# Policy initiatives to promoting and supporting local content

## Development of new content and digitization analogue content

The UNESCO Global Report 2018[1] notes in a section on Cultural Policies in the age of Platforms, that : 'At the production stage, the bulk of policies in recent years have focused on accelerating the modernization of specific sectors, such as books, music, film and video games. Broadly speaking, these measures have promoted the digitization of analogue industries, while encouraging the production of digital content and the consolidation of new enterprises through financial assistance and training.'

Under the title 'Creative Content, Supporting creativity and innovation in local content production for television, radio and new media'  UNESCO's Programme for Creative Content aims at increasing the production and dissemination of culturally diversified content in the media by providing training opportunities to content creators, supporting local content production and encouraging local content distribution channels.[2]

'Still today the largest part of local/national contents that facilitates societal development, cohesion, and democracy are supported and financed by institutions or companies using Free To Air transmission (FTA) to reach their audiences/citizens. The FTA model has been one of the engines that have allowed in Europe and in other parts of the world the flourishing of a sustainable form of audio-visual industry based on local creativity and able to provide local contents in the local languages. (....) [It needs] to be further explored and better defined in the next WSIS, IGF and similar fora, [how] to set up a replicable model that could be shared in order to ensure that access to Internet will guarantee access to local, useful and needed contents, suitable for each population across the world, without discrimination of education race, or wealth. Among other things, this would mean that conditions today guaranteed by the FTA model (guaranteed through DTT and satellite) will be replicated over the Internet.'[3]

Examples:
- Since 2014 digital-only publishers and digital-only titles are eligible funding by the Canadian Book Fund;
- In 2016 France set up the Fund to Support the Digital Transition of Recorded Music, 'with the aim of promoting the modernization of companies in the sector.
- 2020 Strategy 'A Space for US All' designed by CBC/Radio-Canada in 2014 to provide the national public broadcaster with the responsiveness and stability needed to navigate a rapidly evolving media environment - the programme has placed

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[1] https://en.unesco.org/creativity/global-report-2018
[2] http://unesdoc.unesco.org/images/0014/001447/144716eb.pdf
[3] WISIS 2018, report of the workshop 'Free to Air as the enabler of original local content'

particular emphasis on the distribution of local content via mobile and web platforms.[4]

## Improving skills

Several countries and organisations take efforts to improve citizens' skills when it comes to accessing and analyzing the digital content available to them.

The Osouklou project in Ivory Coast motivates schools to produce local content. The projects offers webspace to the schools and provides training to students to blog, so that they can produce the content for their schools website.[5]

## Prioritizing local content over International content

In some countries policy initiatives support the prioritization of local content over international content by local broadcasters.[6]

At the beginning of the year social network site Facebook announced it would start to prioritize local news and content in users' news feeds. Facebook impliedly sees local news content as being more relevant and of higher quality than non-local content.[7]

## Modernizing legislation to adapt to the digital era

A recent WIPO study on the audiovisual sector in a number of African countries highlights that 'piracy is perhaps the most intractable challenge confronting the audiovisual sector in the countries studied. In the digital age, piracy has graduated from black market DVDs to the sharing of films on USB drives and via social networks and online streaming services. It is affecting all distribution platforms, slowing the development of national audiovisual industries and threatening the livelihoods of creators.'[8]

The in 2016 proposed reform of EU copyright rules include measures 'in order to foster a better balance in the remuneration of different actors in the chain, as well as greater transparency in contractual arrangements between creators and online platforms, and broader availability of copyright-protected content in the EU and across borders.[9]

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[4] Examples mentioned in UNESCO Global Report 2018 - Cultural Policies in the age of Platforms, p 74
[5] Montresor Konan at BPF Local Content call 18 September 2018. https://www.osouklou.africa/
[6] see IGF Open Forum 2017 Local Content in the Media http://www.intgovforum.org/multilingual/content/igf-2017-day-2-room-xxi-of81-local-content-in-the-media
[7] Greg Sterling in http://www.lsainsider.com/facebook-says-it-will-prioritize-local-news-in-the-feed/archives, https://www.adweek.com/digital/how-prioritizing-local-news-will-create-a-more-valuable-social-network/
[8] http://www.wipo.int/wipo_magazine/en/2018/04/article_0004.html
[9] UNESCO Global Report 2018 - Cultural Policies in the age of Platforms, p 73

# Case studies

The BPF Local Content organised a face to face session at the 13th IGF meeting in Paris. The testimonials and case studies presented at the session and highlighted here cover different aspects of the creation of local content and a local content value chain. The examples are selected from different regions and sectors.

A recording of the workshop can be found here:
https://www.intgovforum.org/multilingual/content/igf-2018-day-2-salle-xii-bpf-local-content .

## a. The deployment of a Community Network in Tusheti, Georgia[10]

The Tusheti region is located on the northern slopes of the Greater Caucasus Mountains on the border between Georgia and Russia, and is connected to the Internet since the end of July 2017. To bring Internet to the small mountain villages a network of transmission masts was installed, with the help of volunteers, on locations up to 3000 meters above sea level. In the villages Wi-Fi receivers were placed to capture the signal.

From the start of the project it was understood that providing access to the Internet would create an opportunity to be online, but not necessarily 'connected users'. In 2016-2017 a pilot project together with the Georgian Innovation and Technology Agency (GITA) provided an e-commerce training programme with the aim to reduce the technical literacy gap between the urban and rural areas. The training focussed on basic Internet literacy and the development of travel and e-commerce sites. During the same period a project funded by the World Bank supported residents in the region to acquire the equipment needed to connect to the Internet.

Affordable high speed wireless Internet is now available in more than 33 villages in the Tusheti region, and Internet traffic is growing and will have tripled in 2018. The project opens new opportunities for tourism and preservation of the local culture, provides an essential information and communication channel for healthcare and in case of emergencies, supports the economic sustainability of the region and creates opportunities for businesses that want to offers and sell local products and services.

Georgian is a small language, spoken by 5 million people and using its own unique script. Overcoming the language barrier is a real challenge for the development of a local digital economy. E-commerce platforms are being created in Georgian for the own communities and in English for area guest.

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[10] Case Study presented at the BPF workshop by Ucha Seturi, Telecom Operators Association of Georgia and coordinator of the project

More information;
- 'Clearing a path to the outside world', Tusheti case study, ISOC
  https://www.internetsociety.org/wp-content/uploads/2017/10/TushetiCaseStudy_201701006_FInal.pdf
- 'Hauling the Internet to an Ex-Soviet Outpost High in the Caucasus Mountains', NY Times
  https://www.nytimes.com/interactive/2018/01/05/technology/caucuses-mountains-internet.html

## b. HUB Africa Project [11]

The African public broadcasters, joined within the African Union of Broadcasting (AUB), in cooperation with the European Broadcasting Union (EBU) and experts of the Media Consulting Group started working on an innovative model to support qualitative local audiovisual production in Africa. Audiovisual and cinematographic production in Africa today suffers from a dispersion of funds. The limited budgets of African public broadcaster does not allow them to compete with international groups for premium rights, what impacts their capacity to monetize their program grids.

The main idea of the Africa HUB Project is to bring African broadcasters together, to work together, pool and choose what kind of programs they want to finance. The big advantage of this solution is that it does not cost more for each of the participating broadcasters while they can combine funds and territories. As such the HUB can function as a collective tool for
- Public and private bodies seeking a professional framework to manage their investments in audiovisual content, with the assurance that the content will circulate all over Africa;
- Channels seeking quality content, an bringing it to their territory, programming grids and resources;
- Advertisers seeking opportunities for pan-African audiences;
- Independent producers who need partners to fund new qualitative programs.

The HUB brings all AUB members together to pool resources for purchase and pre-purchase of programs. This offers multiple collective benefits:
- Several channels with limited budgets can pool their resources to secure the rights of premium content for each of their territories;
- The broadcasters can offer this premium content a unique audience, because only public national terrestrial channels are covering 100% of the countries where they have been historically established;
- This syndication would not break the potential to cooperate with other pan-African channels, while preserving the first window for for national channels;

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[11] Case Study presentend at the BPF workshop by Alain Modot, on behalf of Grégoire Ndjaka, Association of African Broadcasters (AUB/UAR).

- This syndication allows to develop new content to develop new content (edutainment, African telenovelas, formats, series, entertainment) by mobilizing new funding (donors and foundations, multi- and bi-lateral institutions, ACP Program, advertisers).
- The HUB will guarantee the technical expertise, professionalism, transparency, quality and service effectiveness that many international donors require and assures that content will reach the audiences for who it is intended.

African Broadcasting Union (AUB UAR)
https://www.uar-aub.org/

## c. Online educational platforms in the Armenian language[12]

The Armenian IGF 2018[13] discussed online education opportunities in the Armenian language, local content availability, and open educational sources. This session showcased three case studies:
- 'The Armenian Virtual College' - https://www.avc-agbu.org - a platform that offers courses in the Armenian language and courses on the Armenian culture and literature. The platform has almost 3000 subscribed students from within and outside Armenia.
- 'Computers, Services and Wi-Fi Internet for Rural Libraries' - http://www.rural-libraries.am -  an Internet Society Armenia project that developed a lightweight library management software with an accessible user friendly interface, and provides rural libraries with computers and internet access and the creation of open e-libraries.
- The TUMO Center for Creative Technologies - https://tumo.org - a prominent educational center in Armenia's capital Yerevan, which amongst other created a platform for online studying with courses for TUMO students and educational materials freely available to online accessible.

## d. KASALA![14]

KASALA! is a movie filmed in the streets of Lagos (Nigeria) and self-produced and directed by Ema Edosio. KASALA! is now touring around festivals around the world having great success. The movie has been simustainialy distributed in cinemas and through digital and online tools, opening the ways to new forms of financing.

- KASALA! Trailer: https://youtu.be/9Dib-sCygos
- '*Meet the Nigerian New Wave Director Behind the Film Kasala!'* https://www.okayafrica.com/ema-edosio-nigerian-new-wave-movie-director-kasala/

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[12] Case studies presented at the BPF session by Ani Dallakian and Lianna Galstyan, brining in input from a session at the Armenian IGF2018.
[13] http://armigf.am
[14] Case Study presentend at the BPF workshop by Ema Edosio, Producer and Director of KASALA!

- *'Ema Edosio speaks, as Kasala comes to cinema'*
  http://thenationonlineng.net/ema-edosio-speaks-as-kasala-comes-to-cinema/

### e. Teenager[15]

Since 2010 Teenager is a series on the different facets of the life of young people in Ivory Coast. After focussing on youngsters (age 10-18) in the first and second season, a third season is inspired by the life of young adults (18-25). Special for the production of Teenagers is that the series' content is based on input form young people, the main target audience. This input is collected via focus groups and a 'Call to Text' motivating online followers to express what kind of world they want to live in. As such the series Teenagers is more than only entertainment and also expresses an important message for policy makers and leaders.

- Trailer : https://youtu.be/3be2xozqTGI
- *'Teenager: une équipe de rêve'*
  https://www.abidjanshow.com/people/actu/teenager-une-equipe-de-reve-2

### f. God Calling[16]

The Nigerian movie 'God Calling' is at the same moment released in movie theaters, shown in churches, and made available digitally and on DVD. This is an answer to cope with the local situation of a very limited number of movie theaters for the large 100 million population and the flourishing circuit of copied DVDs that are sold on the streets. Fundraising for movies is often a problem, so rethinking the model to maximize the revenue is important.

- Trailer: https://youtu.be/COTYlEtK1NY
- *'"God Calling" Becoming a Movement, Seen As Most Anticipated Movie This Christmas'*
  http://xplorenollywood.com/god-calling-becoming-a-movement-seen-as-most-anticipated-movie-this-christmas/
- *'God Calling set to hit cinemas, churches December 21'*
  https://guardian.ng/art/god-calling-set-to-hit-cinemas-churches-december-21/

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[15] Case Study presentend at the BPF workshop by Jean Hubert Nankam, Producer, Ivory Coast
[16] Case Study presentend at the BPF workshop by Enyi Omeruah, Producer, Nigeria

## g. Proimágenes Colombia [17]

Proimágenes Colombia is a non-profit organization that administers the Film Development Fund (FDF) (http://convocatoriafdc.com) and the Columbian Film Fund (CFF). Both funds have proven successful at boosting the local film industry. The columbian approach is based on public policy under which public resources can be accessed for the production of film. The FDF was established by the 2003 Film Act and CFF under the 2012 Colombia Filming Act.

The FDF collects a parafiscal tax and reinvests the resources on local film production. "Embrace of the Serpent", a 2016 Oscar nominee for the Best Foreign Language Film category is a beneficiary of the FDF.

The CFF provides producers with a cash rebate for expenses paid on local film services.

- Proimágenes Colombia
  http://www.proimagenescolombia.com
- Newsletter 'Films in Figures'
  http://www.proimagenescolombia.com/secciones/cine_colombiano/cine_en_cifras/cine_cifras_listado.php?lang=en

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[17] Case Study presentend at the BPF workshop by Gonzalo Laguado, Columbia