Bank, 10 % of Mali’s population are Internet users, while 60 % are mobile subscribers. See World Bank Group, *Enabling the Digital Revolution in Sub-Saharan Africa: What Role for Policy Reforms?*, Country Focus: Mali, AFCW3 Economic Update, Spring 2017, p. 11, online: <<http://documents.banquemonddiale.org/curated/fr/994061493816812369/pdf/114739-FRENCH-PUBLIC-WB-spring17-Economics-FRlores-041717.pdf>> .

2015 is almost steady, while the gap between the five countries is very narrow. This trend was confirmed in 2016²² and is expected to continue with a slight advance for Côte d'Ivoire, which is now ranked ahead of Senegal.

Thus, while digital developments in the world are taking place at a sustained pace and the degree of penetration of the digital economy in countries varies according to their ability to take advantage of it, the five countries studied show a homogeneous trend. However, there is a risk that the gap between these countries will widen if expansion continues in a loosely structured environment and outside an appropriate international legal framework.

2. The implementation of the 2005 Convention in the five countries and the first steps towards digital transition

A number of indicators can be used to assess the implementation of the 2005 Convention prior to the adoption of measures to adapt to the digital challenge. More specifically, these are qualitative data relating to the involvement of government authorities in the implementation and progressive integration of the Convention into national policies. In this respect, when we take into account the coincidence between the pace of political and socio-economic transformations and the changes in mentalities within populations, we realize that these data undoubtedly mark the beginning of general awareness to the challenges and use of new information and communication technologies. However, at this stage of the analysis, we shall confine ourselves only to data which reflect the growing awareness of public authorities of the danger of the digital divide and the need to address it. The indicators that we consider to be the most significant are listed in Table 1 below so as to better reflect the situation in each of the countries covered by this study.

²² See ITU, Report: *Measuring the Information Society 2016*, ITU, Geneva, 2016, p. 48.

Table 1: Indicators on the implementation of the 2005 Convention in the five countries and links with the digital transition

	BENIN	BURKINA FASO	CÔTE D'IVOIRE	MALI	SENEGAL
Ratification, accession or acceptance	YES (2007)	YES (2005)	YES (2007)	YES (2006)	YES (2006)
Awareness-raising activities on the 2005 Convention under governmental and non-governmental initiatives	YES	YES	YES	YES	YES
Submission of periodic report(s)	NO	YES (2013 & 2017)	YES (2013)	NO	YES (2016)
Reference(s) to digital technology in the periodic report(s)	-	YES	YES	-	YES
Example of project(s) relating to the impact of digital technology on the diversity of cultural expressions	NO	G-Cloud	- Afrika Toon - MASA - Coco Bulles	NO	- Dak'Art - FOPICA - MCU
System for processing statistics on cultural goods and services	NO	YES	YES	NO	YES
Measures targeting ethnic minorities, local communities, etc.	YES	YES	YES	YES	YES
Dynamic or emerging NGOs and other members of civil society in the cultural sector	YES	YES	YES	YES	YES
Funds or other types of financial measures to support digital cultural projects	YES	YES	YES	ND	YES

In general, these few indicators suggest that there is some momentum around the implementation of the 2005 Convention in the five countries covered. However, given the fact that each of these countries suffers from its own structural constraints in terms of opportunities and reforms, some data are unique and worth highlighting. The first examples in this regard are government initiatives relating to the impact of digital technology on the diversity of cultural expressions in Burkina Faso, Côte d'Ivoire and Senegal.

In Burkina Faso, the Agence nationale de la promotion des TIC (National Agency for the Promotion of ICTs or ANPTIC), created in 2014 as an autonomous structure attached to the Ministère de l'Économie Numérique (Ministry of Digital Economy)²³, has set up the "G-Cloud project", which aims to support and facilitate the development of digital tools (e-education, e-government, e-commerce, e-services, telemedicine) intended for citizens, public administration, the private sector or developed for the benefit of rural areas. The interest and advantage of this project is that it can be used by artists and cultural professionals²⁴.

In Côte d'Ivoire, the 2014 edition of the Marché des Arts du Spectacle Africain (African Performing Arts Market or MASA) on "The Performing Arts in the Digital Age" demonstrates the Ivorian government's willingness to promote African culture in all its forms, notably by taking advantage of information and communication technologies²⁵. In the same vein, the 2017 edition of the "Coco Bulles" Cartoons and Comics Festival – a mix of exhibitions, training, workshops, etc. – also focused on digital technology and ICTs²⁶.

As far as Senegalese initiatives are concerned, "Dak'Art" represents the most important biennial of African contemporary art. Its objective is to promote new modes of creation, redefine approaches to contemporary art, and exhibit works from across the African continent²⁷. The art

²³ The National Agency for the Promotion of ICTs (ANPTIC), established by Decree No. 2014-055/PRES/PM/MEF/MDENP/MFPTSS of 7 February 2014, has the main objectives of deepening the appropriation of ICTs, developing recognised national expertise and a local industry of competitive and high-performance ICT-based services, as well as promoting and facilitating their use by artists and culture professionals and promoting their use in other areas of economic, social, scientific and cultural development. For further details, see the official website of ANPTIC, online: <<http://www.anptic.gov.bf/index.php/l-anptic/qui-sommes-nous>> (accessed 15 January 2018); see also Quadrennial Periodic Report of Burkina Faso, 2017, online (in French): <<https://en.unesco.org/creativity/monitoreo-e-informes/informes-periodicos/informes-94>> (accessed 15 January 2018).

²⁴ See the website of ANPTIC, online: <<http://www.anptic.gov.bf/index.php/projets/46-le-g-cloud>> (accessed 6 November 2017).

²⁵ For further details on the Marché des Arts du Spectacle Africain (MASA), see the official website: <<http://www.fr.masa.ci/organes-et-financement>> (accessed 16 January 2018). See also Part II of this study dedicated to innovative cooperation projects.

²⁶ For further details, see the program of the 2017 edition of the International Festival of Cartoons and Comics "Coco Bulles", online (in French): <<http://www.cocobulles.com/program.html>> (accessed 6 November 2017).

²⁷ For further details on the "Dak'Art, la biennale d'art africain" project, see the website: <<https://info.arte.tv/fr/dakart-la-biennale-dart-africain>> (accessed 6 November 2017). It is worth mentioning that the 2016 Biennale Dak'Art was particularly influenced by the rise of digital arts. During this event, the Institut français Léopold Sédar Senghor organized a round table entitled "State of Digital Creation in Africa: A Look Back at

and technology laboratory of the Dak'Art Biennale, a special component focusing on digital creation in Africa set up in 2006 by UNESCO and its Digi-Arts team, is also worth mentioning. Its main objective is to foster the development of contemporary artistic practices using new technologies through training seminars, workshops given to students at the École nationale des arts, round tables and exhibitions of digital works²⁸.

Still in Senegal, “La Maison des Cultures Urbaines (House of Urban Cultures – MCU)” is an interactive and unique project in Africa that collaborates with schools, local libraries, youth associations, grassroots community organizations, sociologists, historians and educators. The MCU also offers training courses that link “art” and “digital technology”: artistic training (rap, dance, graffiti, DJ), the creation and management of cultural projects, VJ and computer-assisted music (CAM), computer-assisted video (CAV) or photography and community management²⁹.

Benin, Burkina Faso, Côte d'Ivoire, Mali and Senegal could also take advantage of initiatives from civil society or the private sector, which play a crucial role in the digital transition process. Examples include the Cinéma Numérique Ambulant in Benin³⁰, the Cultural Platform of Burkina Faso (PCUBF)³¹, the “Rose des Vents Numérique” project led by Kër Thioussane³² in Mali and Senegal, as well as the Ivorian 2D-3D animation audiovisual production studio “Afrika Toon” founded in 2005 by a private entrepreneur, Abel Kouamé. This studio is currently considered to be the first animation studio in French-speaking Sub-Saharan Africa to have produced an animated feature film. It also produces short films, web series and offers free online training courses on the use of software and new technologies for creation³³.

the 2016 Dakar Biennale”. This round table discussion was above all an opportunity to invite participants to measure the involvement of digital arts actors in the 2016 Dak'Art. See Art contemporain africain, “Art numérique, La place de la création numérique au Dak'Art 2016”, online: <<http://art-contemporain-africain.fr/post/146062381387/art-numérique-la-place-de-la-cr%C3%A9ation-num%C3%A9rique>> (accessed 16 January 2018).

²⁸ For further details, see Fondation Langlois, “UNESCO – Digi-Arts Lab @ la Biennale de l'art africain contemporain de Dakar”, online: <<http://www.fondation-langlois.org/html/e/page.php?NumPage=1836>> (accessed 16 January 2018).

²⁹ It is worth noting that since its official creation in 2014, the MCU has contributed significantly to the creation of spaces of expression for artists from the Hip Hop and Urban Cultures community. During 2015-2016, 150 students attended 90-day DJ training sessions, for a total of 648 hours. For further details, see Republic of Senegal, City of Dakar, *Maison des Cultures Urbaines (MCU), Centre de formation, d'animation et de documentation aux métiers des cultures urbaines*, phase 1: 2014-2016; phase 2: 2017-2019, p. 7, online: <<http://www.villededakar.org/sites/default/files/MCU%20DOC.pdf>> (consulté le 06 novembre 2017).

³⁰ The Association Béninoise du Cinéma Numérique Ambulant in Benin (CNA Bénin) was created in 2003 in Ouidah with the support of the European Union, with the aim of promoting and disseminating African cinema to African populations. For further details, see the official website of the CNA Bénin project (in French): <<https://www.c-na.org/cna-benin.html>> (accessed 7 November 2017).

³¹ For further details, see the official website of the Cultural Platform of Burkina Faso (in French): <<http://pcubfaso.e-monsite.com>> (accessed 7 November 2017).

³² For further details, see the website of ACPCultures+, “Latest news of projects funded by the program”, online: <http://www.acpcultures.eu/lettre/lettre_projets2.htm#english> (accessed 8 November 2017).

³³ For further details on the “Afrika Toon” project, see the website: <<http://www.afrikatoon.com>> (accessed 6 November 2017). The Afrika Toon project has produced several works, including “La famille Tchatchallo”, a custom-made series of 22 episodes (5 minutes per episode) produced by Côte d'Ivoire Telecom. Afrika Toon has also worked on various 2D and 3D animated commercials for clients in Côte d'Ivoire and Burkina Faso. For further

It has to be said, however, that in terms of government projects in the field of culture and digital technology, Benin and Mali are still struggling to keep up with the other countries studied. Nevertheless, it is worth mentioning the “E-Benin” project³⁴, which aims to promote access to ICTs, encourage the creation of e-apps and provide support to the ICT industry. The project, however, does not include a specific component for the cultural sector. The “Complexe Numérique de Bamako (Bamako Digital Complex)” project³⁵ is also interesting in that it aims to improve the quality of ICT training in the country and sub-region, and to promote a climate conducive to the creation of ICT enterprises and the dissemination of best practices.

The same situation can be observed in the context of the implementation of public financial assistance measures aimed at stimulating artistic creation and encouraging artists to produce and contribute to the country's cultural development. In Burkina Faso, Côte d’Ivoire and Senegal, several funds have been set up to support cultural industries, cinematographic works and other digital audiovisual projects. These include the Fonds de Promotion de l’industrie cinématographique et audiovisuelle (Film and Audiovisual Industry Promotion Fund – FOPICA) of Senegal³⁶, the Fonds de développement culturel et touristique (Cultural and Tourism Development Fund – FDCT) of Burkina Faso³⁷, and the Fonds de soutien à la production de contenus audiovisuels (Audiovisual Content Production Fund) of Côte d’Ivoire³⁸.

details, see *Jeune Afrique*, “Côte d’Ivoire : Pokou, le premier long-métrage d’animation ouest-africain est né”, propos recueillis par Aurélie Fontaine, 5 July 2013, online: <<http://www.jeuneafrique.com/169812/culture/c-te-d-ivoire-pokou-le-premier-long-m-trage-d-animation-ouest-africain-est-n/>> (accessed 16 January 2018).

³⁴ For further details, see the “Projet e-Bénin” document (in French): <<http://e-benin.bj/projet/index.php?id=2>> (accessed 6 November 2017). Since the initial financing of the World Bank and despite some significant advances, the impact of the e-Bénin project is not yet visible. The sector remains underdeveloped, the digital divide is still there, and the risk of marginalization of local cultural expressions in a context of globalization is still very much present. For further details, see Groupe de recherches, d’études et de formation (GREF), *Évaluation à mi-parcours du projet E.Bénin*, Rapport final, October 2013, 107 pages, online: <<http://e-benin.bj/projet/fileadmin/rapports/Rapport-final-EMP-e-Benin-DV18.pdf>> (accessed 16 January 2018).

³⁵ The “Bamako Digital Complex” project is financed by the African Development Fund (ADF), the Agence française de développement (AFD) and the Government of Mali (Ministry of Post and New Technologies). For further details, see the website of the African Development Bank, online: <https://www.afdb.org/fileadmin/uploads/afdb/Documents/Project-and-Operations/Mali_-_AR_TechnoMali_Project_.pdf> (accessed 6 November 2017).

³⁶ The Fonds de Promotion de l’Industrie Cinématographique et Audiovisuelle (Film and Audiovisual Industry Promotion Fund – FOPICA) was established by Act No. 2002-18 of 15 April 2002 on rules for the organization of film and audiovisual production, screening and promotion activities. FOPICA supports cinematographic works as well as other audiovisual projects, in particular web creations and art videos. For more details, see Ministère de la Culture et de la Communication (Ministry of Culture and Communications), *Fonds de promotion de l’industrie cinématographique et audiovisuelle (FOPICA), Appel à projets 2017; Filière de la production cinématographique et audiovisuelle*, 2017, 10 pages, online: <http://www.culture.gouv.sn/sites/default/files/appel_a_projets_production_fopica_2017_v.pdf> (accessed 16 January 2018).

³⁷ The Fonds de développement culturel et touristique (Cultural and Tourism Development Fund – FDCT) was established by Decree No. 2016-729/PRES/PM/MCAT/MINEFID of 8 August 2016 as a state-owned institution in the category of national funds. The main purpose of the creation of the FDCT is to provide artists and other culture professionals with a sustainable funding mechanism for their activities and projects in both physical and digital formats. For further details, see the Quadrennial Periodic Report of Burkina Faso, 2017, online (in French) :

As regards other aspects of this issue, Benin, like Mali, does not have a system for processing statistics on cultural goods and services³⁹, unlike other states. Burkina Faso, for example, has created a sub-category of “cultural and creative enterprises” within its Chamber of Commerce and Industry⁴⁰ and has set up a statistical unit in its Ministry responsible for Culture, which is also open to civil society⁴¹. This analysis unit collects and processes cultural statistics annually and disseminates them in statistical yearbooks since 2011⁴².

Despite the emphasis placed by NGOs on raising awareness among public authorities and on popularizing the text of the 2005 Convention in Benin and Mali⁴³, these two countries have not yet produced periodic reports in accordance with Article 9 of the Convention. This lack of monitoring, however, contrasts with some efforts by public authorities to adapt national legal and regulatory frameworks to the digital environment.

<<http://en.unesco.org/creativity/monitoring-reporting/periodic-reports/available-reports-72>> (accessed 16 January 2018).

³⁸ This fund has been allocated 2 million euros and will first and foremost allow the opening of new multipurpose rooms. It also aims to fund training activities for young people, especially in the field of production, and to establish links with schools in Europe for exchanges. For further details on the creation of the new Fund for the production of audiovisual content in Côte d'Ivoire, see “Côte d'Ivoire Presented a New Audiovisual Fund in Cannes”, online: <<http://www.acpculturesplus.eu/?q=en/content/c%C3%B4te-divoire-presented-new-audiovisual-fund-cannes>> (accessed 18 January 2018).

³⁹ It should be noted, however, that Mali's *Schéma Directeur de la Statistique 2015-2019* (Statistics Master Plan 2015-2019) of July 2014 provides for the “treatment of exports of cultural goods and services, cultural industries and enterprises, copyrights, cultural infrastructures, cultural associations, performance halls, monuments, museums, inventory items, [...]”. See Ministère de la Planification, de l'Aménagement du Territoire et de la Population (Ministry of Planning, Land Planning and Population), Secrétariat général, Comité de coordination statistique et informatique, *Schéma directeur de la statistique 2015-2019*, July 2014, prepared with the financial support of the Swedish Cooperation, 216 pages, online: <http://www.instat-mali.org/content/ca/sdsml15-19_ca.pdf> (accessed 6 November 2017).

⁴⁰ See 2017 *Quadrennial Periodic Report*, Burkina Faso, online (in French): <<http://en.unesco.org/creativity/monitoring-reporting/periodic-reports/available-reports-72>> (accessed 7 November 2017).

⁴¹ The National Institute of Statistics and Demography (INSD) of Burkina Faso is also interested in and contributes to the revision of cultural data. This body, in collaboration with UNESCO and the Studies and Planning Directorate of the Ministry of Culture and Tourism (MCT/DEP) of Burkina Faso, implemented the UNESCO Culture for Development Indicators in Burkina Faso. See the report, “Les Indicateurs UNESCO de la Culture pour le Développement au Burkina Faso; Restitution des résultats le 10 juin 2014, Ouagadougou”, online: <<http://www.unesco.org/fileadmin/MULTIMEDIA/FIELD/Dakar/pdf/FlyerIUCDBurkinaFaso.pdf>> (accessed 16 January 2018).

⁴² See 2013 *Quadrennial Periodic Report* of Burkina Faso, online (in French): <<http://en.unesco.org/creativity/rapports-et-suivi/rapports-quadrenniaux/rapports-disponibles/rapport-periodique-burkina-faso>> (accessed 7 November 2017).

⁴³ Awareness-raising activities on the 2005 Convention carried out in Benin and Mali are part of non-governmental initiatives, more specifically of national coalitions for cultural diversity. See the reports on the International Federation of Coalitions for Cultural Diversity website, online: <<http://www.ficdc.org/>> (accessed 16 January 2018).

3. First steps towards adapting the legislative and regulatory framework to the digital environment

Table 2 below summarizes the situation in the five countries covered by this study. The particular emphasis placed on the reforms that have been or are under way allow us to grasp the extent of the movement to transform legal and regulatory frameworks. This trend certainly signals increased awareness on the part of public authorities of the need to review their approaches and the forms of support associated with them. However, the very existence of a certain political will to reform also highlights the lack of means to achieve the objectives pursued.

Table 2: State of early ICT reforms in the five countries - Legislative and regulatory framework related to the digital environment

	BENIN	BURKINA FASO	CÔTE D'IVOIRE	MALI	SENEGAL
Existence of laws on ICT	YES	YES	YES	YES	YES
Last amendment of ICT laws	2017 (Act No. 2017-20 of 13 June 2017)	2012 (Decree No. 2012-965 of 13 December 2012)	2017 (Draft Law of 17 October 2017)	2016 (Act No. 2016-12 of 6 May 2016)	2017 (Act No. 2017-13 of 20 January 2017)
Do ICT laws take the cultural sector into account ?	NO	NO	NO	NO	NO
Is there a policy/action plan/strategy for economic, social, and cultural development addressing digital technologies or ICTs?	YES	YES	YES	YES	YES
Bilateral or regional economic agreements granting special status to cultural goods and services	NO	NO	NO	NO	NO

Broadly speaking, the “digital revolution” has generated an abundance of policies, strategies, regulations and laws in all five countries. Burkina Faso alone has a set of twenty texts relating to the “Digital Economy Sector”⁴⁴. In addition to the dozens of decrees related to modernization

⁴⁴ For instance, we can mention *Loi N° 027 - 2010/AN du 25 Mai 2010 portant modification de la Loi N° 061-2008/AN du 27 novembre 2008 portant réglementation générale des réseaux et des services de communications*

since the mid-2000s, the most significant reforms are the most recent and fall within the legislative field. These include Benin in 2014 and 2017⁴⁵, Burkina Faso in 2009⁴⁶, Côte d'Ivoire in 2017⁴⁷, Mali in 2016⁴⁸ and Senegal in 2017⁴⁹.

Despite their heterogeneity and even incompleteness, these systems are integrated into the economic or digital development policies and strategies implemented in each of the five countries, namely the “Plan TIC-BENIN”⁵⁰, Burkina Faso's “Stratégie nationale de développement des industries culturelles et créatives (National Strategy for the Development of Cultural and Creative Industries)”⁵¹, the “Stratégie de développement du secteur des TICs (Strategy for the Development of the ICT Sector)”⁵² in Côte d'Ivoire, the “Plan Mali numérique

électroniques au Burkina Faso; Arrêté N° 000024 MPTIC/MEF portant fixation des conditions d'obtention de l'agrément technique pour la prestation de services informatiques; Décret N° 2012-964/PRES/PM/MTPEN/MJ/MEF/MFPTSS/MICA portant sur les échanges électroniques entre les usagers et les autorités administratives et entre les autorités administratives elles-mêmes. For further details, see the official website of the Government of Burkina Faso, online: <<http://www.mdenp.gov.bf/index.php/politiques/textes-fondamentaux/secteur-economie-numeriques#>> (accessed 8 November 2017).

⁴⁵ See *Loi 2017-20 du 13 juin 2017 portant Code du numérique en République du Bénin*, official website of the National Assembly of Benin (commentaries), online: <<https://assemblee-nationale.bj/index.php/2017/06/13/vote-loi-code-numerique>> ; *Loi N°2014-14 du 09 Juillet 2014 relative aux communications électroniques et à la poste en République du Bénin*, online: <<http://arcep.bj/textes-juridiques/lois>> (accessed 18 January 2018).

⁴⁶ See *Loi N° 045-2009/AN du 10 novembre 2009 portant réglementation des services et des transactions électroniques au Burkina Faso*, official website of the Government, online: <<http://www.mdenp.gov.bf/index.php/politiques/textes-fondamentaux/secteur-economie-numeriques#>> (accessed 8 November 2017).

⁴⁷ See *Projet de loi d'orientation de la société de l'information en Côte d'Ivoire du 17-10-2017*, official website of the Government, online: <<http://www.communication.gouv.ci/accueil/documentout/1>> (accessed 8 November 2017).

⁴⁸ See *Loi n° 2016-12 fixant les règles régissant les transferts et les échanges des données par voie électronique*, Mali, online: <<http://juriafrique.com/blog/2016/08/15/le-mali-reglemente-les-transactions-et-les-echanges-des-services-electroniques/>> (accessed 8 November 2017).

⁴⁹ See *Loi n° 2017-13 du 20 janvier 2017 modifiant la loi n° 2011-01 du 24 février 2011 portant Code des Télécommunications*, OSIRIS website, Senegal, online: <http://www.osiris.sn//IMG/pdf/no2017-13_modifiant_la_loi_no2011-01_du_24_fevrier_2011_portant_code_des_telecommunications.pdf> (accessed 8 November 2017).

⁵⁰ See République du Bénin, Présidence de la République, *Plan TIC-Bénin; Feuille de route pour l'assainissement, le redressement et la dynamisation du secteur des télécommunications et des technologies de l'information et de la communication (TIC) au Bénin*, online: <https://www.researchictafrica.net/countries/benin/Plan_%20TIC_%20Benin.pdf> (accessed 8 November 2017).

⁵¹ See Ministère de la Culture et du Tourisme du Burkina Faso, *Stratégie nationale de développement des industries culturelles et créatives*, carried out with the support of the Programme d'appui au renforcement des politiques et industries culturelles (ARPIC), November 2013, 78 pages, online: <http://www.acpculturesplus.eu/sites/default/files/2015/03/30/minct_du_burkina_faso_strategie_nationale_de_developpement_des_industries_culturelles_et_creatives_0.pdf> (accessed 8 November 2017). It should be noted that this Strategy addresses the digital issue several times. It aims, among other things, to set up technical and financial mechanisms to support the appropriation of new technologies by players in the sector, including the example of the transition to digital projection in the film industry. Moreover, according to this Strategy, the external promotion of Burkina Faso's cultural products involves the promotion of information and communication technologies and digital platforms selling Burkinabe cultural products abroad. See *Stratégie nationale de développement des industries culturelles et créatives*, p. 19 and 20.

⁵² See Ministère de la Communication, de l'Économie Numérique et de la Poste de la Côte d'Ivoire, *Stratégies de développement du secteur des TICs*, online: <<http://www.communication.gouv.ci/accueil/action/5>> (accessed 8

2020 (Mali Digital Plan 2020)”⁵³, and “Sénégal Numérique pour 2016-2025 (Digital Senegal for 2016-2025)”⁵⁴. Thus, as noted above, most of the economic or digital development policies and strategies implemented by the five countries studied refer to culture and cultural industries in different ways.

These legislative measures are also integrated into the regional regulatory framework of the Economic Community of West African States (ECOWAS) formally adopted in 2016. The “Plan stratégique des TIC pour la période 2016-2020 (ICT Strategic Plan for the period 2016-2020)”, includes a number of actions and projects in priority areas such as the policy and regulatory environment, infrastructure development, Internet accessibility at an affordable cost, development of innovative services and content and cyber-security.⁵⁵ It is unfortunate, however, that the national authorities have not adopted the same position with regard to the inclusion of the cultural field in the texts mentioned above. Against this background, the first obstacles to pursuing the promising dynamics of the five countries in the digital field emerge.

November 2017). This Strategy aims first and foremost to provide Côte d'Ivoire with competitive ICT services that are accessible to the greatest number of citizens in the short and medium term, in particular through a broadband network provision and local content services; to popularize ICT tools and services, to facilitate appropriation both by citizens and by the public administration of the country's ICT infrastructure, to promote the emergence and development of new activities that create wealth and jobs, and to encourage the development of local content that benefits the population.

⁵³ See *Plan Mali Numérique 2020: Pour le développement stratégique par les TIC*, online (in French): <<http://www.osiris.sn/Plan-Mali-Numerique-2020-Pour-le.html>> (accessed 8 November 2017). The Plan contains six main areas, including expanding the access to digital networks and services; developing the production and supply of digital content; diversifying digital uses and services; developing local digital industry; building human capital; and establishing digital trust.

⁵⁴ The *Stratégie Sénégal Numérique 2016-2025* aims above all at the dissemination of digital technology in many sectors, particularly cultural enterprises. See Ministère des Postes et des Télécommunications, République du Sénégal, *Stratégie Sénégal Numérique 2016-2025*, October 2016, 47 pages, Orientation 6 : Promouvoir l'industrie culturelle, p. 39, online: <https://www.sec.gouv.sn/IMG/pdf/sn2025_final_31102016.pdf> (accessed 8 November 2017).

⁵⁵ See “Afrique de l'Ouest : le marché de la téléphonie mobile 2017”, NTIC Afrique, 7 December 2017, online: <<https://www.nticnews.com/single-post/2017/12/07/Afrique-de-louest-le-march%C3%A9-de-la-t%C3%A9l%C3%A9phonie-mobile-2017>> (accessed 18 January 2018).

B. Constraints or obstacles in implementing the 2005 Convention in the digital environment

The beginning of digital expansion in African countries is accompanied by strong pressure on their own capacity to manage change, to cope with new demands and constraints related to their economic, cultural and socio-political situation. Strong disparities between and within countries, remain, as well as between rural and urban areas, between men and women, and between young people and elders. These disparities become particularly important when it comes to the accessibility and use of new technologies (1). They remain in the presence of major and recurrent obstacles relating to the lack of infrastructure (2) and the absence of an adequate regulatory framework (3).

1. The persistence of the digital divide

Developing countries are playing an increasingly important role in the digital economy. In 2015, 70 per cent of Internet users were living in developing countries and countries with transition economies⁵⁶. About 90 per cent of the 750 million people who used the Internet for the first time in the period 2012-2015 were from developing countries⁵⁷. At the end of 2016, West Africa alone had 172 million unique subscribers, representing 320 million mobile connections⁵⁸. The penetration rate for the region in terms of unique subscribers now stands at 49 per cent, slightly higher than the 47 per cent penetration rate recorded in sub-Saharan Africa as a whole⁵⁹. According to GSMA's projections, over the next four years, West Africa is expected to achieve an average annual growth rate of 6 per cent in the number of subscribers, one of the strongest growth rates in the world. This will translate into an additional 45 million subscribers by 2020⁶⁰; Benin, Côte d'Ivoire, Mali, Niger and Senegal will account for 25 per cent of this growing market.

Despite this positive trend, significant digital divides remain when comparing the main ICT penetration indicators by country group in 2016⁶¹. The latest ITU report indicates that developing countries and LDCs are lagging behind in terms of fixed broadband network subscriptions, household ICT access and Internet use. While more than 90 per cent of people in developing countries had mobile cellular subscriptions, just over 40 per cent of them used mobile broadband and less than 10 per cent used fixed broadband networks⁶². In addition, the connectivity rate is only 40 per cent for the population of developing countries using the

⁵⁶ See UNCTAD, *Maximizing the development gains from e-commerce and the digital economy*, Discussion regarding the development dimension of e-commerce and the digital economy, addressing associated opportunities and challenges, Geneva, 4-6 October 2017, Doc. TD/B/EDE/1/2, p. 4, online: <http://unctad.org/meetings/en/SessionalDocuments/tdb_ed1d2_en.pdf> (accessed 9 November 2017).

⁵⁷ *Ibid.*

⁵⁸ See GSMA Intelligence, *The Mobile Economy. West Africa 2017*, 42 pages, p. 2, online: <<https://www.gsmainelligence.com/research/?file=7e012979688ad385e432302d43013284&download>> (accessed 11 November 2017).

⁵⁹ *Ibid.*

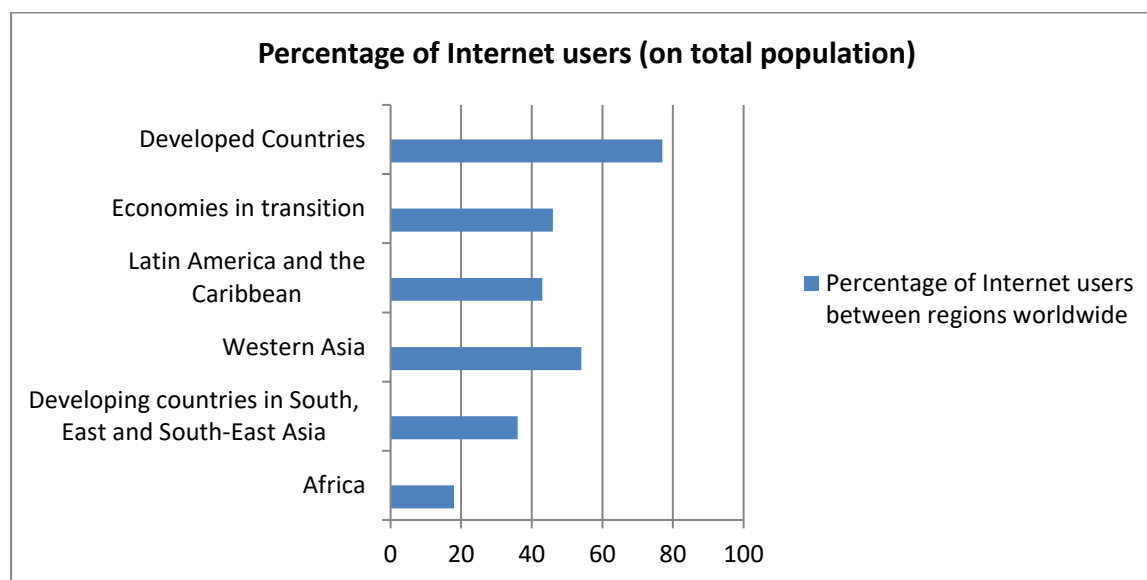
⁶⁰ *Ibid.*

⁶¹ See ITU, Report: *Measuring the Information Society 2016*, *supra* note 22, p. 5 and following.

⁶² *Ibid.*

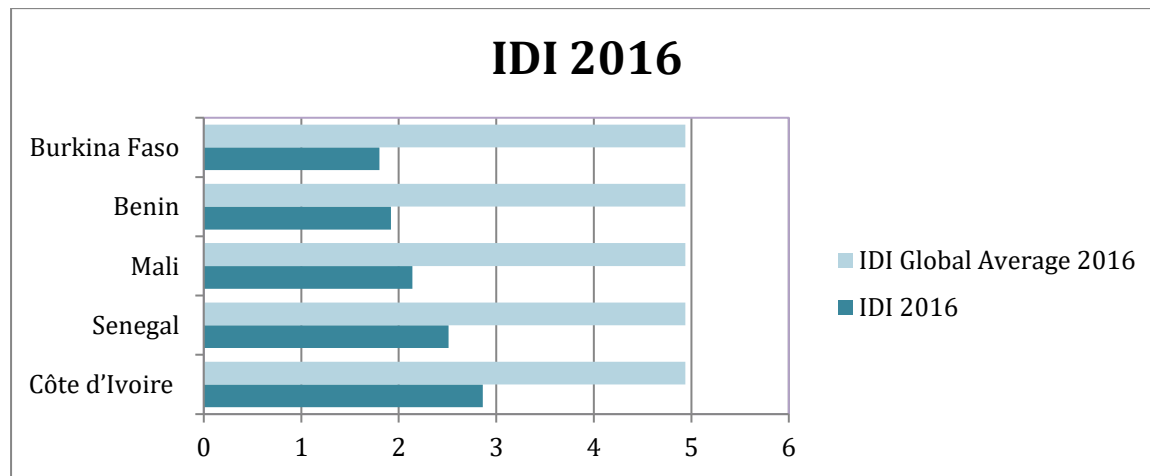
Internet, compared to more than 80 per cent in developed countries. As can be seen from Figures 1 and 2, these trends are confirmed both at the continental level and in the five countries covered in this report. They obviously have an impact on the creation, production, distribution, dissemination and access to cultural expressions in the digital environment.

Figure 1



More specifically, when we compare the IDI values of the five countries studied against the world average in 2016, the gap is such that none of them emerged. Côte d'Ivoire and Senegal, however, show a more significant result than the other countries targeted (Figure 2).

Figure 2



Source: Background data are taken from the ITU's Report *Measuring the Information Society 2016*, ITU, Geneva, 2016, p. 48.

Thus, although connectivity has improved, in particular thanks to a strong democratisation of the costs of using mobile phones, which is now accessible to low-income populations⁶³, other difficulties remain. These include the low broadband penetration rate and high cost of broadband services, the slow speed of downloading broadband networks (ascending and descending) and the limits this imposes on Internet-related productive activities, and finally the availability of ICT equipment in each of the countries concerned. Hence, the low broadband penetration rate in West African countries poses connectivity problems and limits, for instance, the ability of Internet users to download both African and foreign films and series accessible on various video on demand (VOD) platforms⁶⁴.

⁶³ Annie Chéneau-Loquay, "L'Afrique au seuil de la révolution des télécommunications : Les grandes tendances de la diffusion des TIC", (2010) n°234 *Afrique contemporaine*, 93-112, online: <<https://www.cairn.info/revue-afrique-contemporaine-2010-2-page-93.htm>> (accessed 18 January 2018).

⁶⁴ The example of the African video-on-demand platform, Africafilms.TV, is revealing. This platform has had limited success with West African companies, particularly because of difficulties in accessing the broadband services needed to download films and series. For further details, see Part II of this report.

2. Lack of infrastructure

In order to sustain a growing network, major efforts are needed to bridge the gaps and make the digital economy more inclusive in the countries concerned. This requires an increase in data processing capacity and depends on the ICT infrastructure put in place. For example, the rapid development of ICT infrastructure and devices is accelerating the growth of the “Internet of Things (IoT)”. However, it can have a significant impact on almost all sectors of socio-economic – education, health, agriculture, transport and manufacturing – and cultural activities.

The five countries face challenges in acquiring large scale technological equipment. These include fixed broadband infrastructure, optical fibre, backbone network, control boxes, residential subscriber and gateway equipment, cable-modem terminals, 40G and 100G systems, passive optical network and FTTx, etc. It also includes essential complementary infrastructure, such as reliable electricity supply for remote rural areas where the cost of supply is generally higher compared to marginal costs in densely populated urban centers. To this end, more than 70 countries (including Burkina Faso, Côte d’Ivoire, Mali and Senegal) have created Universal Service Funds (USFs) to channel operator payments and finance infrastructure in rural areas or facilitate access to libraries, schools and hospitals⁶⁵. When managed transparently, USFs can be effective tools for reducing digital inequalities. However, these funds are not operational in any of the countries covered by our study⁶⁶.

Finally, the scope of infrastructure is broadened when the link with the cultural industry is taken into account. Training centers, digital libraries and digital cinemas can therefore be included. On the latter point, it should be recalled that historical data on the continent shows a break in time. First, there was an abundance of theatres and cinemas in the aftermath of decolonization, then their disappearance from the 1980s onwards, and today there is a need to digitize the few remaining theatres⁶⁷. This reality, which seems to be the most widely shared on a continental scale and which has remained constant in Benin, Côte d’Ivoire, Mali and Senegal, also bears witness to the discontinuous, heterogeneous and incomplete nature of the legal system currently in place in these countries.

⁶⁵ See ITU, Report, *Universal service funds and digital inclusion for all*, September 2013, online: <https://www.itu.int/dms_pub/itu-d/opb/pref/D-PREF-EF.SERV_FUND-2013-PDF-E.pdf> (accessed 12 November 2017).

⁶⁶ See GSMA, *Sub-Saharan Africa – Universal Service Fund Study*, GSMA, United Kingdom, London, September 2014, 7 pages, online: <https://www.gsma.com/publicpolicy/wp-content/uploads/2012/03/Sub-Saharan_Africa_USF-Executive_Summary-English.pdf> (accessed 12 November 2017); see also World Bank Group, *Enabling the Digital Revolution in Sub-Saharan Africa: What Role for Policy Reforms?*, AFCW3 Economic Update, World Bank Group, Spring 2017, p. 22.

⁶⁷ For example, Nigeria's cinema network currently has 100 screens compared to 5000 in the 1980s. This is in part due to the fact that, in the aftermath of independence, the new post-colonial leaders had kept cultural centers for government propaganda. But with the debt crisis in the late 1970s and the ensuing economic crisis, many countries resorted to the structural adjustment programs (SAP). Public authorities were then forced to give up funding for certain sectors of the economy, including culture, education and health. See Pierre Barrot, “Nollywood : derrière la quantité, de plus en plus la qualité”, in *Cinéma Afrika 2.0 Nouvelles formes et nouvelles façons de faire du cinéma adaptées aux contextes du continent africain et de l’Océan indien*, *supra*, note 10.

3. An incomplete legislative and regulatory framework

Institutional strengthening and the establishment of an appropriate legal framework is a need present in all five countries. Although some modernization efforts are noticeable in Benin, Côte d'Ivoire and Senegal⁶⁸, the existing legal arsenal has no real hold on the actual link between digital technology and cultural diversity issues. In addition to the case of Benin, whose *Loi sur le numérique (Digital Act)* excludes cultural goods and services as well as electronic commerce from its scope⁶⁹, the laws of Burkina Faso, Côte d'Ivoire, Mali and Senegal all have similar flaws. In this respect, they remain close to the *United Nations Convention on the Use of Electronic Communications in International Contracts*⁷⁰ and to the *Model Law on Electronic Commerce of the United Nations Commission on International Trade Law (UNCITRAL)*⁷¹.

Furthermore, the lack of specific legislative measures – or even in some cases the absence of a legal framework adapted to each sector – makes government initiatives in the cultural field more symbolic than real, and can have an inhibitive effect on actions taken by private companies or civil society, to the extent of rendering them ineffective. For example, for film specialists for whom “digital technology structures all of the world's film industries”⁷², this failure is not likely to favour the professionalisation of the sector. This represents a double challenge for the governments of the countries concerned, which must legislate not only on the issue of the digital divide but also on its impact on the specificities of the cultural sector. In addition, piracy and cybercrime are two relevant areas that can justify immediate legislative and regulatory actions, with intellectual property protection regimes being ineffective in most cases⁷³. This reality fosters a fear – the persistent fear of piracy – which leads to greater caution in the dissemination of works by African artists and culture professionals. As a result, cybercrime is a major constraint on the growth of cultural content available online. This is compounded by a lack of confidence in online payment methods, which can affect purchases of cultural content online.

⁶⁸ See the State of early ICT reforms in the five countries - legislative and regulatory framework for the digital environment, Table 2.

⁶⁹ See Article 2 of *Loi N°2014-14 du 09 Juillet 2014 relative aux communications électroniques et à la poste en République du Bénin*, online: <<http://arcep.bj/textes-juridiques/lois>> (accessed 18 January 2018).

⁷⁰ See *United Nations Convention on the Use of Electronic Communications in International Contracts*, adopted on 23 November 2005 and entered into force on 1 March 2013, online: <https://www.uncitral.org/pdf/english/texts/electcom/06-57452_Ebook.pdf> (accessed 18 January 2018).

⁷¹ See United Nations Commission on International Trade Law (UNCITRAL), *Model Law on Electronic Commerce*, United Nations, 1999, online: <https://www.uncitral.org/pdf/english/texts/electcom/05-89450_Ebook.pdf> (accessed 18 January 2018).

⁷² Denis Bisson and Colin Dupré, in their preface to the eBook : *Cinéma AfriKa 2.0 Nouvelles formes et nouvelles façons de faire du cinéma adaptées aux contextes du continent Africain et de l'Océan Indien*, *supra*, note 10, p. 9.

⁷³ See UNESCO, Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, *Reports of civil society organisations on their activities*, Working Document, DCE/17/11.IGC/6REV, Paris, 11 December 2017, Annex II, p. 39, online: <https://en.unesco.org/creativity/sites/creativity/files/sessions/11igc_6_civil_society_reports_en.pdf> (accessed 19 February 2018).

The economic and trade agreements concluded by the five countries with their partners in the global North and global South also deserve some comment. Regional cooperation agreements indeed demonstrate greater flexibility to adapt to the changes brought about by the advent of digital technology⁷⁴. Thus, the *Revised Treaty of the Economic Community of West African States (ECOWAS)*⁷⁵, and the *Partnership Agreement between the members of the African, Caribbean and Pacific Group of States of the one part, and the European Community and its Member States, of the other part*, illustrate this observation⁷⁶. However, it should be stressed that these agreements remain very allusive in relation to the concern of adapting cultural exchanges to the digital environment. It can also be added that the West African Economic and Monetary Union (the UEMOA) noted in its 2016 evaluation report that none of its members had been able to complete the digital transition that was to follow the adoption of regional texts governing digital terrestrial television (DTT)⁷⁷.

Finally, with regard to bilateral trade and investment exchanges, the majority of agreements concluded by the countries studied, both with countries of the global North and the global South, do not make any connection with digital technology, do not grant any special status to cultural goods and services, and do not include provisions concerning preferential treatment of cultural goods and services, as well as artists and cultural professionals from French-speaking African countries⁷⁸. The commitments arising from the 2005 Convention, and in particular the

⁷⁴ In this regard, an analogy can be drawn between the *Treaty Establishing the Common Market For Eastern And Southern Africa*, COMESA Treaty, 1993, online: <<http://investmentpolicyhub.unctad.org/Download/TreatyFile/2422>> (accessed 18 January 2018) and the SADC Protocol on Finance and Investment, online: <<http://investmentpolicyhub.unctad.org/Download/TreatyFile/2730>> on the one hand, and the founding texts of WAEMU on the other.

⁷⁵ The provisions of Chapter XI on Co-operation in Human Resources, Information, Social and Cultural Affairs are particularly interesting here. Article 62 (2) indicates that Member States undertake to “(a) encourage the promotion, by every means possible, of all forms of cultural exchange; (b) promote, develop and, where necessary, improve structures and mechanisms for the production, propagation and utilisation of cultural industries”. See *Revised Treaty of the Economic Community of West African States (ECOWAS)*, ECOWAS Commission, Abuja, Nigeria, 2010, online: <<http://www.ecowas.int/wp-content/uploads/2015/01/Revised-treaty.pdf>> (accessed 8 November 2017).

⁷⁶ It should be noted that Article 27 of this Agreement specifies that cooperation between the Parties aims, inter alia, to integrate the cultural dimension at all levels of development cooperation, as well as to develop cultural industries and improve market access opportunities for cultural goods and services. Similarly, Articles 30 and 43 emphasize that the scope of this Agreement also extends to the field of information and communication technologies, simultaneously aiming at cooperation in “information and communication technologies/research and technological development” and “information and communication technologies and information societies”. See *Partnership Agreement between the members of the African, Caribbean and Pacific Group of States of the one part, and the European Community and its Member States, of the other part*, signed in Cotonou on 23 June 2000 and entered into force on 1 April 2003, online: <http://eur-lex.europa.eu/resource.html?uri=cellar:eebc0bbc-f137-4565-952d-3e1ce81ee890.0004.04/DOC_2&format=PDF> (accessed 8 November 2017).

⁷⁷ See UEMOA, *Rapport annuel sur le fonctionnement et l'évolution de l'Union 2016*, p. 46, online: <http://www.uemoa.int/sites/default/files/bibliotheque/rapport_uemoa_2016.pdf> (accessed 12 November 2017).

⁷⁸ Examples include the *Benin-Netherlands Bilateral Investment Treaty (BIT)*, concluded on 13 December 2001 and entered into force on 15 December 2007; the *Benin-China Bilateral Investment Treaty (BIT)*, concluded on 18 February 2004; and the *Agreement Between the Government of the French Republic and the Government of the Republic of Senegal on the Reciprocal Promotion and Protection of Investments*, signed in Dakar on 26 July 2007.

obligation of Parties to promote the objectives and principles of the Convention in other international forums, are thus slow to materialize in the trade agreements concluded by the countries covered in this study.

Ultimately, the concerns regarding the implementation of the 2005 Convention in the digital environment in the five countries studied can be summarized as follows:

- limited capacities regarding ICTs: one of the main obstacles facing the African continent is the lack of skilled and experienced human resources in ICTs, particularly within governments and public institutions, but also in the different nodes of the cultural and creative industries' value chain⁷⁹;
- poor local and national governance, or in some cases a lack of real political will, which is sometimes compounded by a lack of awareness of the commitments arising from the 2005 Convention, its objectives and principles, both within ministries of culture and in other ministries whose policies may have an impact on the diversity of cultural expressions⁸⁰;
- a lack of financial resources from public authorities and private actors to adequately support their cultural and creative industries in their transition to digital technology, thereby creating some form of dependence on international aid from States, development agencies and international and regional organisations⁸¹;
- the multiplicity and instability of decision-making centers, generally resulting in a lack of coordination and collaboration between the department of culture and the department of technologies⁸²;
- tensions or poor relations between civil society and governments, arising from the lack of resources to support culture, and sometimes even political restrictions on freedoms of expression and creation. In some cases, civil society operates in parallel, without any

However, agreements between French-speaking African countries and Canada generally include a cultural exemption clause. For example, the *Benin-Canada Bilateral Investment Treaty (BIT)*, signed on 9 January 2013 and entered into force on 12 May 2014, Article 20 (7); the *Agreement Between Canada and the Republic of Senegal for the Promotion and Protection of Investments*, signed on 9 November 2016, Article 18 (7).

⁷⁹ See UNESCO, Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, *Reports of civil society organisations on their activities*, *supra*, note 74.

⁸⁰ *Ibid.*, p. 38.

⁸¹ *Ibid.*, p. 39.

⁸² However, it should be noted that in some French-speaking African countries, such as Côte d'Ivoire and Senegal, there is already a dialogue – or the beginning of a dialogue – between the ministries of culture and new technologies with a view to developing policies and measures that will enable the protection and promotion of the diversity of cultural expressions in the digital environment.

communication with the government in place, which results in a lack of dialogue between the government and members of civil society⁸³;

- the informal nature of the African creative economy and, in some respects, the reluctance of some artists or actors in the cultural sector to comply with various forms of regulation (particularly those likely to impose taxes or other forms of fees on them), which inevitably limits the possibility of collecting statistical data on the economic performance of this sector and its contribution to development⁸⁴;
- ineffective intellectual property protection regimes;
- and, in some cases, political instability and the risk of internal conflicts and other.

⁸³ See UNESCO, Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, *Reports of civil society organisations on their activities, supra*, note 74, p. 40-41.

⁸⁴ *Ibid.* p. 39-40.

PART II – EXAMPLES OF INNOVATIVE CULTURAL COOPERATION PROJECTS

This second part of the report presents thirty-five examples of innovative cultural cooperation projects based on the use of digital technologies that have been carried out, or are in the process of being carried out, in one or more African countries, in partnership with governmental or non-governmental actors from at least one developed country. These projects have been identified on the basis of research and interviews conducted during the year 2017, and the information gathered has prompted us to call them “innovative” projects. It must be emphasized, however, that the time and resources allocated to the preparation of this report did not allow us to assess the actual impact of each project selected. These projects are classified into two categories: projects carried out with one or more of the five African countries covered by this report (A) and projects carried out with one or more other African countries (B).

A. Cultural cooperation projects with one or more of the five African countries covered by this study

1. ACERCA

Partners: The “ACERCA de Capacitación para el Desarrollo en el Sector Cultural” program is the result of cooperation between the Ministry of External Affairs and Cooperation of Spain and certain African States, including Mali and Senegal. Also part of this project are the Agencia Española de Cooperación Internacional para el Desarrollo (AECID) and the Fundación Internacional para Iberoamérica de Administración y Políticas Públicas (FIIAPP).

Description: Launched in 2005, the main objective of the ACERCA program is to strengthen the capacities of societies in all fields of culture, including cultural management and cultural industries. This program is aimed at all Ibero-American countries as well as some African countries, namely Angola, Cape Verde, Equatorial Guinea, Ethiopia, Guinea, Mali, Mozambique, Niger and Senegal. The program allows for the organisation of congresses and seminars, support for mobility and exchanges between experts and culture professionals, as well as the promotion of the use of ICTs in training through the ACERCA digital platform. It is within this framework that AECID, in collaboration with the Fundación Iberoamericana de las Industrias Culturales y Creativas (FIBICC), has set up a new online teaching methodology called ACERCA DIGITAL. Inaugurated in August 2015 with the online course “Free tools and free software for cultural management”, this program led to the creation of 23 digital courses on various themes. ACERCA DIGITAL currently has 700 registered online users and hopes to become a reference in digital training for cultural and creative industries in Latin America and Africa.

Source: <http://www.aecid.es/ES/cultura/cultura-y-desarrollo/programa-acerca>

2. ACP 3D

Partners: This project was led by the Institut Africain de Management (African Institute of Management - IAM), in partnership with RoziFilms Madagascar and People TV. It was funded by the European Union under its ACPCulture+ program.

Description: The ACP 3D project was carried out in Senegal over a period of 36 months, from 11 September 2012 to 10 September 2015. Established for the benefit of all ACP countries, the first objective of this project was to train 3D directors and animators to meet the demand for the production of 3D animated films in ACP countries. The project was also intended to help beneficiary countries to gain market shares in other countries, particularly in Europe. More specifically, the ACP 3D project aimed to set up a structure integrating the training of professionals, the production of a series using the different techniques of 3D animation and to perpetuate this training. Ten young Africans (including two Senegalese, two Malian and one Beninese) were trained over a two-year period and received a 3D ACP diploma, enabling them to start a career as 2D/3D animators. Thanks to this initiative, new generations of creators have emerged. In addition, at the end of the training, the project was to lead to the creation of a company offering employment to some newly trained students, thus creating an animated film production sector. In Senegal, the ACP 3D project enabled several young directors to work in the field of 3D animated films based on traditional tales and other manifestations of Senegal's intangible cultural heritage.

Source: <http://www.acp3d.org/>

3. Africafilms.TV

Partners: "Africafilms.TV" is a digital platform funded by the European Union under the ACPCulture+ program.

Description: It is a website for downloading films on demand. The main objective of this platform is to allow a wider distribution of African films outside the continent. This platform contains exclusively African films, produced by Africans. It aims to circumvent the issue of viewings of African films abroad, their screening often being limited to the context of festivals. This platform provides the director of a film with the opportunity to create his or her own account in order to track the number of screenings and revenues generated. Africafilms.TV is the first legal download website for African films on Africa and its diaspora. In 2013, the platform also signed twelve contracts with African producers for a total of 150 hours of programming, mainly Burkinabe and Ivorian television series, but also fiction series from Morocco, the Democratic Republic of Congo (DRC), Zimbabwe as well as documentaries from Southern Africa.

Source: <https://www.youtube.com/user/AFRICAFILMStv/featured>

4. Afrique en doc TV

Partners: The “Afrique en doc TV” project is led by Doc Net (France), in partnership with Be Ka Films (Mali), Endemika Films (Madagascar), Inzo Ya Bizizi (Congo) and HDR Communications (France), with financial support from the European Union under the ACPCulture+ program.

Description: The Africa en doc TV project is a web distribution platform that makes available in a secure environment an offer of approximately 60 African documentary films renewed each year. The platform is aimed at African television stations wishing to integrate such films into their programming. The catalogue offers films mainly produced by young African authors. This project allows a very large audience to have access to African documentaries that focus on the African society and promote personal and interpersonal knowledge. Furthermore, this project aims at strengthening the structures of African partners in order to develop their network, generate sustainable salaries, consolidate their distribution activities and help them to establish themselves in the professional landscape. Afrique en doc TV also participates in the development of the sector through the networking of local professional actors.

Source: <http://www.afriquendoc.tv/>

5. B-Faso Creative

Partners: The “B-Faso Creative” project is developed by Africalia in collaboration with the Royal Danish Embassy in Burkina Faso.

Description: Convinced of the potential that the creative industries in Burkina Faso represent in terms of job creation and economic growth, both locally and nationally, the partners of this project organized from October to December 2017 a capacity building training for entrepreneurs in the cultural and creative industries of Burkina Faso. The training took place in three distinct and complementary phases: three weeks of online training, two one-week residential workshops and a two-day evaluation session in Ouagadougou. This project was designed to enable participants to develop a business plan, learn about different types of innovative financing in the cultural and creative industries sector, and take advantage of new technologies and marketing techniques used in the digital environment. The first residential workshop in Ouagadougou benefited 16 trainees. Finally, the project includes a follow-up phase implemented through an online platform, allowing mentors to continue to provide guidance and encourage interns in their various projects.

Source: <https://africalia.be/nouvelles-et-presse/b-faso-creative2/>

6. DISCOP Abidjan 2017

Partners: DISCOP Abidjan 2017 was organized by Basic Lead, with the support of the Ministry of Communication, Digital Economy and Posts of Côte d'Ivoire (MICENUP).

Description: Launched in 2008, DISCOP has become the most important and most awaited event on the African continent for the creative industries and the sale of television content. For a period of three days, buyers, sellers, distributors and producers of films, TV programs, digital content, video games and radio broadcasts gather in selected cities. From 30 May to 1 June 2017, DISCOP Abidjan carried out a reflection on the capacity of digital technology to enhance the development of the audiovisual industry in the French-speaking part of the continent south of the Sahara. A few months later, in October 2017, DISCOP Johannesburg attracted a record 1506 participants from 81 countries, including 283 buyers representing 148 broadcasters, pay-TV operators and digital distribution platforms from sub-Saharan Africa.

Source: <https://www.discop.com>

7. FESPACO

Partners: The FESPACO – the Festival panafricain du cinema et de la television de Ouagadougou (Ouagadougou Pan-African Film and Television Festival) – is organized by the Cinéma Numérique Ambulant (Burkina Faso) association, with financial support from the OIF, UNDP, UNESCO and the European Union.

Description: FESPACO is a biennial festival that begins on the last Saturday of February of every odd year. The institution is also responsible for archiving, restoring and safeguarding the film and video heritage of the African continent. It contributes to the growth, development and safeguarding of African cinema, considered as a means of expression, education and awareness. The main objective of the FESPACO is to promote African cinema, by encouraging the dissemination of all African cinematographic works inside and outside Burkina Faso, and by allowing contacts and exchanges between film and audiovisual professionals. Finally, the digitization of films allows for better dissemination and safeguarding of the African film industry.

Source: <https://www.fespaco.bf/en/>

8. Laboratoire de formation pour la création numérique

Partners: The “Laboratoire de formation pour la création numérique” (Training Lab for Digital Creation) was set up by Kër Thioissane, with financial support from UNESCO's International Fund for Cultural Diversity (IFCD).

Description: Kër Thioissane, an NGO from Senegal, centers its activities around research on art and new technologies and their impact on societies, through residencies, training, meetings and workshops. It has created a laboratory specialized in the different aspects of digital creation within its artistic training program. This laboratory is designed to support the emergence of the digital creation sector by helping Senegalese artists in this field improving their level of professional skills. One of the objectives of this project is to promote the works of local artists abroad, opening up new perspectives for them. This project has so far trained more than 150 Senegalese artists to use digital technologies in a creative way. It has also helped develop the Ci*Diguente digital platform (<https://www.mainsdoeuvres.org/archives/article1477.html>) as a resource center for digital arts in Africa and the Caribbean.

Source: <http://www.ker-thioissane.org/>

9. Les Rencontres internationales des Arts Numériques d'Abidjan

Partners: The Rencontres internationales des Arts Numériques d'Abidjan (Abidjan International Encounters for Digital Arts) are the result of a cooperation between Unifrance films and the Ministry of Culture and La Francophonie of Côte d'Ivoire.

Description: France and Côte d'Ivoire concluded their first agreement in the film industry in 1995. This cooperation continues to this day, notably through the establishment of the Unifrance Francophonie Working Group (established by Unifrance films), which focuses on the use of new technologies in the film industry. One of the results of this cooperation is the creation of two digital cinemas in Abidjan, namely in the Sofitel Abidjan Hotel Ivoire and at the French Institute of Abidjan. Another result is the organization of several Francophone film encounters, which draw up an inventory of the situation of the cinematographic industry in French-speaking Africa. Several topics were discussed, including the prospects for the development of digital theatres in French-speaking Africa, as well as the means of distributing films on the big screen or on a tablet. In February 2017, the French Institute of Abidjan organized the “Rencontres Internationales des Arts Numériques d'Abidjan” with the aim of promoting digital arts, offering training in the field of digital creation and raising public interest in digital arts and new technologies in order to make Abidjan a platform for this innovative discipline in Africa.

Source: <https://originvl.com/2017/02/09/riana2017-1eres-rencontres-internationales-des-arts-numeriques-a-abidjan/>

10. Littafcar.org

Partenaires: The “Littafcar.org” project was initiated by the Belgian cultural NGO Coopération Éducation Culture (CEC), in partnership with the Ishyo Center (Rwanda) and the Artisttik Benin Center (Benin).

Description: Littafcar.org is a network of cultural centers that helps promote cultural diversity through a better knowledge of French-language African and Caribbean literature in ACP and countries from the global North. Littafcar.org networks and strengthens several cultural centers in order to achieve its objective of promoting and disseminating books, particularly in regions where access to this cultural product is still very limited. The use of digital technologies in the dissemination, promotion and access to African and Caribbean literature is at the heart of this project. Thus, each partner cultural center has a specialized library and feeds a common web platform. This common platform is intended to be a reference site for book and education professionals as well as for the public in the global North and global South. In addition, the Littafcar.org project has an important pedagogical dimension as it includes training activities to animate libraries and disseminate their content for the benefit of book professionals and teachers in their own sub-region. This network currently involves three cultural centers located in Benin, Haiti and Rwanda with their respective libraries: the Nicéphore Soglo library of the Artisttik Africa Center (Cotonou), the Monique Calixte and Katherine Dunham libraries in Fokal (Port-au-Prince), and the Madiba d'ISHYO space (Kigali).

Source : <http://www.littafcar.org/actualites>

11. Marodi.tv

Partners: The “Marodi.tv” project is financed by the Fonds de Promotion de l'industrie cinématographique et audiovisuelle (Film and Audiovisual Industry Promotion Fund – FOPICA) of Senegal, in partnership with Orange⁸⁵. The project won the Ventureout Challenge in Moldova, and was awarded \$10,000 for its financing.

Description: Marodi.tv is a digital platform offering television channels and producers the possibility to rebroadcast their content on the Internet. This platform mainly allows Senegalese Internet users to watch and rewatch their favourite programs and comment on them before, during and after their broadcast. One of the main objectives of this platform is to produce and make available all types of multimedia content on all media, including smartphones, tablets and televisions. It already allows users in Cameroon and Senegal to replay their favourite programs online at any time, including via a mobile app. This platform also aims to provide content from other West African countries, such as Benin and Côte d'Ivoire.

Source: <http://www.marodi.tv/>

⁸⁵ This information was collected during an interview with Mr. Hugues Diaz, Director of Cinematography, Senegal.

12. MASA – “Les arts du spectacle face au numérique”

Partners: The Marché des arts du spectacle africain (African Performing Arts Market – MASA) is an independent structure funded by the Ministry of Culture of Côte d’Ivoire and the OIF.

Description: The MASA was officially created at the Second Conference of Ministers of Culture and La Francophonie held in Liège (Belgium) in 1990. This independent structure was created in particular to strengthen the capacities of African professionals in the performing arts, including music, theatre and dance, and to give African productions and their artists access to the international market. The main objectives of MASA are to support the creation and production of quality shows, as well as to facilitate the circulation of creators and their productions in Africa and throughout the world. It also aims to train artists and operators in the performing arts production chain, as well as to develop the performing arts sector in Africa. Following a break, the MASA resumed its activities on 1 March 2014 at the Félix Houphouët-Boigny Stadium in the Ivorian capital. The theme of the 2014 edition was “Performing Arts in the Digital Age”. This eight edition of the MASA has made it possible to analyze the links between digital technology and performing arts, as well as the consequences of the use of digital technology in artistic creation and production. By choosing this theme for the professional meetings, the MASA's objective was to identify the difficulties African artists are facing and to launch a reflection on the effects of digital technology on their work. Two main themes animated these meetings, namely “The contribution of digital technology to the creation, production and dissemination of a show” and “The performing arts, what legislation, what new economic models in the face of digital technology?”

Source : <http://www.en.masa.ci/general-information>

13. Music in Africa Connects

Partners: The “Music in Africa Connects” initiative is being implemented by the Music in Africa Foundation, in collaboration with partners from seven African countries (Mali, Niger, Nigeria, Somalia, South Sudan, Sudan, and Chad). This initiative is supported by the German Ministry of Foreign Affairs and Siemens Stiftung.

Description: The Music in Africa Connects project is a multi-purpose development initiative aimed at supporting the music sector in conflict-affected African countries for the 2017-2018 period. More specifically, it aims to connect music professionals in the seven target African countries by raising public awareness of their works, to enhance the creative potential of the music sectors in those countries, to promote the production of marketable music works and activities within diasporas, and to foster knowledge sharing and skills transfer between the music sectors and the professionals working in those sectors. Thus, the themes addressed, chosen by the experts from the target countries, will offer well-documented information to highlight not only the challenges but also the opportunities that exist for music professionals. The effects of conflicts on music sectors, efforts to revive the music industries or music as a social and political catalyst are some of the topics discussed. The www.musicinafrica.net website, as the focal point of the project, plays a key role not only as a host and distributor of

content, but also as an online focal point where interest groups can ask to participate and receive information.

Source : <https://www.musicinafrica.net/>

14. Ouaga Film Lab

Partners: The “Ouaga Film Lab” project is an initiative of Génération Films, a collective enterprise of film production, audiovisual product edition, training and consulting. Partners include the Ministry of Culture, Arts and Tourism of Burkina Faso, UNICEF Burkina Faso, the OIF, European Audiovisual Entrepreneurs (EAVE), the French Institute, the Goethe Institute of Ouagadougou, FESPACO and Canal Plus Afrique.

Description: The Ouaga Film Lab project is a platform that enables experts and young talent from the African continent to meet and exchange. It fosters the networking of African talent with professional networks from the rest of the world to establish a direct two-way dialogue: on the one hand, horizontally between African talent themselves, and on the other, vertically between them and international professional networks to exchange views on the difficulties inherent in film production. The first edition of the Ouaga Film Lab took place from 19 to 24 September 2016 in Ouagadougou, during which 80 projects were registered. The project also led to the creation of the “Ouaga Producers Lab” for French-speaking African professionals working in the film and audiovisual industry as producers of fiction, documentaries or TV series. The network's main objectives are to strengthen the knowledge of emerging producers, build relationships between professionals and promote partnerships to finance, produce and distribute audiovisual works between Africa and the rest of the world.

Source: <http://generationfilms.net/lab2017/fr/>

15. FOTTI platform

Partners: The “FOTTI” platform was created with the support of several partners, including Africalia, Wallonia-Brussels International and its delegation in Dakar, the OIF and the Ministry of Culture and La Francophonie of Côte d'Ivoire.

Description: The FOTTI platform is a structure founded in 2007, which brings together Senegalese artists and actors from various regions, all wishing to breathe new life into contemporary artistic creation in Senegal. It aims to facilitate the circulation of artists from the African sub-region, but also to promote exchanges during festivals held in Senegal or Wallonia. The project revolves around three axes, namely a mobile school for training in performing arts, a support system as a springboard for the sustainable professionalization of performing arts professions, and a cultural platform for meeting, training, creation, research and promotion of artists. The artists' training consists of workshops on interpretation work, learning acting techniques, learning how to use new technologies and reflecting on dramaturgy and aesthetics. This training is devoted to the acquisition of technical foundations, the use of the tool (body, voice, imagination) and the practical application of these bases.

Source: http://www.mobilityhubafrica.org/profile/docs/220/FOTTI_DP_2010-Web-V2.pdf

16. Africa Artbox Award

Partners: The “Africa Artbox Award” was recently created by Africa Artbox, a Senegalese cultural enterprise founded in 2008 by Trias Culture and based in Dakar, Senegal. Africa Artbox is supported by Cultura Dakar, a cultural action program of the Spanish Embassy in Dakar that facilitates cultural exchanges between artists and the public of Spain and Senegal.

Description: The Africa Artbox Award is a competition whose objective is to promote digital creation and the integration of new media into the professional careers of cultural actors in Senegal and Africa. Within the framework of this competition, training and creative workshops, meetings, as well as exchanges at continental and international level with various artists and professionals are organized. The main goal of this project is to help create a more favourable ecosystem and support the new generation of African professionals. It should also be noted that Africa Artbox has enabled more than 300 artists and cultural entrepreneurs to participate in various digital training and experimentation programs developed in Senegal and other countries in the region, including Benin, Côte d’Ivoire, Niger and Togo. These activities raised awareness among artists and allowed them to experiment with various media and technologies such as light sensors, flexure, ultrasound, video camera and digital creation softwares.

Source: <https://africa.artbox.digital/en/>

17. Sud Planète

Partners: The “Sud Planète” (Spla) portal was set up by Africultures, in partnership with Arterial Network, Arts in Africa, UNESCO Global Alliance, Groupe 30 Afrique (Senegal), Africultures Burkina Faso, Groupe Taccems (DRC), Positive Productions (Rwanda), KAdam-KAdam (Togo) and Culture Fund of Zimbabwe Trust. It has received financial support from the European Union under the ACPCulture+ program and from the French Ministry for Europe and Foreign Affairs.

Description: The Sud Planète portal was created in 2006 to meet the specific needs of artists and cultural operators in the global South. The website is dedicated to artists, cultural operators, structures and events in ACP countries, and gathers information that is usually difficult to find on the Internet. It serves as a networking tool for these different actors, so that they can get to know each other, exchange practices and work together. With the Sud Planète project, 22 national cultural portals, including 11 African ones (Burkina Faso, DRC, Ghana, Kenya, Malawi, Rwanda, Senegal, Tanzania, Togo, Uganda and Zimbabwe), are linked to the common international interface www.spla.pro. The specific objectives of this portal are to strengthen the promotion of cultural products, to connect cultural professionals and strengthen existing networks, to structure and develop professional information as well as to strengthen the dissemination role of festivals and to facilitate the elaboration of cultural policies. There are currently around 45,000 people in the database of this portal.

Source : <http://www.spla.pro/en/>

B. Cultural cooperation projects undertaken with other African countries

18. ACCESS – Accès aux marchés à l'ère numérique

Partners: “ACCESS – Accès aux marchés à l'ère numérique” (Market Access in the Digital Age) is a project within the framework of the EUROMED Audiovisual III program funded by the European Union. It was implemented by the Fundación Cultural Medias of Spain.

Description: ACCESS – Accès aux marchés à l'ère numérique is a project that builds on new technologies applied to audiovisual training by putting in place two residential workshops and an online training module, including podcasts by experts and professionals. This project focuses on all aspects of audiovisual production through conferences, workshops, virtual training modules and online monitoring. It offers three training modules: the first focuses on the development, financing, co-production and legal aspects as well as the latest digital tools to film and post-produce a project; the second focuses on the financing, development, co-production and legal aspects of a website; and the third focuses on marketing techniques and distribution in the digital age. ACCESS – Accès aux marchés à l'ère numérique has benefited 50 Mediterranean producers.

Source : <http://euromed.mediaschool.org/cgi-sys/suspendedpage.cgi>

19. ACP Street Libraries

Partners: The “ACP Street Libraries” project is implemented by Fraunhofer Portugal, in partnership with Volunteer Partnerships for West Africa (Ghana), Appui Solidaire pour le Renforcement de l'Aide au Développement (Cameroon) and Youth Crime Watch of Liberia (Liberia).

Description: The ACP Street Libraries project aims at creating and promoting street libraries in Cameroon, Liberia and Mozambique, as well as modernizing existing ones in Ghana. The project focuses on capacity building, creation and production of cultural goods and services in an integrated approach, by using street library distribution networks and online cultural databases aimed primarily at preserving local cultures. One of the main objectives of this project is to promote and safeguard the past of ACP countries and local culture online, especially with regard to literature, visual arts and music. The improvement of online databases and the creation of new tools such as smartphone apps, allowing access to discussion forums or blogs that promote ACP cultural activities and crafts, give national cultural goods and services better access to local, regional and international markets. The impacts of this project include the construction of new street libraries in Cameroon, Ghana, Liberia and Mozambique, the design of new digital objects to protect oral stories and tales, works of art or artistic performances, and the creation of an Internet platform for centralized management of cultural content.

Source: <http://www.streetlibraries.org/index.php/language/fr/>

20. Africa Web Festival

Partners: The Africa Web Festival was founded in 2014 by Mariam Sy Diawara, in partnership with Orange, the OIF, Cipharm, TV5 Monde, RTI, AFP and Fraternité Matin.

Description: The Africa Web Festival is the most important event promoting and emulating digital technology in French-speaking African countries. Emulation refers to the substitution of a piece of computer hardware with a software. Each year, this event welcomes more than 7,000 participants and brings together internationally renowned speakers, entrepreneurs, organizations, institutional partners and the general public. Africa Web Festival offers various activities, either open access or by registration, to meet everyone's needs. Panels gathering world-renowned experts are organized on various topics including e-commerce, the entertainment industry and entrepreneurship. Training workshops are also offered by digital professionals, such as the Digital Platform Creation Workshop by TV5 Monde Afrique. Speed-jobbing, a recruitment method that allows companies to meet several candidates, has been given an important place. The fourth edition of the Africa Web Festival took place in November 2017 in Abidjan, Côte d'Ivoire. It focused on creativity, innovation and entrepreneurship.

Source: <http://africawebfestival.com>

21. Africadoc Network

Partners: The "Africadoc Network" website is set up by the Ardèche Images Association and is funded by the European Union under the ACP-Films program.

Description: The Africadoc Network website has been developed within the Africadoc program run in France by the Ardèche Images Association. It is fed by documentary professionals who make up the network, which is gradually set up thanks to the program. In every country on the African continent where a network of documentary professionals exists, a person is in charge of collecting information and putting it online. The objective of this website is to give an overview of the production of African documentary films, but also to allow professionals in the sector to meet and develop ideas. A professional network is thus forming around a new generation of documentary filmmakers, drawing its strength from the rich exchanges between the different countries of the continent and also with the countries of the global North.

Source: <http://www.africadocnetwork.com/>

22. Contemporary And (C&)

Partners: "Contemporary And (C&)" is a project funded by the German Institute for Foreign Cultural Relations (Institut für Auslandsbeziehungen).

Description: Contemporary And (C&) is an online platform featuring different critical perspectives on contemporary art in Africa. This platform allows established and emerging artists and cultural producers from both African countries and the African diaspora to reach their international audience and expand their networks. The platform also offers an interactive

magazine with articles written by critics. Similarly, several contributors expand the role of this platform by informing the public about new publications, current exhibitions and festivals taking place in Africa. Thus, Contemporary And (C&) represents a dynamic space dedicated to reflection, as well as a place to debate and get informed on contemporary artistic practice from various African perspectives.

Source: <https://www.contemporaryand.com>

23. Digital Lab Africa

Partners: “Digital Lab Africa” is an initiative of the French Embassy and the French Institute of South Africa, as well as other French and African partners in South Africa.

Description: Digital Lab Africa is an incubator for African multimedia talent, supported by French talent expertise. Four categories of multimedia productions are given priority, including online music. Digital Lab Africa is open to any project that offers an innovative and enriched user experience with online music – for example through services, solutions and multimedia content – and that focuses on an African artist, an African musical genre or an African territory (e. g. Senegalese rap or Congolese rumba). The project must be intended for online video or music platforms or mobile phones. The first call for projects of the Digital Lab Africa attracted over 500 applications from more than 30 countries. It was open to anyone from sub-Saharan Africa, whether professional or not – artists, producers, creators, start-ups, students – with an innovative project in multimedia production (Web creation/transmedia, virtual reality, video games). This success has confirmed the role of the Digital Lab Africa as a springboard for African talent in this field. Finally, the Digital Lab Africa collaborated with DISCOP Johannesburg in 2017.

Source: <http://digilabafrica.com>

24. East Africa Arts

Partners: The “East Africa Arts” project is implemented by the British Council.

Description: The East Africa Arts project connects audiences to the new arts of Eastern Africa (Ethiopia, Kenya, Rwanda, South Sudan, Sudan, Tanzania and Uganda) and Great Britain. It encompasses several programs. For example, the “New Art New Audiences” (nAnA) provides financial support for the creation of new art forms and the development of new audiences. The “Skills and networking” program focuses on training and networking for artists aged 18 to 35. In addition, the “East Africa Arts Mobility” program offers various grants to enable artists and cultural professionals to participate in cultural events in East Africa. All of these programs also apply to digital arts and creation. Under the “East Africa Arts Mobility” program, grants were offered to artists to participate in the third edition of the Fak’ugesi African Digital Innovation Festival held in Johannesburg in 2016. Another interesting project is the “Out of the Blue - A Digital Collaboration” project, which has allowed young artists from Bristol, Kampala and Kigali to explore the themes of isolation, community and difference using digital technologies. More specifically, this project explores how young people are using technologies to navigate the

world, how they are involved in globalization and politics, and how the emergence of social media is changing their relationships with each other, with their immediate communities and with the world at large.

Source: <https://www.britishcouncil.org/east-africa-arts/about>

25. E-Fest

Partners: The E-Fest project is supported by the IFCD, the AFAC (Arab Fund for Art and Culture), the French Institute and the City of Paris.

Description: E-Festival Echos Sonores Tunis was born in 2007. It is the first festival devoted to electronic music in Tunisia and North Africa. In 2010, E-Fest makes its debut and the festival is transformed into a project dedicated to digital cultures. It establishes agreements with art and multimedia schools and organizes training sessions on digital creation tools, as well as exhibitions showcasing artistic works that question new technologies. The festival also started producing its own works and albums. It has launched a residency program for creation, and now includes electroacoustic music into its musical programming. E-Fest seeks above all to initiate a dialogue in Tunisia between artistic practices and so-called digital cultures. Its main objectives are, *inter alia*, to strengthen the on-site production of transdisciplinary digital works, to provide training opportunities in the field of digital cultures and to support the dissemination of new forms of artistic expressions in relation to new technologies, the performing and visual arts, music, exhibitions, etc. Another objective is to create spaces for reflection and debate on cultural and creative challenges in the region. Among the initiatives put in place by E-Fest, let us mention the show "HAMJU", which carries a sociological interpretation on the Mezoued mixing dance and digital arts.

Source: <http://www.lefest.org/>

26. Digital Marrakech Festival

Partners: The Digital Marrakech Festival is organized by Arab Media Lab with the financial support of Allianz Kulturstiftung for Europe, Canon and Atlas Golf Marrakech.

Description: Digital Marrakech is an international media and digital arts festival, which showcases various trends and practices in the fields of digital film and video, multimedia performances, video installations, digital mapping, digital art, workshops and more. As part of the festival, artists from around the world are invited to showcase significant achievements in the development of media arts practices. The festival also plays a major role in expanding opportunities for talented local film, video and interactive media artists. These artists can benefit from the opportunity to produce new work, notably through two-week courses offered by media arts professionals. Digital Marrakech also wishes to contribute to interdisciplinary collaborations between Southern and Northern countries, and thus create an atmosphere of international exchanges between Moroccan and international artists. Digital Marrakech organizes several workshops on the production of digital cinema in collaboration with Arab

Media Lab. The tools used are usually new Canon cameras and participants have the opportunity to work on story development or editing.

Source: <http://www.digitalmarrakech.org/en/>

27. FIAVC

Partners: The Festival International d'Art Vidéo de Casablanca (International Festival of Video Art of Casablanca (FIAVC)) is organized by the Faculty of Literature and Social Sciences Ben M'sik of Hassan II University of Casablanca in Morocco, in partnership with the Ministry of National Education, Vocational Training, Higher Education and Research of Morocco, the French Institute of Casablanca and the Embassy of the Federal Republic of Germany in Rabat.

Description: The FIAVC has become an annual artistic event that brings together young artists and professionals in video art and new technologies from around the world. Since its creation in 1993, the festival has been offering, every year, innovations in the field of contemporary creation, round tables, training workshops, symposia, screenings, interactive installations and light painting. As part of its 2017 edition, the Symposium "Virtual reality and artistic creation: The symbolic function, the status of reality and the radical opening of the technical possibilities of production of mental universes" was organized at the French Institute of Casablanca. Five axes have guided the exchanges, namely: artistic creation between the real and the virtual, the relationship with the imaginary, virtual reality and the transformation of the artistic experience, the implications for the definition of the concept of art and for the artist's identity as well as his place in society. Since its creation, the FIAVC has played a decisive role in the development and promotion of video art, both in Morocco and in the Arab world. It has served as a model in Egypt, Lebanon, Palestine, Syria and Tunisia, where similar events have been held.

Source: <http://www.fiav.ma/>

28. FINNOV

Partners: The Francophone Innovation Network "FINNOV" was created by the OIF with the support of the Fédération Wallonie-Bruxelles in partnership with the Agence Universitaire de la Francophonie.

Description: FINNOV is a response to the desire expressed by the Heads of State and Government of countries using French as a common language to encourage the networking of actors in the field of innovation as one of the main priorities of the Francophonie (Declaration adopted at the 13th Summit of La Francophonie, Montreux, 2010). The FINNOV initiative is therefore intended to be multilateral, multisectoral and integrated. It is aimed at the entire French-speaking community, which it brings together around an innovation platform. More specifically, the FINNOV initiative is designed to strengthen the capacity of French-speaking countries and regions to implement innovation strategies. It encourages the exchange of information and networking between French-speaking actors involved in innovation by offering them monitoring services and collaborative spaces on its online platform. Four strategic

innovation sectors were targeted as a priority during the implementation of this FINNOV platform, including cultural industries and the economy of culture.

Source: <https://www.francophonieinnovation.org/>

29. Digital Lab

Partners: The “Digital Lab” was set up by the International Alliance of Independent Publishers.

Description: The Digital Lab was created to support independent publishers in their experimentations, questionings and digital practices. It is a space for reflection, exchange and debate on digital bibliodiversity in countries of the global South and global North. The Lab also offers digital tools adapted to the needs of independent publishers, individualized online tutoring and on-site workshops. It is powered and animated by the independent publishers themselves, by the Alliance team and also through partnerships with organizations and independent professional collectives from different continents. One of the objectives of this project is to form an international network for independent publishers at risk. Finally, it should be noted that the implementation of this project has led to a significant improvement in the know-how of publishers.

Source: www.alliance-lab.org

30. Mokolo

Partners: “Mokolo” was set up by a group of African film professionals from Cameroon, and funded by the Goethe Institute and the European Union under the ACPCulture+ program.

Description: The project was initiated in Yaoundé in 2010 by a group of African film industry professionals to find solutions to the “challenges of the digital world”. Mokolo is an online pan-African platform that brings together in a single portal website dedicated to information, dissemination and distribution of African films and audiovisual content. This platform is intended for both amateurs and professionals in the film, video and new technologies sectors. Mokolo aims to increase the visibility of African films and the multimedia sector by improving the accessibility of their content. Its mission is to create a climate conducive to the involvement of professionals in Africa, but also throughout the world, by promoting and publishing opportunities for the dissemination and networking of resources. Mokolo wants to mobilize the members of the different film circles of Africa and the diaspora who, by joining this dialogue, will use the resources and networks at their disposal to optimize interactions and foster encounters with their peers.

Source: <http://www.mokoloprojects.org/what-is-mokolo/the-platforms/>

31. Nafasi Art Space in Dar es Salaam

Partners: The “Nafasi Art Space” project is part of the cultural cooperation between Tanzania and Denmark. Through its embassy in Tanzania, Denmark has provided financial assistance and continues to support the structure of this project. Nafasi Art Space also benefits from the support of the European Union, HIVOS and the Vipaji Foundation.

Description: The Nafasi Art Space is a space dedicated to visual arts that provides creative studios for artists who do not benefit from such structures to practice their art. It also provides access to the Internet for those who can't afford it. The Nafasi Art Space is open to the public in order to publicize the works and is transformed into a cinema every Tuesday of the month. The objective of the Danish Embassy is to make it the main center of contemporary art in Tanzania. Exhibitions are organized on a regular basis, bringing together paintings, drawings and multimedia works, as well as trainings for artists. Today, the Nafasi Art Space is a multimedia creation center with more than 60 artists working in the 32 studios. Recently, Denmark has allowed the installation of new equipment in these premises, including sound and light systems and a stage to encourage visual and artistic performances.

Source: <http://nafasiartspace.org/>

32. New Dimensions – Virtual Reality Africa

Partners: “New Dimensions - Virtual Reality Africa” was established by the Goethe Institute of Cape Town and the non-profit organization Electric-Sud.

Description: New Dimensions - Virtual Reality Africa is an avant-garde project involving films, visual arts, video games and other disciplines. This initiative aims to provide financial support and mentoring to African artists for the development and production of their own ideas in virtual reality, and to introduce African and international audiences to what is being produced in Africa in the field. New Dimensions - Virtual Reality Africa is a selection of virtual reality productions from Ghana, Kenya and Senegal. Each piece of work offers a view of the dynamic, diverse and ever-changing cultural landscape of contemporary Africa. For example, thanks to a 360° video, Senegalese stylist Selly Raby Kane presents Dakar through the eyes of a little girl. Similarly, the Kenyan group “The Nest Collective” created an interactive video in which Africans leave the Earth to found a new colony.

Source: <https://www.goethe.de/ins/za/en/kul/sup/new-dimensions.html>

33. Music in Africa Portal

Partners: The “Music in Africa Portal” is an initiative of the Siemens Foundation, the Goethe Institute, Ketebul Music, Busara Promotions, the MTN-Bushfire Festival, the SAMRO Foundation and the Bayimba Foundation. This portal is owned and operated by the Music in Africa Foundation, a non-profit organization established in Kenya in July 2013.

Description: Music in Africa is an information and exchange portal dedicated to the African music industry. This portal aims to satisfy the needs for reliable information and sharing expressed by African professionals. It also aims to improve collaboration between artists at the international level and to raise awareness of African music scenes. It includes several headings, including a “Directory” where one can find and exchange with professionals operating in the sector, including musicians and record companies. The “Magazine” section has dynamic content such as news, an overview of African music scenes, articles and analysis. The “Education” section is devoted to musical education; it serves as a tool for discovering African music. Finally, a “Resources” section allows users to learn more about the topics covered. As a pan-African portal, this initiative is supported by professionals across the continent, including music journalists, musicians, publishers, festival promoters, researchers and many other specialists. Several projects in Africa are currently being led by the Music in Africa Foundation, including projects dedicated to the training and the support of artists or to mobility and artistic exchanges.

Source: <https://www.musicinafrica.net/>

34. TERRAMED Plus

Partners: “TERRAMED Plus” is a project established within the framework of EUROMED Audiovisual, a program funded by the European Union. The promoter of this project is the R.A.I. Radio Televisione Italiana S.p.A., and its partners include the Société Nationale de Radiodiffusion et de Télévision (Morocco), l'Établissement Public de Télévision (DZ) (Algeria), COPEAM (Italy), France Télévisions and Arte France.

Description: TERRAMED Plus was a project mainly aimed at promoting Mediterranean audiovisual works to the general public in the Euro-Mediterranean region. The objective was to promote the Mediterranean programs broadcasted by public television channels in France, Italy, Spain, Algeria and Morocco through satellite and the Internet. The programs promoted were documentaries, fictions, short, feature and animated films. The aim of the project was to make partner television programs accessible to a wider audience and to contribute to the development of a Euro-Mediterranean audience. Similarly, this project aimed at the creation of an Internet platform structured in two sections: a first promotional section for the TERRAMED project and its partners, and a second section dedicated to video-on-demand broadcasting free-of-rights programs from partners (documentaries, fictions, short, feature and animated films). Finally, two training sessions on the development of VOD platforms were organized. The first

session was dedicated to the content management system and the second session dedicated to digital distribution. This 30-month project ran from 2011 to 2013.

Source: <http://www.copeam.org/activities/terramed-plus/>

35. Theatre4Youth

Partners: “Theatre4Youth” is a project developed by ASSITEJ South Africa, a network organization of people working with or interested in theatre for young audiences. “Theatre4Youth” received financial support from the National Arts Council of South Africa, the Trust Fund for National Lottery Distribution and the IFCD.

Description: The Theatre4Youth project focuses on building the capacity of theatre companies and bringing professional artists and educators together to foster the development of theatre for young audiences in South Africa. It also assesses the quality of theatre presented in schools through a participatory feedback system, enables local artists to develop collaborations with communities, and helps theatre companies make their work more relevant and accessible to schools. New technologies are mainly used to put online interactive training tools and a catalogue of plays. This project has succeeded in reaching a large youth audience, from 14,000 young people in 2011 to 41,000 in 2016. Through this initiative, several schools have further integrated the arts into their school curricula, allowing young audiences to access this type of cultural expression.

Source: <https://theatre4youth.co.za/>

PART III – RECOMMENDATIONS

The following recommendations take into account the research conducted by all team members and the extremely rich discussions that took place during the interviews conducted as part of this project (see Annex 3 for a list of these interviews). To a certain extent, these recommendations seek to distance themselves from pre-established models of cultural cooperation, the impact and structuring effects of which have been questioned by several experts. They also seek to go beyond the innovative experiences presented in Part II of this report and to respond to the needs expressed by several people already involved in cultural cooperation projects.

Recommendation 1 – Statistics

2005 Convention: Article 19.1

Operational Guidelines for the implementation of the Convention in the digital environment:
Article 26.3

Implement a statistical collection approach for the cultural industries sector

This is obviously a large project, but progress in this area is essential, in particular with a view to documenting the activities of cultural industries in the digital environment. Indeed, no effective policy can be developed without the use of reliable and up-to-date baseline data. However, reflection on the adaptation of cultural policies to the digital age must take place in the light of such data. Dominique Jutras, Director of the Observatoire de la culture et des communications du Québec (OCCQ) at the Institut de la statistique du Québec, points out that before even thinking about improving data collection in this sector, it would be necessary to document the different business models of the cultural industries operating in Africa in order to fully understand the contribution of every node of the value chain, particularly in the digital environment. This information will make it possible to quantify the contribution of these industries to Africa's economic development.

But collecting such information in developing countries is not an easy task. The UNESCO Institute for Statistics (UIS), with its very limited resources in the field of culture, is struggling to achieve this. To do so, it will be necessary to proceed on a reduced scale, initially seeking to develop a model questionnaire adapted to the capacities and specific conditions of a limited number of developing countries. On the basis of the information gathered, a more ambitious model that could be used in a larger number of States could be considered.

Recommendation 2 – Trade and investment agreements

2005 Convention: Articles 20.1(d) and 21

Operational Guidelines for the implementation of the Convention in the digital environment:
Articles 18.2, 19.1, 19.4 and 19.5

Preserve the capacity of African States to intervene in favour of the diversity of cultural expressions when negotiating trade and investment agreements

Developing countries, like developed countries, have a duty to protect their cultural industries from the activities and practices of Web giants. Considering the fact that a new generation of trade and investment agreements contain binding commitments to liberalize e-commerce, African countries must be able to adequately assert their need to preserve their capacity to adopt the necessary policies to support their cultural industries in the digital environment. Close collaboration between the latter and developed countries could prove crucial. The elaboration of a *Compendium* of Cultural Clauses in trade and investment agreements could be a useful way to build this collaboration and strengthen the negotiation strategies of the covered agreements, including the incorporation of preferential treatment clauses for the benefit of developing countries.

Recommendation 3 – Co-production agreements

2005 Convention: Articles 12(e), 14(a) and 16

Operational Guidelines for the implementation of the Convention in the digital environment:
Articles 18.1 and 24.1

Rethink co-production agreements to make them effective in the digital environment

There are many co-production agreements between developed and African countries. However, few impact studies relating to these agreements have been carried out. In addition, our research and interviews conducted as part of this project indicate that these agreements are not very effective in practice. It is therefore necessary to review them in depth, in particular with a view to promoting the use of digital technologies in all stages of a project. Ultimately, alternative forms of support could be considered, such as the establishment by developed countries of a co-production support mechanism not conditional on the prior conclusion of a co-production agreement. Indeed, some experiences – in particular in Sweden, Denmark and Norway – show that it is possible to financially support co-production without it being carried out within the formal framework of this type of agreement.

Recommendation 4 – Mobility and capacity building

2005 Convention: Articles 14 and 16

Operational Guidelines for the implementation of the Convention in the digital environment:
Articles 12, 18.1, 22, 24.2 and 24.3

Maximize the presence of artists and cultural professionals from African countries at events in developed countries and take advantage of their presence to organize customized training on the use of digital technologies

Activities such as festivals and fairs play an important role in Africa. At the same time, many Northern countries invite African artists to their similar activities. There is a fruitful source of exchange to be developed here in order to take advantage of these events to build lasting links between developed and developing countries and set up new modes of cooperation and exchange for the benefit of all stakeholders. Thus, when artists or cultural professionals from an African country travel to a developed country, efforts should be made to maximize their presence by offering them the opportunity to receive customized training related to the use of digital technologies. Such working and collaborative habits, based on the strengths of each of the partners, could have a structuring effect and gradually contribute to the professionalization of certain African cultural sectors. In this regard, the Atelier Grand Nord initiated by the Société de développement des entreprises culturelles du Québec (SODEC) is a particularly inspiring project. While this initiative brings together film professionals from different countries in screenwriting sessions, it could be replicated in other sectors of the cultural industries operating in the digital environment, such as music and books.

Recommendation 5 – Online content

2005 Convention: Articles 12(c), 15 and 16

Operational Guidelines for the implementation of the Convention in the digital environment:
Articles 16.1, 16.2, 17.1, 17.5, 18.1 and 24.2

Encourage the conclusion of agreements aimed at the dissemination of African cultural content on digital platforms in developed countries

Our practical cases show some African platforms that have emerged in recent years to disseminate cultural content at the local and regional levels. However, our research suggests that these platforms offer little visibility for African cultural production in developed countries. In this context, it would seem useful to develop partnerships with a view to giving increased visibility to African countries' cultural production on digital platforms in developed countries, whether these platforms belong to public or private operators. Such initiatives should ideally go hand in hand with reflection on the legislative or regulatory measures required to promote the indexation and discoverability of a diversity of cultural content on these digital platforms.

Recommendation 6 – Telecommunications sector

2005 Convention: Articles 13 and 15

Operational Guidelines for the implementation of the Convention in the digital environment:
Article 13

Involve the telecommunications sector in our cultural cooperation with African countries

Several of the people we interviewed, including some officials from the department of culture in the countries covered by our study, drew our attention to the crucial role of the department of telecommunications in achieving progress in the digital boom. For cultural cooperation actors located in the countries of the global North, it is essential to take note of this unavoidable reality and to manage their relations with African countries accordingly. In doing so, any activities related to the 2005 Convention organized in these countries should seek to involve interlocutors from the telecommunications sector. Cultural cooperation initiated by developed countries could thus contribute to building bridges between the departments of culture and the departments of telecommunications of the countries concerned.

Recommendation 7 – Internet service providers

2005 Convention: Articles 14(d) and 18.

Operational Guidelines for the implementation of the Convention in the digital environment:
Article 14.6

Stimulate reflection, in UNESCO forums, on the creation of a compulsory contribution by Internet service providers (ISPs) to the International Fund for Cultural Diversity with a view to offering increased support for cultural creation

Considering the fact that initiatives likely to be developed to nurture the diversity of cultural expressions in the digital environment are dependent on access to often limited financial resources, it would be appropriate in this context to engage in a reflection on the “distribution of income between [...] Internet service providers (ISP) and right holders” (Operational Guidelines for the implementation of the Convention in the digital environment, Article 14.6). ISPs have unlimited access to cultural content but no commitment to support creation. Therefore, there remains a form of inequity against artists and cultural professionals which must be addressed. Such reflection should ideally be launched with the support of civil society.

Recommendation 8 – Support for the renewal of cultural policies

2005 Convention: Articles 5, 6 and 7

Operational Guidelines for the implementation of the Convention in the digital environment: Articles 9, 10 and 11.

Provide a visiting expert to accompany African countries in the renewal of their cultural policies in the digital age in sectors identified as priorities

For all Parties, the implementation of the Convention in the digital environment requires a revision and adaptation of their cultural policies. In this context, we feel it would be useful to provide *ad hoc* assistance to meet a specific need identified by African countries. In this regard, priority could be given to cultural industries previously identified as strategic for their culture to thrive and for the development of their economy. This recommendation is aimed at providing *ad hoc* assistance by an expert from a developed country who could offer advice at a distance and, if necessary, travel to the territory of the countries concerned.

Recommendation 9 – Monitoring mechanism

2005 Convention: Articles 9 and 19

Operational Guidelines for the implementation of the Convention in the digital environment: Article 26

Establish a mechanism to monitor the evolution of African cultural policies in the digital age

The availability of accurate data on the work and achievements of Parties is essential to progress in the implementation of the Convention in the digital environment. In this regard, the evolution of digital technologies is proving to be so rapid that the production of quadrennial periodic reports is no longer sufficient to provide a satisfactory picture of the progress achieved. Therefore, it seems important to develop a monitoring mechanism capable of providing information on an annual basis on the most recent developments in Africa. Such monitoring would make it possible to share best practices adapted to the African context and likely to guide other States on the continent.

Recommendation 10 – Knowledge and understanding of the Convention

2005 Convention: Articles 9, 10 and 19

Operational Guidelines for the implementation of the Convention in the digital environment:
Article 8.3

Create, together with UNESCO, online training modules on the implementation of the Convention in the digital environment

This last recommendation goes beyond the first nine ones and is a prerequisite for achieving the objectives set out above. Indeed, this study aims to enhance international cooperation with African countries to implement the Convention in the digital environment. Knowledge of this Convention is therefore a fundamental requirement for the success of such cooperation. Digital technologies are a perfectly adapted tool to promote a better understanding of the Convention by all actors involved in international cultural cooperation. Online training modules should be developed with due regard to the commitments of developed countries and the needs expressed by developing countries.

ANNEXES

Annex 1

Research methodology

This study was carried out following an original method, defined according to the specificity, complexity and innovative character of its object. Indeed, few studies to date have focused on the impact of the 2005 Convention on the adoption and implementation of international cooperation measures and programs in the digital environment for the benefit of developing countries. Thus, the contribution of documentary research to the achievement of the objectives of this study could only be very limited (A). On the other hand, a very large number of cultural organizations based on the African continent, if not located in developed countries but collaborating with various African partners, were quickly identified (B). The study necessarily had to take into account the actions carried out by these institutions and the expertise developed by certain people working for them. Interviews were therefore conducted with some 40 experts in cultural cooperation with African countries (C). Moreover, the preliminary results of the research carried out on the five target countries prompted us to take a look at the experiences of cultural cooperation relating to the use of digital technologies in other countries of the African continent. Several innovative cooperation experiences were thus identified in all regions of Africa (D). Finally, the recommendations contained in this study were formulated on the basis of all the information gathered during the documentary research and interviews conducted throughout the project (E).

A. Documentary research on the five African countries covered by the study

During this first stage, students browsed relevant literature and websites to gather information on cultural policies, cultural institutions and cultural industries in the five African countries targeted. They also looked at how these States have so far implemented the 2005 Convention in their territories or in their international relations. This research provided an initial general portrait of the cultural landscape of the countries targeted and made it possible to compile a provisional list of innovative international cultural cooperation projects using digital technologies.

During this first stage, data were mainly collected on the websites of the governments of the countries concerned (in particular the websites of ministries of culture), but also on the websites of certain international and regional organizations. Press and electronic newspaper articles were also browsed. However, difficulties arose during the research because many websites provided only very partial information on certain projects, measures or initiatives that seemed very relevant. It has also often proved difficult to get in touch with someone who could give us more information.

B. Establishing a directory of cultural organizations active in Africa

The second phase of our project, which quickly overlapped the first, was to compile a list of cultural organizations active on the territory of the countries targeted, as well as in other regions of the African continent. To achieve this, official documents from international organizations, in particular UNESCO and the OIF, were first reviewed. Internet searches then made it possible to perfect this list and to identify interlocutors for the realization of the fourth phase of the project.

C. Documentary research on other African countries

In order to better understand international cultural cooperation issues in implementing the 2005 Convention in the digital environment, it appeared necessary not to limit our research to the five targeted countries, and to focus on other African countries that have taken part in particularly innovative projects. Research on cultural cooperation with the countries of the Maghreb, Southern Africa, East and Central Africa has therefore been conducted.

D. Conducting interviews with experts and members of civil society

Once the documentary research and information gathering on the Internet websites were completed, it seemed essential to us to conduct interviews in order to perfect our knowledge of cultural cooperation issues with African countries and obtain additional information on initiatives and projects identified. This step was necessary, not only to fill gaps in documentary sources and the lack of data available on certain websites, but also to enable us to make an informed judgement on the cultural sector of the countries concerned. The exchanges with actors in the field were decisive for the realization of the fifth and last stage of our project.

E. The formulation of recommendations

The final stage of the project consisted in the formulation of recommendations to improve international cultural cooperation actions aimed at implementing the 2005 Convention in the digital environment. Our objective has been to make a limited number of recommendations that can be implemented quickly and require relatively limited resources (financial or otherwise). Idealistic proposals were therefore rejected in favour of recommendations based on optimistic pragmatism.

Annex 2

List of cultural organizations located in Africa or working with African countries listed in this study

Acte Sept (Mali)
Africa Centre (South Africa)
Africa Culture Technologies (Senegal)
Africalia (Belgium)
African Artists Foundation (Nigeria)
African Arts Institute (South Africa)
African Cultural Regeneration Institute (Kenya)
African Digital Arts (Pan-African)
Africanya (Morocco)
Africulturban (general) (Senegal)
Africulturban (FESTA2H project) (Senegal)
Africulturban (Urbanation project) (Senegal)
Africulturban (Hip Hop Academy project) (Senegal)
Africulturban (Hip Hop Library project) (Senegal)
Africulturban (Jam Session project) (Senegal)
Africultures (France)
Alliance internationale des éditeurs indépendants (France)
Amagugu International Heritage Centre (Zimbabwe)
Ardèche Images (France)
Arène Théâtre (Niger)
Art Moves Africa (International non-governmental organizations (INGO))
Arterial Network - South African Chapter (South Africa)
Arterial Network Cameroun (Cameroon)
ASSITEJ South Africa (South Africa)
Association camerounaise pour la Promotion de l'Audiovisuel et du Spectacle (Cameroon)
Association des éditeurs de Madagascar (Madagascar)
Association Écrans Noirs (Cameroon)
Association des Femmes Handicapées Actives du Cameroun (Cameroon)
Association KAdam-KAdam (Togo)
Association Racines (Morocco)
Awali Entertainment Ltd (Kenya)
Groupe Ba Banga Nyeck (Côte d'Ivoire)
Bal'lame Niger (Niger)

Bila Production (Burkina Faso)
British Council (United Kingdom)
Buni Media (Kenya)
Bureau Export de la Musique Africaine (BEMA) (Senegal)
Business and Arts South Africa (BASA) (South Africa)
Le Cartel (Burkina Faso)
Cena Lusófona (Portugal)
Centre Culturel Artisttik Africa (Benin)
Centre d'information technique et économique (Madagascar)
Centre de recherches pour la paix, les droits de l'homme et le développement (Cameroon)
Centre for Cultural and African Studies (Ghana)
Cinéma numérique ambulant Bénin (Benin)
Cinéma numérique ambulant Burkina Faso (Burkina Faso)
Cinéma numérique ambulant Cameroun (Cameroon)
Cinéma numérique ambulant Mali (Mali)
Cinéma numérique ambulant Niger (Niger)
Cinéma numérique ambulant Sénégal (Senegal)
Cinéma numérique ambulant Togo (Togo)
Circul'A BEMA (Senegal)
CO'LOR Onlus (Italy)
Coalition Malienne pour la Diversité Culturelle (Mali)
Coalition Togolaise pour la Diversité Culturelle (Togo)
Cobiana Communications (Guinea-Bissau)
Compagnie Falinga (Burkina Faso)
Coopération Éducation Culture (Belgium)
Coordinamento delle Organizzazioni per il Servizio Volontario (Italy)
Dak'Art (Senegal)
Fondation Den Gri (Bulgaria)
Digital Marrakesh (Morocco)
Doc Net Films (France)
Docubox (East Africa)
Doual'art (Cameroon)
École de peinture de Poto-Poto (Congo)
École Internationale de Théâtre du Bénin (Nomad Studio)
Endemika Films (Partenaire) (Madagascar)
Échos Électrik (Tunisia, France)
Electric South (South Africa)

eMzantsi Carnival (South Africa)
Festival Panafricain du Cinéma de Ouagadougou (FESPACO) (Burkina Faso)
Fomento de Empresas Culturales y Creativas Sénégál (Interart) (Senegal)
Fondazione Ravenna Manifestazioni (Italy)
Fraunhofer Portugal (Germany)
Espace Culturel Gambidi (Burkina Faso)
GoDown Arts Center (Kenya)
Goethe Institut Nigeria (Germany)
Goï Goï (Chad)
Groupe 30 Afrique (Africa)
Groupe Taccems (Democratic Republic of the Congo (DRC))
Hot Docs Canada (Canada)
Institut Africain de Management (Senegal)
Institut des arts de la diffusion (Belgium)
Institut Régional d'Enseignement Supérieur et de Recherche en Développement Culturel (Togo)
Interarts (Spain)
International Music Council (France)
International Theatre Institute (France)
Inza ya Bizizi (Congo)
IROKOtv (Nigeria)
Ishyo Arts Center (Rwanda)
Studios Kabako (Democratic Republic of the Congo (DRC))
Kenyan Union of the Blind (Kenya)
Kër Thiossane (Senegal)
Kilimanjaro Film Institute (Tanzania)
Leti Arts (projet Africa Legends) (Kenya, Ghana)
Maisha Foundation (Uganda)
Museums Association of Namibia (Namibia)
Music in Africa Foundation (Kenya)
National Arts Council of South Africa (NAC) (South Africa)
National Art Gallery of Namibia (Namibia)
Nhimbe Trust (Zimbabwe)
Nouvelles Éditions Numériques Africaines (Senegal)
Pastoralist Development Network of Kenya (Kenya)
Pili films (France)
Plateforme culturelle du Burkina Faso (Burkina Faso)
Réseau culturel et artistique pour la formation et la Francophonie (Chad)

Réseau Kya (Mali)
Studio Sankara (Senegal)
T-Movie (Madagascar)
Tarmac des auteurs (Democratic Republic of the Congo (DRC))
Thami Mnyele Foundation (Netherlands)
Tringa Musiques et Développement (Senegal)
Yakaar (voir Optimiste Productions) (Spain)
Women Filmmakers of Zimbabwe (Zimbabwe)
World Rhythm Productions (Benin)
Yole!Africa (Democratic Republic of the Congo (DRC))
Zaza Productions (Mauritania)

Annex 3

List of interviews conducted

As part of this study, 188 people were contacted to obtain clarification on identified policies or projects. We conducted an interview with 42 of them:

	Name, First Name	Function, Institution
1	ABDOU KADIDJATOU, Nana	Administrator, Arène Théâtre, Niger
2	ASSEFA, Getu	Culture Program Specialist, UNESCO Addis Ababa Office, Liaison Office with the African Union and the Economic Commission for Africa
3	BAUBIAT, Jean-Christophe	Manager of Studies and Markets, CNC (Centre national du cinéma et de l'image animée), France
4	BENSLIMANE, Dounia	Executive Director, Association Racines, Morocco
5	BOUCHER, Bernard	Government of Quebec
6	CANO ALONSO, Guiomar	Head of the Culture Sector, UNESCO Regional Office in Dakar, Senegal
7	CLERMONT, Nathalie	Director, Program Management, Canada Media Fund
8	COLY, Germain	Technical Advisor in charge of International Cooperation, Ministry of Culture and Communication of Senegal
9	Contact général	Malian Coalition for Cultural Diversity
10	DE LA CHAPELLE, Maud	Project Coordinator, Africultures (NGO), France
11	DIAZ, Hugues	Director of Cinematography, Government of Senegal
12	DUGRÉ, Pauline	Communication and Information Program Officer, Canadian Commission for UNESCO/Canada Council for the Arts
13	DUMONT, Éline	Director of International Affairs, Société de développement des entreprises culturelles, Quebec (SODEC)
14	DUPRAY, Virginie	Producer, Studios Kabako, DRC
15	DU TOIT, Jaco	Communication and Information Adviser, UNESCO Regional Office for East Africa
16	GALVAGNO, Fabrizia	Former Program Manager, CO'LOR Onlus, Italy

17	GILLEROT, Dominique	Managing Director, Coopération Éducation Culture, Belgium
18	GUTTERIDGE, Rocca	Adviser, British Council/East Africa
19	HARDI, Yvette Elisabeth	Director, ASSITEJ South Africa, South Africa
20	JALLADEAU, Pierre	Africa Director, CFI - French Agency for Media Cooperation, France
21	JOULIN, Matthieu	Responsible for the animation of the Spanish and Lusophone networks, International Alliance of Independent Publishers (INGO)
22	JUTRAS, Dominique	Director, Institut de la statistique du Québec
23	MONTEIL, Karalyn	Program Specialist for Culture, UNESCO Regional Office in Nairobi, East Africa
24	KING, Brian	Executive Director, Cobiana Communications, Guinea-Bissau
25	KONE, Sidi Lamine	Deputy National Director of Cultural Heritage, Mali
26	KOUASSI, Esther	Director of Cultural and Creative Industries, Ministry of Culture and la Francophonie, Côte d'Ivoire
27	KOUNDOUL, Abdoulaye	Director of Arts - Cité Keur Goorgui, Ministry of Culture and Communication of Senegal
28	LIMAM, Kane	President of Assalamalekoum Cultures International Festival, Mauritania
29	MASSENEBA, Diabaté	Technical Advisor to the Haute autorité de la communication audiovisuelle (HACA), Côte d'Ivoire
30	NOUSSOUGLO KODJO, Séwonou	President, Togolese Coalition for Cultural Diversity, Togo
31	NYATHI KGOSI, Butholezwe	Programme Manager, Amagugu International Heritage Centre, Zimbabwe
32	OCHAI, Ojoma	Independent Creative Economy Specialist at UNESCO
33	OUEDRAOGO, Désiré	Cultural Advisor, Ministry of Culture, Arts and Tourism, Burkina Faso
34	SACHET, Marie	Programme Manager, Capacity Building, Cameroon
35	SAUVAGEAU, Philippe	Executive Director, Salon international du livre du Québec

36	SCHMACHTEL, Marc-André	Former Project Manager, Goethe Institut, Nigeria
37	SIMARD, Monique	Former President and CEO, Société de développement des entreprises culturelles (SODEC), Québec
38	STEIERT, Laurent	Deputy Chief Film Section, Federal Office of Culture (FOC), Switzerland
39	TAMBY, Vydia	Personal Assistant to the Mayor of the City of Dakar, Dakar City Hall, Senegal
40	TIENDREBEOGO, Toussaint	Programme Specialist, Cultural Policies and Development Section, Cultural Diversity and Development Section, Organisation internationale de la Francophonie (OIF)
41	WANGUSA, Ayeta	Expert to the UNESCO Secretariat for the Diversity of Cultural Expressions
42	ZOROM, Idrissa	Director of Cooperation and Legal Affairs, Legal Expert, Ministry of Culture, Arts and Tourism, Burkina Faso

Annex 4

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Annex 5

Presentation of the research and management team

Ivan BERNIER



Ivan Bernier holds a Ph.D. in law from the London School of Economics (1969) and is an honorary Doctor of international economic law from McGill University. He is Professor Emeritus at the Faculty of Law of Université Laval. He was Dean of the same Faculty from 1981 to 1985 and Executive Director of the Quebec Center for International Relations from 1986 to 1993. He is author, co-author and editor of numerous articles and books in the field of international economic law and has been particularly interested, for the past twenty years, in the issue of the relationship between trade and culture. In November 2003, he was invited by the Director-General of UNESCO to be part of a group of independent experts for the preparation of a preliminary draft international convention on the protection of the diversity of cultural contents and artistic expressions. In 2012, he was awarded the Prix d'honneur of the Société des relations internationales du Québec for his entire career in the field of international relations.

Léna BONAUD



Léna Bonaud holds a Master 2 in international law, specializing in international administration from the Université Paris 1 Panthéon-Sorbonne (France). She decided to complete her training by pursuing a Master's degree in environmental law, sustainable development and food security at Université Laval. Having completed a thesis on the Arctic legal regime and its evolutions, she will soon graduate and is now looking for an employment contract to start her professional career.

Faten CHEHIDI



Faten Chehidi holds a Master's degree in private law and a Research Master's degree in business law from the Faculty of Law and Political Science of Sousse in Tunisia. Currently studying at Université Laval in the Master's program in international and transnational law, she is interested in international cultural law and plans to begin research work on international cultural cooperation in January 2018. Since May 2017, she has been part of the Culture and Copyright Law Clinic of the *UNESCO Chair on the Diversity of Cultural Expressions*. She is also a member of the PRODI'IT Association in Tunisia, an association that works mainly in the field of audiovisual, multimedia, entrepreneurship and new technologies.

Véronique GUÈVREMONT



Véronique Guèvremont is a full professor at the Faculty of Law and the Quebec Institute for Advanced International Studies at Université Laval. A graduate of the Université Paris 1 Panthéon-Sorbonne, she has been teaching World Trade Organization law and international cultural law since 2006. From 2003 to 2005, she acted as associate expert to UNESCO's Division for Cultural Policies during the negotiation of the *2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. In 2008, she co-founded the International Network of Jurists for the Diversity of Cultural Expressions (RIJDEC) and has since directed several studies conducted by its members. In recent years, she has collaborated with UNESCO, the Organisation internationale de la Francophonie, the Ministère des Relations internationales du Québec, the Ministère de la Culture et des Communications du Québec, the Fédération Wallonie-Bruxelles and the Canadian Coalition for Cultural Diversity. Her most recent research and publications focus on the integration of non-market values into World Trade Organization law, the treatment of cultural goods and services in trade agreements, the cultural dimension of sustainable development and the preservation of the diversity of cultural expressions in the digital age. Véronique Guèvremont is a member of the UNESCO Expert Facility on the 2005 Convention and holds the *UNESCO Chair on the Diversity of Cultural Expressions*.

Maxime MARIAGE



Maxime Mariage is currently pursuing an advance graduate diploma in international and transnational law. He previously completed Masters degrees in international relations and international journalism. His passion for international affairs, journalism and human rights led him to pursue studies in Beijing and Belgium and internships with human rights organizations such as the Global Centre for the Responsibility to Protect and Crisis Action in New York, as well as to intern at *Le Soleil* in Dakar as a journalist. He specializes in international criminal law, international humanitarian law and cultural rights. He has also gained experience in the field of translation, working as a freelance translator.

Cosme MEKPO GOSSHÉ



Cosme Mekpo is a doctoral student in law at Université Laval. He previously studied at the National University of Benin (West Africa) and at the University of Geneva, where he obtained a Master's degree in law and two post-graduate diplomas in international development and law. He has also been a consultant to the United Nations Development Programme (UNDP). He is currently a teaching and research assistant in international investment law at Université Laval.

Yakoub NSABIMANA



Yakoub Nsabimana holds a Master's degree in public and administrative law from the Université Libre de Bruxelles. He is currently pursuing a Master's degree in international and transnational law at the Faculty of Law of Université Laval.

Ivana OTAŠEVIĆ



Ivana Otašević is a Ph. D. student in international law and lecturer at the Faculty of Law of Université Laval. Her doctoral thesis focuses specifically on the legal status of the concept of cultural diversity and the cultural dimension of sustainable development in international law. Several of her research fields concern the relationship between the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005) and trade agreements, the challenges of protecting and promoting the diversity of cultural expressions in the digital age, as well as the protection of the cultural identity of national minorities and migrants at the international level. Over the past few years, she has worked as a consultant to the Secretariat of the UNESCO Convention on the Diversity of Cultural Expressions, and currently serves as Deputy Director of the UNESCO Chair on the Diversity of Cultural Expressions. She is also a member of the International Network of Jurists for the Diversity of Cultural Expressions (RIJDEC).

Marilyn TÉTRAULT-BEAUDOIN



Marilyn Tétrault-Beaudoin holds a law degree from the Université de Montréal (2017). During her studies, she focused on intellectual property, international economic law and information technology, through various research assignments with professors and lawyers. The cultural sector has always been a passion: she is also a graduate of the Université du Québec à Montréal in film screenwriting (2014). She is currently pursuing her professional training at the École du Barreau du Québec, in Montreal (2017).

