



THE CULTURAL AND CREATIVE INDUSTRIES IN AFRICA AND LATIN AMERICA

A DRIVER FOR TRANSATLANTIC
COOPERATION

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Introduction

The creative economy is a constantly evolving activity, driven by the cultural industries, which make up a large and interconnected sector. Arts and culture impact the creative economy in major areas: education, innovation, collaboration, and clustering. The cultural industries are one of the most rapidly growing sectors of the global economy. This sector is gaining prominence as a solid path to economic development in less-developed countries, with their focus on culture and creativity as sources of job creation and innovative tools in the quest for sustainable development. However, beyond mere praise for the economic and social benefits that creative industries produce, the soft power that accompany these results should not be underestimated. Creative economies have shifted the international focus from mere economic development to human development. In a fragmented world, widespread insistence on the integration of culture as a catalyst of South-South cooperation is greater than ever.

In many African and Latin America countries, awareness is growing of the important role played by the commercial creative sector and the creative services industries are growing rapidly. Africa and Latin America are going through a transformative cultural revolution. Increasingly, the creative and cultural industries have become a vehicle for soft power in the global competition. On the both sides of Atlantic, a shared African-Latin American cultural history connects people. This article aims to understand how transatlantic cooperation can use the creative and cultural realms to foster collective prosperity. Thus, cooperation must do more to support the creative industries, so that societies can express themselves freely and can form partnerships to employ new technologies that connect cultural industries to markets worldwide.

1. The Creative and Cultural Sector: Dynamic Growth

The United Nations Conference on Trade and Development defined the creative economy as “*the interface between creativity, culture, economics and technology as expressed in the ability to create and circulate intellectual capital, with the potential to generate income, jobs and export earnings while at the same time promoting social inclusion, cultural diversity and human development. This is what the emerging creative economy has already begun to do*” (UNCTAD, 2008).

1.1 The Creative Sector

The creative economy is one of the most rapidly growing sectors in the global economy, offering new and high-growth opportunities, especially for developing and emerging countries. It contributes to meeting the sustainable development goals by generating income and export earnings, and by creating jobs, as outlined in the United Nations *Creative Economy Report* (UNCTAD, 2008). Creative goods and services boost economies and contribute to inclusive social development, and to dialogue and understanding between people.

The creative industries and the cultural sector are umbrella terms for a number of activities. Distinctions between these activities are based on international nomenclature codes, but there is some crossover between these activities. This division is simply statistical and does not influence the high level of interrelation

between all the components of the sector (Metro-Dynamics, 2020). Having emerged relatively recently, the concept of the creative economy is constantly evolving, but is widely accepted to be driven by the cultural industries, which, according to UNCTAD, are composed of the following nine sectors:

Box 1: The Nine Cultural Industries

- Traditional cultural expressions: arts and crafts, festivals and celebrations;
- Cultural sites: archaeological sites, museums, libraries, exhibitions, etc.
- Visual arts: paintings, sculptures, photography and antiques;
- Publishing and printed media: books, press and other publications;
- Design: interior, graphic, fashion, jewelry and toys;
- Performing arts: live music, theatre, dance, opera, circus, puppetry, etc.
- Audiovisual: film, television, radio, and other broadcasting;
- New media: software, video games, digitalized creative content ;
- Creative services: architectural, advertising, creative R&D, cultural and recreational.

Source: UNCTAD Report 2008.

Activities that fall under these broad sectors range from traditional cultural expressions (arts and crafts) to video game design and architectural services. These activities are diverse but interconnected. These sectors may be different in outputs, depending on the activities of firms or freelancers, but they are similar in their reliance on arts and cultural skills, creativity, and spillovers that foster innovation and creation.

Because of the diversity of the sectors, measuring the economic contribution of creative industries and the cultural sector is complex. According to many studies (Afreximbank 2022, Art Council England 2020, UNCTAD 2022...), cultural and creative industries worldwide generated revenues of \$4,200 billion and employed 45 million people in 2021. Investing in creative industries, particularly in design and creative services, and visual arts and crafts, can drive sustainable economic opportunities and improve livelihoods for local communities, while expanding business opportunities for SMEs. There is also evidence that a thriving creative economy can boost related sectors, including tourism and manufacturing, and can encourage innovation and creativity.

However, though direct measures such as output (value added, employment, and trade) of the creative and cultural sectors are complex to measure, it is important not to lose sight of indirect contributions delivered through innovation, knowledge, talent, and social impact. The intrinsic, or independent, value of culture and cultural outcomes can also generate other types of value through spillovers.

Arts and culture and the wider creative industries are intrinsic to economic growth. Investment in the arts, culture, and creative industries can facilitate sustainable development. But art is also a part of a community's or culture's collective identity. The creative economy positions itself at the intersection of economics (contributing to GDP), innovation (fostering growth and competition in traditional activities),

social value (stimulating knowledge and talent), and sustainability (relying on unlimited inputs of creativity and intellectual capital).

Instead of arts and culture being limited to economic power, they are now powerful ‘interconnected tools’ that can express and display customs, practices, and values, and can bring about the attainment of dignity for peoples. Indeed, less-developed countries need to realize that creative industries are more than just business sectors with a growing economic value. They are also key soft-power tools that convey values.

The creative industries, therefore, influence and shape policy and events. They are important levers of influence and power. Creative industries have the power to transform how others, particularly investors, perceive and interact with a country or a region. Creative industries can foster understanding that a country or a region is really a place full of opportunity, innovation, and creativity. Creative industries have transformative power not only in economic terms, they also have immense influence above and beyond the contributions to the economy.

The appreciation of cultural products is not only a vehicle of communication between people of different nationalities, but also way of shaping a country’s identity and of sharing with others its cultural richness. Thus, one of the serious challenges the CCI in less developed faces, in the years of globalization is not only how to meet technical problems but also how to appropriately preserve a rich traditional culture and represent national identity through contemporary art.

1.2 Innovation and Education are Major Parts of the Creative and Cultural Sector

Many international reports and discussions with sector stakeholders suggest that arts and culture impact the creative economy in four major areas:

- **Innovation:** Activities in the arts and cultural sector lead directly to opportunities for experimentation and innovation. Public funding of arts and culture plays a vital role in creating the space and opportunity for organizations and individuals to engage in inherently risky activity, where the process, as much as the outcome, is the object. This public investment stimulates additional private investment, increasing the scope and sustainability of innovation;
- **Education:** Enabling creative thinking and expression is a core output from the arts and cultural sector, not only delivering a pipeline of talent for creative cultural business, but also helping to improve attainment and skills development generally. Improving arts subjects in schools is a pressing concern in the provision of cultural education, so it is important to integrate arts into learning;
- **Collaboration:** Collaboration is a core process in the creative economy. The arts, culture, and creative sectors are inherently collaborative. Creative services and products often require enterprises to work closely with one another, both locally and with partners worldwide. Networking is another facet of collaboration that is essential to the creative industries, providing a supply chain of talent. Collaboration can take place within sectors and across disciplines, which is often explored as a fusion of ideas and processes to create new products.

- **Clustering:** Creative clusters promote innovation, and facilitate knowledge and industry spillovers. Clustering can generate employment multipliers, and contribute to local development. Arts and cultural organizations are core components of any strong creative cluster, in which cultural institutions, arts venues, social enterprises, and individual artists operate alongside (and frequently in collaboration with) enterprises and, often, educational institutions.

Among these major areas, education is the most important. Arts and culture contribute to a rich and diverse education, giving young people the skills and creativity needed in a changing world of work. To produce a future workforce that is adaptable, resilient, and innovative, greater emphasis should be placed on creativity in learning. Boosting quality education is a top priority, particularly because some education systems are still very rooted in classical pedagogy, focusing on memorization over teaching thorough understanding of concepts. Plus, the COVID-19 pandemic has shown how critical digital literacy is. It is necessary to make sure that young people are educated to have the skills they need to be successful. So, it is fundamental to create an environment that promotes talent and provides the necessary infrastructure to develop the industries, while removing existing barriers

2. Africa and Latin America Dynamics in Creative and Cultural Sectors

In many African and Latin America countries, an awareness is growing of the important role played by the commercial creative sector, that is, by companies and free agents that produce and distribute products and services rooted in art and culture. In these regions the definition of the ‘creative sector’ is boarder than nonprofit arts and cultural organizations, and includes professions and industries such as design, digital arts, advertising, interactive media, film/video, and online publishing.

Two trends drive this shift. First, the creative services industries are growing rapidly. Africa and Latin America are going through a transformative cultural revolution that is sweeping through everything from literature and film to video games and fashion design. This is not only socially significant but also strategically valuable. The second trend is that, increasingly, the creative and cultural industries are becoming a vehicle for soft power in the global competition. The development of creative and cultural industries can be one way to gain a competitive advantage. Success of less-developed countries in this competition depends on attracting and retaining entrepreneurial, technical, and creative people.

2.1 The Creative and Cultural Economy in Africa

A **recent report** (UNCTAD, 2022) revealed that Africa’s share of the global creative economy is around 1.5%, generating 2 million jobs (5% of global cultural and creative industries jobs). The export of creative goods from Africa increased by 4% between 2010 and 2020. Indeed, **UNCTAD** reported a 13.9% growth rate for cultural industries in Africa in 2018.

Africa ranks as the fifth largest cultural and creative industries markets. Creative industries are gaining increased recognition as key ingredients in fueling Africa's economic growth, as illustrated by the numerous international summits and publications devoted to the expansion of the cultural industries in Africa, including the African Creative Economy Conference, and the UN's regular Creative Economy Reports.

Countries including Mali, Morocco, Mozambique, Nigeria, Senegal, Democratic Republic of Congo, and South Africa have significant production and consumption of cultural products, including music, dance, crafts, and visual arts. Nollywood, the Nigerian film industry, is the second largest employer in Nigeria with 300,000 direct employees, and has become the second largest movie industry in the world after India's. This industry generates an estimated \$800 million annually and accounts for 2% of Nigeria's GDP. In addition, Nigeria's music industry generates \$150 million per year and is the biggest export from Africa after oil and gas.

The remarkable cultural diversity of Africa promises much for the effective usage of the untapped creative potential that is inherent in a continent that accounts for around 15% of the world's population. It has been estimated that over 2000 different ethnic groups form the demographic of the continent, and that between 2000 and 3000 languages are spoken in Africa, making for a rich and varied socio-cultural landscape.

Given that 60% of the African population is aged under 25, and 200 million people in Africa are aged between 15 and 24 (with projections of these figures doubling by 2045), Africa needs to create one million jobs every month to integrate the flow of new arrivals into the labor market. With Africa being the world's youngest continent, a quality education is critical to contribute to the prospects of innovative and entrepreneurial strategies that will significantly boost the creative and cultural industries of the continent, and lead to exports of African goods, arts, and ideas to the rest of the world.

Currently, the cultural and creative industries in Africa employ more people aged 15-29 than any other sector (20% of total employment in those sectors). Yet despite demand for such jobs, working conditions remain poor for the majority of such workers, and the presence of the informal economy in this sector is large. Yet creative industries could be important in providing decent jobs for young people in Africa, and the potential for development opportunities for youth employment is significant. Africa's creative industries may be up for the challenge, as the quickly growing sector will be a key employer, boosting the continent's gross domestic product, and spurring a digital transformation. The growing market demand for creative content, combined with the productive power of digital technologies, will create a potential demand in this sector for various professions, including writers, performers, directors, designers, and audio-visual technicians.

Africa's creative and cultural industry (CCI) has emerged as a growth industry and will play a critical role in the process of the continent's renaissance. Experts say the CCI has the power to boost intra-African trade, and in return promote the emergence of national and regional value chains. But this might not be realized unless strategic policies on investment, funding, and implementation are put in place to harness the enormous potential in the continent (Afreximbank, 2022).

The development of the creative and cultural industries is confronted with a set of constraints. Freedom of association and social dialogue remain a challenge in this sector, as does the provision of adequate social protection. Safeguarding intellectual property and income generation have become specific problems with the use of digital technologies. The increasing use of such technologies has also changed the skills profile of many jobs in the sector, requiring training systems to adapt. Public policy has to support a rights-based approach to decent work in the cultural sector, focusing on fundamental principles and rights at work for all

cultural workers, regardless of the nature of their employment relationships.

When examining the creative and cultural industries in Africa, it is worth noting that most of such activity takes place in the informal sector. The cultural industries are characterized by a mass of small firms, some medium firms, and a few large firms, mostly multinational companies. Small firms tend to stay small and experience the problems associated with SMEs. A plethora of professional associations exists within the cultural industries. A few strong organizations exist in each sector but most are not well organized and lack experience in accessing finance, building influence, or developing clear organizational strategies.

Nevertheless, the growth of the cultural and creative industries is inevitable as numerous actors invest in cultural and creative enterprises. Such grassroots development of these industries will stimulate a rethinking of policy geared towards the enhanced harnessing of cultural capital. This will expand the scope of development initiatives beyond economic growth to encompass dimensions of human development necessary not only for durable prosperity, but also for political stability and the preservation of cultural heritage in Africa.

Expanding creative industries could help enliven the spirit of Pan-Africanism. It is through the creative industries that commonality of purpose and mission will be found between African populations. This can be one industry that can make a difference to Africa's development and diplomacy. In its Agenda 2063, the African Union declared that it would strive for an Africa with a strong cultural identity, common heritage, shared values, and ethics. The strength of Africa's cultural identity will be a critical factor of Africa's reemergence on the global stage.

If the cultural industries are to grow, they need to form networks with other groups involved in similar products and processes. Networks between companies, research and educational institutions, and government and corporations increase cross-fertilization of ideas through learning. This interaction leads to efficiencies within the cultural industries value chain, which in turn creates a better product and reaches a wider audience. Africa is not strong on cross-institutional networking, and this needs to be addressed by the various players within the industries. Many lessons can be learnt from the creative and cultural industries in Latin American countries that have developed networking.

2.2 The Creative and Cultural Economy in Latin America

The creative economy or 'Orange Economy' as it's known in the region, generates more than \$177 billion dollars a year and provides jobs for over 10 million people in Latin America. Historically, the creative industries have been dominated by Argentina, Brazil, Colombia, and Mexico, though other countries, such as Chile, have recently begun expanding their creative products. Various Latin American countries have identified creative economies as a place for potential economic development. The Brazilian creative economy—which employs over 11 million people and is estimated to account for over 10% of GDP—officially became a priority in Brazil after the creation, in 2012, of the Secretariat of the Creative Economy (SEC). The secretariat published a plan including policies, guidelines, and actions for Brazil to follow to strengthen its creative industries. Colombia has passed several laws aimed at strengthening the creative economy, such as the Orange Law and the 2018 Finance Bill, supplementing preexisting laws with the same goal. In this

country, the creative economy accounts for 3.4% of GDP.

Several cities in Latin America have identified creativity as a strategic industry for local economic development, with prominent cities earning a spot in UNESCO's Creative Cities Network (UNCCN). Forty-five cities in the region are currently included on UNESCO's list, representing over 20 countries. Mexico City, with its audiovisual industry, is the top exporter of creative assets in Latin America and the Caribbean. In Buenos Aires, the creative sector represents more than 8.6% of the city's GDP and 9.1% of the city's workforce, with more than 150,000 employees.

But while the economic impact of the creative economy is increasing in Latin America, it still lacks adequate metrics and indicators to understand the economic value of this sector, in particular, the diversity, productivity, consumption of, and growing investment in cultural goods and services. Nor do we understand how the creative sector relates to other important social and economic developments, including the urbanization of Latin American society and smart growth of cities, the emergence of new social media and the information economy, changing national identities, and multilateral frameworks that incentivize culture industries.

The creative industries provide an avenue for economic diversification and export growth for Latin America countries. The global context is triggering a major transformation from the industrial sector to services in many economies. Moreover, within the services sector, finance, business, information and communications, and creative industries are becoming important drivers of value creation and economic growth.

The growing international importance of the creative sector in the face of dynamic global demand marks it as one of the growth/sunrise industries of the future, a welcome development for Latin America which enjoys a natural competitive advantage in the sector. This advantage is based on the abundance of creative talent that can be harnessed to produce tradable products and services. Creative industries can act as an important pillar of economic diversification and structural change by leveraging new technologies and skills to produce innovative products and services.

The creative industries also provide an opportunity to produce differentiated goods and services that allow the emergence of distinctive Latin America brands. Such branded products and services offer one of the best ways of competing effectively on the international market. Another advantage of the creative sector is the predominant use of domestic Latin America capital. Such capital is critical for economic development, as it allows countries to make the best use of imported equipment, technology, and know-how that can be regarded as capital created elsewhere. Another benefit of the creative industries is their high labor intensity. The development of the creative industries sector can contribute towards alleviation of the chronic unemployment problem in many Latin America economies. Moreover, the sector has the potential to harvest the creative talents of Latin America's young people, which might reduce deviant behavior. Also, increasing self-employment can ease the pressure on governments to provide jobs.

Development of creative economies can also provide additional benefits for Latin America, such as improving bilateral and multilateral relations. Its potential is so great that the South American trading bloc Mercosur in 1995 formed Mercosur Cultural, an initiative aimed at creating programs, projects, and activities designed

to promote and strengthen creative economies across the region, beyond the already-dominant industries in Brazil, Colombia, Argentina, and Mexico. As the global economy shifts toward further digital knowledge and transformation, the region could achieve greater economic development by prioritizing the creative economy.

3. The potential of transatlantic cooperation

The creative industries and Latin American culture is partly rooted in African culture. These roots are credited to African people who passed down cultural traditions through slavery. This shared African-Latin American cultural history connects people. Thus, cooperation must do more to support the creative industries, including by protecting intellectual property, advancing human rights so that people can express themselves freely, and forming partnerships to employ new technologies that connect cultural industries to markets worldwide.

3.1 Historical Insight Into the Roots

Africans have been present in the Hispanic and American cultures for many years and have had a great influence on them. Within ten years of Columbus's 1492 voyage, enslaved Africans were in the New World, along with sugarcane and planters from Portugal and the Canaries. **Hispaniola** (present-day Haiti and the Dominican Republic), Cuba, and the other Spanish-colonized territories were early destinations. By the 1520s, Africans were replacing the natives in heavy work, including gold and silver mining.

Many Africans were brought to Latin America, especially Mexico and Cuba, and in some places, they comprised the majority. The Africans, of course, carried with them their culture, and one of the key elements of that culture is the folktale. The history of slavery in Latin America highlights the immense impact that Africans had on Latin American cultures and the tremendous impact this has had on the whole world. The Commercial Revolution brought with it the growth of a new form of long-distance trade.

Through the fifteenth and sixteenth centuries, slavery moved up the coast of South America through the Caribbean. Today the largest population of African-heritage people outside of Africa is in Brazil. In the following four centuries, millions of slaves from Africa were brought to the New World. Today, their descendants form significant ethnic minorities in several Latin American countries, and they are the dominant element in many Caribbean nations.

Over the centuries, Black people have added their original contributions to the cultural mix of their respective societies and have thus exerted a deep influence on all facets of indigenous life in Latin America. A strong African influence permeates music, dance, the arts, literature, speech forms, and religious practices in Latin America and the Caribbean. Africans, whether as slaves or free Blacks, brought a variety of African cultural influences to the New World.

Like other displaced groups, Africans abandoned some aspects of their culture, modified others, and created new forms. This African adaptation to local American conditions is called creolization. The percentage of Africans in local society and the time they spent in any one place was part of the development of an

African (central or south) American culture in Latin America. In countries including Argentina, Columbia, and Mexico, African slaves were the minority. They had to deal with a significant and dynamic form of European society and culture.

The influence of African culture in contemporary Hispanic music is evident. Many articles trace the development of hip-hop in some Latin America countries to African music. According to Sujatha and Stanyek, the slaves during slavery created music to protest and rebel against the injustices they suffered. The music was a form of escaping from the suffering and pain of their situation. In the present time, musicians from Cuba, Venezuela, and Brazil use hip-hop to protest against the injustice and discrimination they face for being descendants of the African slaves. Afro-Cuban young people have used rap music as a means of contesting racial hierarchies and demanding social justice.

Through their texts, performances, and styles, Cuban rappers demand the inclusion of young Afro-Cubans into the polity and appeal to the state to live up to its promises of egalitarianism. This is another example of the influence of Africa on current Latin American music and the fact that African music is still alive in many Latin American countries, such as Cuba, because of the immense population of African descendants. The history of the popular hip-hop music in Latin America explains how that music has influenced hip-hop in the United States. In research about the African presence in Latin American music, Aretz explained that Africa is composed of many cultures, and those cultures use music for different purposes. There is music for ritual, music for fun, and songs about work (Aretz, 1997). The slaves that come to Latin America brought their music from their culture but adapted it to the circumstances of their new land. The Africans created new rhythms, such as ‘danza’, and ‘merengue’. These genres are still popular in Latin America, especially ‘merengue’.

One of the key concepts in understanding African music in the Atlantic Diaspora is provided by **Olly Wilson**. He noted that, *“as a result of their collective cultural experiences, the sub-Saharan African peoples share a conceptual approach to music-making. One element in this multidimensional perspective is a belief in the affective power of music, a view of music as a force that is capable of making something happen”* (Wilson, 1985). The same approach to music-making has been taken by the new generation of musicians in Latin America and the United States.

After centuries of denial, suppression and marginalization, the contributions of Afro-Hispanics/Latinos to the arts, culture, and the form of Spanish spoken in the Americas is gradually gaining recognition as Afro-descendants pursue their quest for visibility and space in Spanish America. Hand-in-hand with this development is the young generation of Afro-Latinos who are proud to identify with the Black race. Latin American culture is partly rooted in African culture. These roots are credited to African people who passed down cultural traditions through slavery. This shared African-American cultural history connects people. Thus, supporting cooperation and exchanges among cultural organizations and artists in the transatlantic region can help boost the development of the creative and cultural industries in both Africa and Latin America.

3.2 The Drivers of Transatlantic Cooperation in the Cultural and Creative Sector

African and Latin American countries should reinforce the inclusion of the creative industries in their development policies. Likewise, promoting African and Latin American soft power through their creative industries can revive the influence of the two parties in their international relations. The end goal is for the creative sectors to be not only a source of cooperation in trade and economy between Africa and Latin America, but also a powerful tool for change the positions of the two continents in the global world. Culture and the creative economy are critical areas in which Africa and Latin America can boost their soft power and strengthen public diplomacy efforts. By integrating the success of the creative economy with diplomacy, Latin America and Africa can securing an independent, and resilient partnership.

By building bilateral and multilateral cultural relations, the two partners can create new markets for creative economies and develop cultural exchanges. African as Latin American governments should facilitate conducive environments for creative and cultural exchanges by supporting specific programs and initiatives. This includes:

Supporting transatlantic projects: The creation of a fund supporting transnational cooperation projects involving the cultural and creative sectors from different countries can be a vehicle for supporting transatlantic cooperation by mobilizing funds for different types of projects: small, medium, and large-scale cooperation projects. Through this funding, cooperation would aim to improve access to African and Latin American cultural and creative works, and to promote innovation and creativity. Projects can cover one or more cultural and creative sectors and can be interdisciplinary.

Supporting transatlantic platforms: Providing support to platforms for cultural operators would promote emerging artists and stimulate a truly transatlantic programming of cultural and artistic work. These platforms would aim to provide financial and technical support to African and Latin American that foster the mobility and visibility of creators and artists, in particular those lacking international exposure. They would also stimulate a genuine African and Latin American-wide programming of cultural and artistic activities by facilitating access to African and Latin American cultural works via international touring, events, exhibitions, and festivals, and would contribute to audience development and increase the visibility of African and Latin American values and different cultures.

Supporting transatlantic networks: Support should be provided for transatlantic networks to help the cultural and creative sectors to enhance their capacity to nurture talents, face common challenges, innovate, prosper, and generate jobs and growth. Networks funded by cooperation would provide value by: connecting professional organizations throughout Atlantic and beyond, collecting and disseminating information, practices, ideas, and solutions that help the sectors to innovate and grow; providing training and advice for professionals; representing the sectors and advocating on their behalf on key sectoral issues.

Supporting initiatives on translating and promoting African and Latin American literary works: The aim is to widen the transnational circulation and diversity of African and Latin American literary works by encouraging translation and promotion of books written in lesser-used languages. Another objective is to help African literary works to reach new audiences within Latin America, and to strengthen the competitiveness

of the book sector by encouraging cooperation within the book value chain. The transatlantic cooperation would offer funding to publishers to support the translation, promotion, and distribution of a package of works, from and into eligible languages.

Supporting transatlantic cooperation in the cultural sector: The model would be a type of ‘Erasmus’ of the culture sector¹. It would connect transatlantic artists, creators, and cultural professionals, and support transatlantic collaborations among all countries of the two regions. The scheme would provide funding to: individuals artists or cultural professionals, hosts or hosting organizations. This action would aim to support cultural entities—such as orchestras—with a large geographical reach, with the aim of offering training, professionalization, and performance opportunities for young, highly-talented artists.

Extending the reach of young audiences through live events and digital technology: This action would fund participating organizations to help provide support for young artists and give them the chance to develop and showcase their talents regularly. Reaching young audiences via live performance and digital tools is a major goal. The organization would need to adopt a rigorous and inclusive approach to the recruitment of young artists. The recruitment should also ensure that the artists involved in these projects are nationals/residents of Atlantic countries.

Conclusion

In the context of the growth of creative and cultural industries in Africa and Latin America, a partnership between the two regions in these sectors can be seen as a source of revenue and new jobs, and a driver for regenerating cultural heritage and for increasing attractiveness for talent and investment. At the same time, the roles of culture in spurring innovation and supporting soft power have become prominent.

Latin American culture is partly rooted in African culture. These roots are credited to African people who passed down cultural traditions through slavery. This shared African-American cultural history connects people. Thus, more must be done through cooperation to support the creative industries, including advancing the freedom of expression of artists, protecting their creations so that people can express themselves freely, and forming partnerships to use new technologies that connect cultural industries to markets around the world. By working together, administrations, policymakers, the private sector, and creative industry leaders can bolster cultural cooperation between Africa and Latin America.

Supporting cooperation and exchanges among cultural organizations and artists in the transatlantic region can be important in underpinning the development of the creative and cultural industries in the two regions. This cooperation would aim to: i) foster artistic creation and innovation, ii) support the promotion and the distribution of African content across the Atlantic; iii) help artists find creation and performance opportunities across borders, and, iv) stimulate the digital and environmental transition of the African culture and creative sectors.

1. The Erasmus+ Programme is a European funding programme established in 1987 offering university students a possibility of studying or doing an internship abroad in another country for a period of at least 2 months and maximum 12 months per cycle of studies.

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