

REPORT 2018 - 2025

# THE DETERIORATION OF THE RECEPTION OF FOREIGN ARTISTS AND CULTURAL PROFESSIONALS IN FRANCE

FINDINGS, FACTORS, CONSEQUENCES AND  
RECOMMENDATIONS

Compiled from the data of the Artists' Visa Committee (Comité Visas Artistes, CVA), coordinated since 2009 by Zone Franche, the World Music Network, and cross-referenced with the official sources of the European Commission, the French Ministry of the Interior, the Defender of Rights (Défenseur des droits) and Parliament.

LES ÉTUDES  
ZONE  
FRANCHE  
LE RÉSEAU  
DES MUSIQUES  
DU MONDE

## Why this report today?

Zone Franche is the World Music network: more than 240 organisations — festivals, venues, producers, record labels, artists, trade fairs, etc. — based in France and across some twenty countries, united by a conviction enshrined in our Charter: the free movement of artists and professionals is the foremost prerequisite for the realisation of cultural diversity.

Since 2009, Zone Franche has led the Artists' Visas Committee. This informal platform, which brings together the major professional organisations in the performing arts sector, the Ministry for Europe and Foreign Affairs and the Ministry of Culture, is approached by professionals when an artist invited to France faces a visa refusal or a delay in obtaining their residence permit. We deal only with the most serious or urgent cases, that is to say, those where standard channels have already been exhausted.

Year after year, this groundwork has produced something that exists nowhere else: a continuous series of documented, dated and geographically located case files. This report puts this material into perspective for the first time, cross-referencing it with statistics from the European Commission, the Ministry of the Interior and the Defender of Rights. **What it reveals is not merely a perception within the sector: it is a measurable, ongoing deterioration, distributed very unevenly across different countries of origin.**

We are not publishing this report to bring legal proceedings, but to sound the alarm. For behind every case, there is a foreign artist or professional prevented from practising their art or from working and being paid for it, as well as a French professional who bears the costs and consequences. It is this stark and harsh reality that the report documents. Yet now is the right time to rectify it: the European visa strategy recognises 'touring artists' for the first time, and a bill on the automatic renewal of residence permits is currently going through Parliament.

**Going beyond this assessment, we therefore put forward fourteen recommendations in this report: most of them support changes already underway, many can be implemented under existing legislation, and none exceed the state's resources.**

All that remains is to reopen the doors that France has committed to keeping open. We stand ready to work with public decision-makers to achieve this.

**Cécile Héraudeau**  
Chair

**Sébastien Laussel**  
Director

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# SUMMARY

The data consolidated over eight years (2018–2025) by the Artists’ Visa Committee (Comité Visas Artistes, CVA), coordinated since 2009 by Zone Franche, the World Music Network, establish an unambiguous finding: France is increasingly failing to welcome foreign artists and cultural professionals, and more specifically those from the Global South. Over this period, the CVA handled 441 cases involving 887 individuals, forming a unique observatory of how this reception has evolved.

The resolution rate of the visa cases handled by the CVA has collapsed, **falling from 70.6% in 2018 to 38.2% in 2025 — a drop of 32.4 percentage points in seven years**: the majority of cases now go unresolved.

This deterioration weighs heavily on artists from the Global South: **over the 2018–2025 period, 78.9% of cases concerned Africa, the Middle East and Asia** (71.4% for Africa alone), revealing a structural discrimination in access to French territory. Even world-renowned artists, such as the Tuareg group Tinariwen (2012 Grammy Award), now face difficulties and/or blockages.

Far from being a mere impression from the field, this finding is corroborated by official statistics. According to the European Commission (DG HOME), Schengen consulates received 11.7 million short-stay visa applications in 2024, for an average refusal rate of 14.8%, but with a striking geographic inequality: under 5% refusals for China, against more than 45% for Senegal, Nigeria or Mali — rates that rose still further in 2025. The deterioration also affects the residence permits of resident artists: a surge in complaints relating to the french ANEF digital platform (+400% between 2020 and 2024, according to the Defender of Rights), and the persistent marginalisation of artists within the “talent” permit scheme, of which they account for only about 1% and where, in 2025, they were the sole category in decline.

## The factors behind the deterioration

- The near-generalised outsourcing of application collection to private providers (Capago, TLS Contact, VFS Global), which has driven up costs by 30% and often made it impracticable to obtain an appointment;
- The legislative tightening following the Law of 26 January 2024 “to control immigration”, which notably introduces the refusal of long-stay visas (Article L. 312-3-1) for nationals of countries deemed to “cooperate insufficiently” on readmission. This provision extends, at the national level and for long stays, the logic of “conditionality” that European Regulation (EU) 2019/1155 had introduced for Schengen short-stay visas alone;
- The suspension of cultural cooperation with Mali, Burkina Faso and Niger since the summer of 2023, replaced by an insufficient derogation regime;
- Recurrent administrative dysfunctions in prefectures and on the ANEF platform (Administration Numérique pour les Étrangers en France, the digital administration for foreign nationals in France), which paralyse the renewal of resident artists’ residence permits;
- The rollout of the European biometric framework — the Entry/Exit System (EES), in service since 12 October 2025 and fully operational since April 2026, and the ETIAS system expected by the end of 2026 — whose first negative effects on tours are already documented, for want of rapid remedies and of any consideration of legitimate situations.

## Serious consequences

The current situation produces serious consequences: cancellations of concerts and tours, economic harm to French producers and venues, weakening of festival programming, erosion of France’s international cultural influence, damage to the cultural diversity that France committed to defend by ratifying the 2005 UNESCO Convention, and the risk of a gradual redirection of artists towards other European countries

(Germany, the Netherlands, Belgium, Switzerland). It should be recalled that the EU Visa Strategy states that **“Europe must remain the destination of choice for tourists and businesspeople, students and researchers, artists and cultural professionals, athletes, entrepreneurs and skilled professionals, who contribute to our economies and societies”** (Ch. I), and that **“To remain a world leader in innovation, the EU must become a destination of choice for the world’s most skilled and creative individuals.”** (Ch. III.2).

## Main recommendations

This report puts forward **fourteen recommendations** addressed to French and European public decision-makers. They operate at two levels — national and European — and are organised around five lines of action: (1) create a regulatory framework suited to artistic mobility; (2) reform outsourcing and consular procedures; (3) secure the residence status of resident artists; (4) adapt the Schengen framework to artistic mobility; and (5) honour France’s international commitments on cultural diversity. **Finally, the report proposes giving the Artists’ Visa Committee, coordinated by Zone Franche, the means to carry out its work — from resolving individual blockages to fulfilling the missions of a genuine observatory.**

# I. THE EVIDENCE IN FIGURES: A CONTINUOUS AND MEASURABLE DETERIORATION

## 1.1. An exemplary mechanism nearing saturation

The **Artists' Visa Committee (CVA)** was created in 2009 by Zone Franche, the World Music Network, to respond to the growing difficulties faced by music-sector professionals in obtaining visas for international artists. Recognised for its expertise and its exemplary character as an informal platform, it works in close cooperation with the Ministry for Europe and Foreign Affairs (MEAE) and the Ministry of Culture, and brings together the major professional organisations of the performing arts (CNM, UFISC, SFA, SNAM, SMA, Ekoscènes, Onda, Institut français, MobiCulture, Cité internationale des arts, De Concert!).

Over the 2018–2025 period, the CVA handled 441 cases involving 887 individuals, drawing on fine-grained expertise that makes it possible to document with precision how the reception of foreign artists in France has evolved. These aggregated data constitute an observatory unique of its kind.

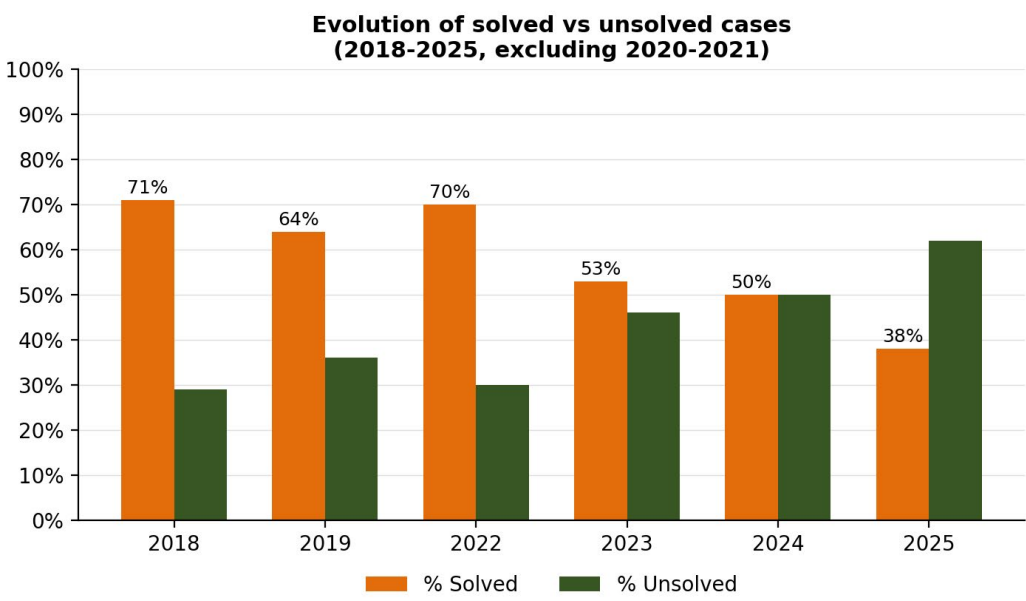
## 1.2. The collapse of the resolution rate of visa cases

The table below sets out, year by year, the evolution of the visa cases handled by the CVA:

| Year | Visa cases | Resolved | Resolution rate | Unresolved | Non-resolution rate |
|------|------------|----------|-----------------|------------|---------------------|
| 2018 | 51         | 36       | 70.6%           | 15         | 29.4%               |
| 2019 | 44         | 28       | 63.6%           | 16         | 36.4%               |
| 2022 | 40         | 28       | 70.0%           | 12         | 30.0%               |
| 2023 | 43         | 23       | 53.5%           | 20         | 46.5%               |
| 2024 | 52         | 26       | 50.0%           | 26         | 50.0%               |
| 2025 | 34         | 13       | 38.2%           | 21         | 61.8%               |

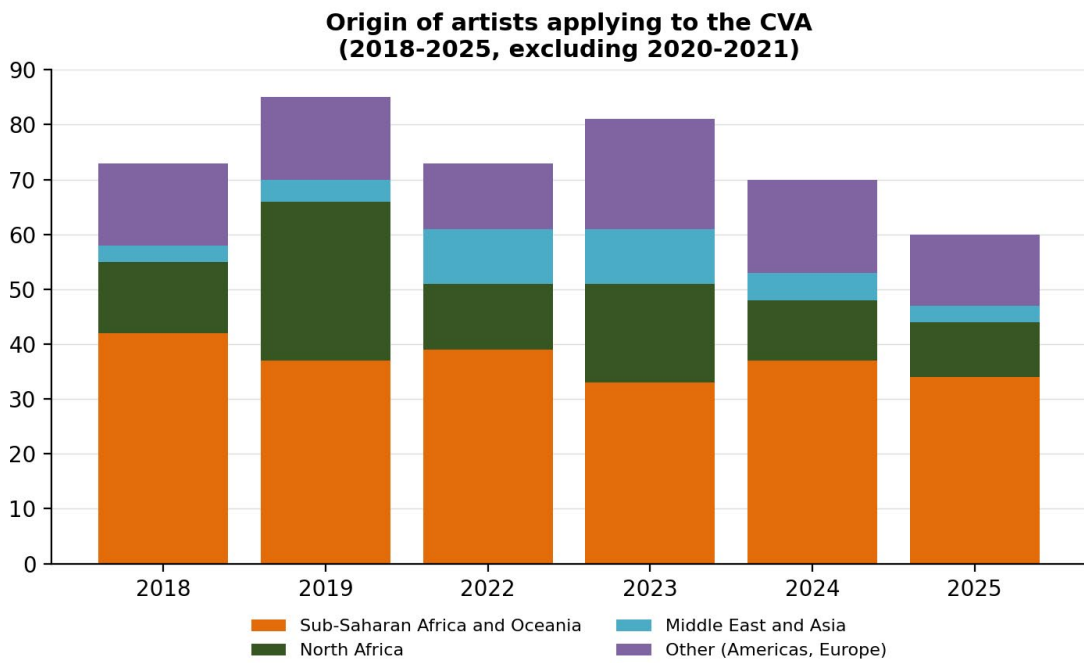
Source: monitoring table of the Artists' Visa Committee, Zone Franche (summary sheet, 2018–2025).

The lessons are unambiguous. **The capacity of the CVA — and thus, through it, of the public authorities it refers to — to unblock cases has collapsed:** nearly two-thirds of the 2025 cases went entirely unresolved. This result is all the more striking given that the CVA is only referred the most difficult cases, in which professionals have already exhausted the ordinary channels.



## 1.3. A persistent geographic discrimination

The breakdown of cases by geographic area reveals a structural reality: the difficulties in obtaining visas weigh massively and disproportionately on artists from the Global South. On average over 2018–2025, **78.9% of the cases handled by the CVA concerned Africa, the Middle East or Asia**, of which 71.4% for the African continent alone.



In 2025, the most represented countries were Senegal (8 cases), Mali (6), Algeria (5), Burkina Faso (4) and Morocco (4). As Zone Franche wrote in its [press release of 18 March 2025](#), co-signed by Zone Franche and 56 professional organisations: **“The procedures for obtaining visas for artists are increasingly complex and difficult, particularly for those from sub-Saharan Africa, the Maghreb and the Middle East.”**

1.4. A deterioration that is part of a broader documented trend, affecting both visas and residence permits

Regarding Schengen visas

The CVA’s data are based on cases brought to its attention by sector professionals; they do not claim to capture the full universe of applications submitted by artists and cultural operators wishing to come to France. Nonetheless, the trends they reveal are not the product of sampling bias: they are consistent with a macro-statistical dynamic documented at the European level, across all travel purposes, which confirms and illuminates their conclusions.

According to figures published by the European Commission (DG HOME), the consulates of the Schengen States received more than 11.7 million short-stay visa applications in 2024, up 13.6% on 2023 and 56% on 2022, for an average refusal rate of 14.8% — roughly one application in seven refused, against less than 10% before the pandemic in 2019. France is by far the leading destination: it alone received more than 3 million applications, over a quarter of the total, for a refusal rate of 15.8%, slightly above the Schengen average.

This average masks a striking geographic inequality that maps very closely onto the concentration observed in the CVA’s caseload. Whereas Chinese applicants faced a refusal rate of 4.6% in 2024, several sub-Saharan African countries far exceeded 40%: that same year, the refusal rate reached 45.9% for Nigeria, 46.8% for Senegal and 42.9% for Mali. The 2025 data confirm that this trend, far from easing, is worsening for several countries: the refusal rate climbed further, to 51.9% for Senegal, 47.9% for Nigeria, 52.1% for Guinea and 40.1% for the Democratic Republic of the Congo (against just 26% only two years earlier). These gaps reflect an inequality of access to European territory that weighs heavily on nationals of the countries of the South — precisely the regions of origin of the great majority of the artists supported by the CVA.

The following table shows the evolution of refusal rates over three years for the main countries concerned:

| Country of origin | 2023 rate | 2024 rate | 2025 rate | Change 2023→2025 |
|-------------------|-----------|-----------|-----------|------------------|
| China             | 5.5%      | 4.6%      | 4.0%      | -1.5 pts         |
| Algeria           | 35.6%     | 35.0%     | 31.3%     | -4.3 pts         |
| Morocco           | 23.8%     | 20.1%     | 19.2%     | -4.6 pts         |
| Tunisia           | 24.0%     | 21.7%     | 19.6%     | -4.4 pts         |
| Senegal           | 42.1%     | 46.8%     | 51.9%     | +9.8 pts         |
| Mali              | 46.1%     | 42.9%     | 42.5%     | -3.6 pts         |
| Nigeria           | 40.8%     | 45.9%     | 47.9%     | +7.1 pts         |
| Burkina Faso      | 26.8%     | 22.5%     | 19.0%     | -7.8 pts         |
| Côte d'Ivoire     | 34.5%     | 33.8%     | 31.5%     | -3.0 pts         |
| DR Congo          | 26.0%     | 29.9%     | 40.1%     | +14.1 pts        |
| Cameroon          | 31.5%     | 38.1%     | 40.3%     | +8.8 pts         |
| Guinea            | 43.7%     | 41.1%     | 52.1%     | +8.4 pts         |
| Bangladesh        | 43.3%     | 54.9%     | 54.5%     | +11.2 pts        |

Source: European Commission, DG HOME, “Visa statistics for consulates” 2023, 2024 and 2025 (tab “Totals - third country”). Refusal rate calculated using the Commission’s method: refusals / (visas issued + limited-territorial-validity visas + refusals), by country where the application was lodged.

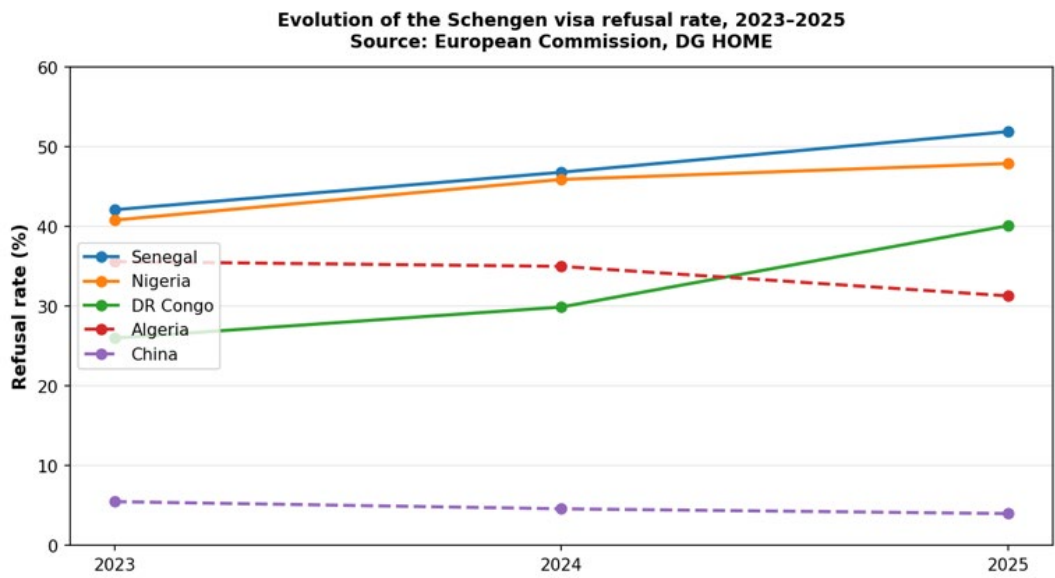


Figure — Evolution of the refusal rate for a selection of countries, 2023-2025 (DG HOME). China and Algeria (dotted lines) are shown for contrast.

These refusals come at a cost, borne entirely by applicants, since visa fees are never refunded when an application is rejected. **At Schengen level, the roughly 1.7 million applications refused in 2024 represent — on the basis of the official visa fee alone (€90 per application since 11 June 2024, €80 previously) — some €145 million lost by applicants, a figure that does not include ancillary costs (insurance, service providers, translations, travel).** The most frequent grounds for refusal — doubts about the intention to return, financial supporting documents deemed insufficient, non-compliant insurance — mirror those the CVA observes in its own cases, as do the procedural obstacles upstream: demands for non-mandatory documents, the scarcity of appointments and the effects of outsourcing application collection.

**The CVA’s data therefore do not describe an isolated reality: they are the observation, at the micro level, of the very same phenomenon that the European institutions document and quantify at the macro level, and which affects all nationals of the countries of the South.**

Regarding the residence permits of resident artists

**The deterioration does not concern entry visas alone: it also strikes foreign artists already settled in France, who face growing difficulties in renewing their residence permits.** This dimension of the problem is distinct from that of visas — it falls to the prefectures and the ANEF digital platform, not to the consulates — but its effects are just as severe: **a resident artist whose permit is not renewed in time loses their social rights, can no longer travel for their tours, and sometimes cannot even work legally.**

The scale of these dysfunctions has been objectively established by an independent authority. **In a report of December 2024, the Defender of Rights noted that the number of complaints relating to the law on foreign nationals rose by 400% between 2020 and 2024, to the point of becoming the leading ground for referral to the institution:** such complaints represented about 10% of the total in 2020, a quarter in 2023 and about a third in 2024<sup>1</sup>. Three-quarters of them concern residence permits, and among these, three-quarters concern renewals — that is, people already settled in France and, until then, in a regular situation. **The Conseil d’État itself ruled, in a decision of 3 June 2022, that digitalisation could not be made mandatory without guaranteeing normal access to the service and an alternative channel<sup>2</sup>.**

<sup>1</sup> Défenseur des droits, Annual Activity Report 2025 (published April 2026): “Complaints relating to the law on foreign nationals rose from around 10% to more than 40% of all complaints between 2020 and 2025.”

<sup>2</sup> Conseil d’État, 3 June 2022, La Cimade, no. 452798. The decision makes the digital submission of a residence-permit application conditional on guaranteeing normal access to the service and the effectiveness of rights, which presupposes an alternative solution for users unable to use the digital channel.

In practice, the delays observed between lodging an application on ANEF and the issuance of the permit frequently reach four to eight months, according to the cases reported to us. **The dysfunction is now so patent that lawmakers have taken up the matter: on 11 December 2025, the National Assembly adopted a bill aimed at guaranteeing the automatic renewal of long-term residence permits — including the multi-year “talent” cards — and at establishing that the administration’s silence amounts to a decision of acceptance**<sup>3</sup>; this text, now under examination in the Senate, testifies to the recognition of the problem within Parliament itself. The mechanisms and several concrete cases of affected artists are detailed in Section 2.4.

To these burdens is added a reality that official figures help bring to light. **It might be objected that the “talent” permit — the residence permit dedicated to performing artists and authors — has seen strong growth in recent years. But this growth does not benefit artists.** The table below compares, over the same period, the evolution of first-time issuances for the three main categories of economic admission: while skilled employees and researchers experience sustained growth, the volume of artists remains almost flat.

| Admission category | 2011   | 2015   | 2019   | 2023   | Change 2011→2023 |
|--------------------|--------|--------|--------|--------|------------------|
| Skilled employees  | 13,961 | 14,613 | 29,196 | 38,325 | × 2.7            |
| Researchers        | 2,072  | 3,765  | 5,143  | 5,134  | × 2.5            |
| Artists            | 173    | 192    | 109    | 242    | × 1.4            |

Source: Ministry of the Interior, DGEF-DSED, “L’essentiel de l’immigration – Les titres de séjour”, published 27 June 2024 on provisional 2023 data. First-time issuances, economic category, France, third-country nationals. In 2023, artists (242 permits) represented about 0.6% of skilled employees alone (38,325).

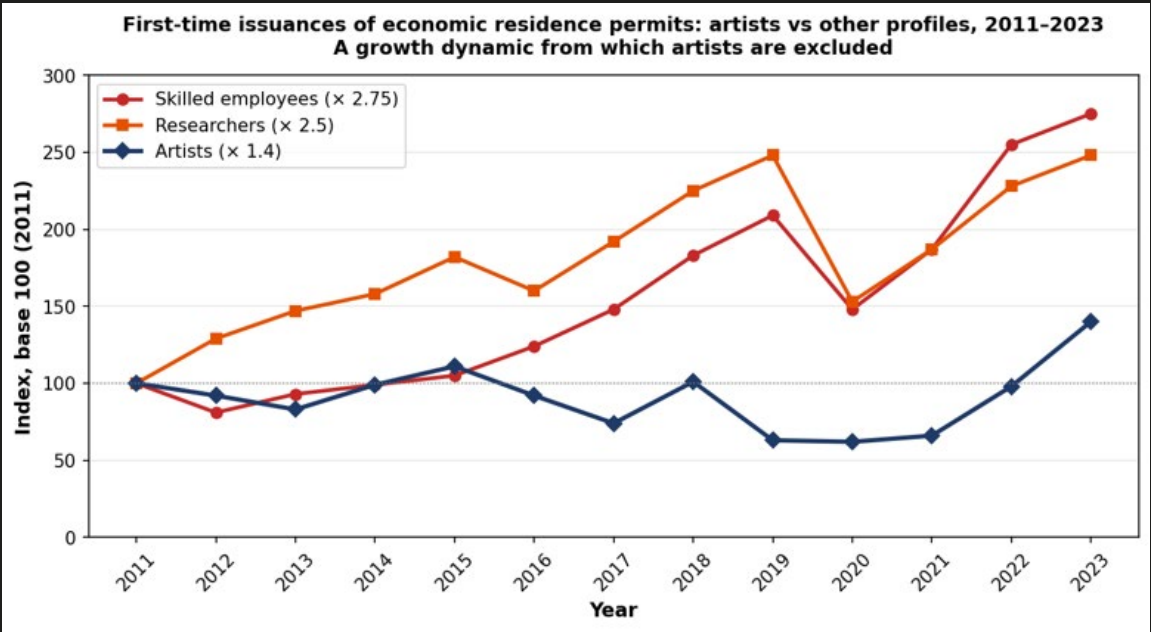


Figure — Comparative evolution of first-time issuances (index, base 100 in 2011). Skilled employees and researchers grow strongly; artists remain close to their starting level. Source: DSED, 2024.

<sup>3</sup> National Assembly, bill aimed at guaranteeing the automatic renewal of long-term residence permits, adopted text no. 197, 11 December 2025 (17th legislature). The text establishes the automatic renewal of multi-year residence cards and of resident cards, as well as tacit acceptance after four months of silence from the administration for other long-term permits. It does not name the “talent” permit as such, although the latter falls within the category of multi-year cards covered.

The finding is unambiguous: over twelve years, admissions of skilled employees increased nearly 2.7-fold and those of researchers 2.5-fold, whereas artists hovered around their 2011 level, never exceeding 242 permits a year — and even recording a marked decline in 2019 (109 permits). The momentum of the “talent” scheme thus benefits economic and scientific profiles, not artists, whose annual volume remains of an order of magnitude bearing no comparison with the other economic-admission categories.

**This marginalisation is confirmed by the most recent data: in 2025, the Ministry of the Interior reports that the total number of “talent” permits issued rose by 2.2% compared with 2024, and that all categories contributed to this change “with the exception of the one concerning artists”, down 1.4% — the sole category of the scheme to decline**<sup>4</sup>. Notably, this decline occurred even as the scheme as a whole was growing: the stagnation of artists is not the effect of a general slowdown, but of a dynamic from which they alone are excluded.

The general orientation of the scheme sheds light on this paradox. **The “talent” permit is designed as a tool to attract skilled profiles from the major economies:** in 2025, “talent” visas were mainly driven by India (2,508 visas, 11%), Tunisia (2,441, 11%) and China (1,758, 8%) — a third of the total between them — and grew for Canada (nearly 600 visas, +12%), while Morocco, though present in the Top 10, fell by 12.6%<sup>5</sup>. Across all long-stay visas, the same publication reports a 26% rise for the United States and an 18.3% fall for Algeria<sup>6</sup>. **Senate information report no. 904 (2024–2025)** on visa issuance confirms this logic. It does list artists among the priority profiles, alongside entrepreneurs, researchers and athletes; **but the interministerial instruction of 16 November 2023 organising its implementation retains, at central level, only three categories — holders of the “talent” card, skilled professionals and the “best” students. Artists thus vanish between the stated doctrine and the actual procedures.** The report further notes that, two years after the Hermelin report was submitted, only nineteen of its forty recommendations had been fully implemented, and that the identification of target audiences had not been carried out by all consular posts<sup>7</sup>.

Regarding the administration’s own diagnosis

**The finding of a failing reception system does not come only from the cultural sector or from independent authorities: the administration itself has made it.** In April 2023, the report “Proposals for improving the issuance of visas”, commissioned from Paul Hermelin (Chairman of the Board of Capgemini) by the Minister of the Interior and Overseas Territories and the Minister for Europe and Foreign Affairs, drew up a severe diagnosis of French visa policy<sup>8</sup>. Its author observes that the priority given to controlling immigration and to security has eclipsed the issue of attractiveness: “for want of simultaneously restating our ambition in terms of attractiveness, the major importance of certain exchanges has been pushed entirely into the background!”

<sup>4</sup> Ministry of the Interior, DGEF-DSED, ‘Residence permits in 2025’. Exact quote: ‘Despite a fall in first-time issuances (–9.1 per cent), the total number of “Talent” permits granted in 2025 rose by 2.2 per cent compared with 2024. All categories contributed to this trend, with the exception of the ‘artists’ category, which saw a slight decline (–1.4 per cent).’ These figures are taken from the revised publication; the provisional publication of January 2026 reported +4.2 per cent and –1.6 per cent.

<sup>5</sup> Ministry of the Interior, DGEF-DSED, ‘The Issuance of Visas to Foreign Nationals in 2025’. The figures for India, Tunisia, China, Canada and Morocco relate solely to ‘talent’ visas.

<sup>6</sup> Same source. The latter two figures relate to all long-stay visas (ranking of the main nationalities, all categories combined), and not solely to ‘talent’ visas ‘.

<sup>7</sup> Senate, Information Report No. 904 (2024–2025), ‘The Issuance of Visas by Consular Services’, Nathalie Goulet and Rémi Féraud, Finance Committee, tabled on 24 September 2025. The report classifies artists among the target groups (“entrepreneurs with investment projects, researchers and PhD students, highly skilled individuals, artists and sportspeople, students, etc.’), whilst the joint circular issued by the Director of Immigration and the Director for French Nationals Abroad on 16 November 2023 identifies, at central level, only three categories: holders of the multi-year residence permit marked ‘talent’, qualified professionals not falling under this category, and the ‘best’ students.

<sup>8</sup> Paul Hermelin, ‘Proposals for Improving Visa Issuance’, report for the attention of the Minister for the Interior and Overseas Territories and the Minister for Europe and Foreign Affairs, April 2023. Public report, Ministry for Europe and Foreign Affairs.

The report explicitly ranks artists among these essential exchanges, which must no longer be neglected: “the same is true of exchanges between the potential opinion leaders — particularly among young people — that artists are, as well as athletes, not forgetting the role of scientists and academics.” It finally points to the absence of any tool for steering these priority audiences: “nowhere did we find statistics that would make it possible to track, and therefore to steer, the proportion of visas granted on grounds of this outreach”<sup>9</sup>. **The State therefore does not measure the place it reserves for artists in its visa policy...**

This diagnosis, set out as early as 2023 by an official report, largely overlaps with that of the present report. Indeed, many of the recommendations put forward by the Hermelin mission support, in advance, the recommendations reached by the present work — as will be seen in Part IV. **That independent analyses, conducted from different sources and viewpoints — one of them commissioned by two ministries — converge on the same conclusions is surely the best indication of their soundness: it is time to implement them.**

### 1.5. When even the most acclaimed artists are blocked

A sign of the severity of the phenomenon: internationally acclaimed artists are no longer spared. The Tuareg group Tinariwen, 2012 Grammy Award winners, appear among the 2025 and 2026 cases:

- **In July 2025**, two members of the group — holders of Malian passports and resident in Kidal — found it impossible, for security reasons, to reach Bamako to lodge their applications. The French consulate in Algiers initially refused to process their file. After three months of exchanges with the MEAE, the visas were finally obtained, but for a period of only 6 months, whereas the group’s members had historically been granted 4-year visas.
- **In January 2026**, the group again turned to the CVA to secure an appointment compatible with its touring schedule from Capago (the only date initially offered fell during their tour). The visas ultimately obtained were limited to one year — still against the 4-year visas obtained previously.

<sup>9</sup> Hermelin report, April 2023, § 1.1 (“L’urgence de réaffirmer l’équilibre de nos priorités” — The urgency of restating the balance of our priorities), from which the two preceding quotations are also taken. The exclamation mark in the first quotation appears in the original text.

## II. THE FACTORS BEHIND THIS DETERIORATION

The deterioration observed results from the combination of several developments, some stemming from explicit political choices and others from the cumulative effects of administrative and technological reforms. Five main factors can be identified.

### 2.1. The outsourcing of consular procedures

Since the 2010s, French consulates have progressively delegated the collection of visa applications to three private providers: **TLS Contact** (Morocco, Tunisia), **VFS Global** (Algeria) and **Capago** (Mali and many African countries). The Ministry for Europe and Foreign Affairs itself acknowledges that this practice is now near-generalised. While the initial aim was to relieve consular services, three negative effects are now documented:

- **A rise in costs.** On top of the more than 30% increase in application fees (non-refundable in the event of refusal), which rose from €60 to €80 for a short-stay visa following the revision of the Visa Code, having to go through private providers adds further service charges (on average 30%, and up to 50% of the visa cost), thereby increasing the total cost still further.
- **The recurrent impossibility of obtaining an appointment.** Several cases documented in 2025 and 2026 highlight the scarcity — or even the complete absence — of available slots on the online platforms, including for artists with concerts confirmed on fixed dates. The intermittent closure of platforms (Capago in Mali in March 2026) paralyses the entire sector.
- **Questionable commercial practices.** To be denounced, for example, is Capago’s charging of a “premium service” without any explicit request for the artists’ consent, in a context where they are under time pressure.

### 2.2. A structural factor: the under-resourcing of consular services

**Senate report no. 904 (2024–2025)** explicitly acknowledges the existence of a “visa crisis”. It underlines the pressure on consular services, caught between demands for efficiency, security and attractiveness. Outsourcing, presented as a common-sense budgetary solution, does not offset the continuing reduction in consular staff and the growing administrative complexity of cases. Processing times lengthen, responsiveness to urgent cases erodes, and the human handling of individual situations becomes the exception rather than the rule.

### 2.3. The tightening of French and European legislative frameworks

#### French legislative framework

**Law no. 2024-42 of 26 January 2024 “to control immigration and improve integration”** consolidated a restrictive turn in migration policy. **Article L. 312-3-1 of the CESEDA** (Code on the Entry and Residence of Foreign Nationals and the Right of Asylum), created by Article 47 of the Law of 26 January 2024, now allows a long-stay visa to be refused to a national of a State that “cooperates insufficiently on the readmission of its nationals in an irregular situation”. This provision, discretionary in application and diplomatic in nature, makes the artist bear the consequences of relations between France and their State of origin, irrespective of their individual situation.

Added to this is the general suspension, **since the summer of 2023, of cultural cooperation with Mali, Burkina Faso and Niger**. Despite derogations opened since October 2023, the applicable regime remains discretionary and structurally weakens cultural ties with these three countries. For example, the Africolor festival was forced to cancel emblematic concerts (BKO, Nahawa Doumbia) in December 2023.

European legislative framework: EES and ETIAS

The Schengen framework is simultaneously moving towards a system of comprehensive biometric control. **The Entry/Exit System (EES)**, in service since 12 October 2025 and fully operational since 10 April 2026, replaces manual stamping with systematic biometric registration (photo + fingerprints) at each entry to and exit from the Schengen area, with automated calculation of compliance with the short-stay rules.

The effects are already being felt on artistic mobility. What happened in April 2026 to a Jamaican reggae singer — an international headliner nonetheless — is telling: holder of a two-year multiple-entry Schengen visa issued by Spain, he was held in the holding area of a German airport and entered on the SIS list of persons to be refused entry, for a minor overstay detected by the EES electronic count during an earlier trip. The same mishap threatened his other French tour scheduled for late April 2026. Such a situation could nonetheless have been avoided with adequate information provided upstream by the authorities — not only about the overstay itself, but also about its consequences. Thus, while automating the count may, in theory, secure the calculation of stays and reduce arbitrariness, it also turns the slightest involuntary overstay into automatic exclusion, without the margin of appreciation that the border guard previously enjoyed.

The **ETIAS** system, which will enter into service in the last quarter of 2026 for the 59 nationalities exempt from short-stay visas, will add a paid prior authorisation (€20) whose effects on the tours of visa-exempt artists remain to be assessed.

2.4. Administrative dysfunctions: ANEF and prefectures

The rollout of the **ANEF platform (Administration Numérique pour les Étrangers en France — the digital administration for foreign nationals in France)**, the single digital channel for residence-permit applications since 2020, has led, for many resident artists, to renewal delays exceeding several months, sometimes a year. These difficulties are not specific to the cultural sector: they have been objectively established by the Defender of Rights, who, in a report of 11 December 2024, noted a 400% increase in complaints relating to the law on foreign nationals between 2020 and 2024, three-quarters of which concern permit renewals — that is, people already settled and, until then, in a regular situation. The authority denounces “massive infringements of rights” resulting from blockages at the submission stage and from the fragility of provisional certificates, and finds that the service “fails to keep its promise of simplifying procedures”.

This situation places the State at odds with its own case law. As early as 3 June 2022, in a decision “La Cimade” (no. 452798), the Conseil d’État had ruled that the administration could not make the digital submission of a residence-permit application mandatory except on a twofold condition: guaranteeing users normal access to the service, and providing them with an alternative channel — for instance, physical submission — where the online procedure proves impossible. The highest administrative court had already stressed the particular gravity of the stakes for foreign nationals, since the registration of an application directly conditions their right to remain in France and, often, to work there.

Referred to the matter again, the Conseil d’État went further in its decision no. 502860 of 5 May 2026 (Fédération des Acteurs de la Solidarité and others), handed down at the request of a coalition of ten associations. It ruled unlawful several dysfunctions of ANEF that are precisely at the root of the situations experienced by artists. It noted, first, that the certificate extending the examination period — which must be issued and then automatically renewed, before the permit expires and without any step by the applicant — is not systematically issued, causing interruptions of rights, and that it is not recognised by the regulations as a document granting access to social benefits and housing, unlike certain receipts. It noted, second, that the certificate issued after acceptance, pending manufacture of the permit, grants the same rights as the permit but without clearly stating their content, which in practice prevents its holder from exercising a professional activity. It finally condemned the impossibility, for the user, of reporting a change of situation, correcting an error or adding a document during the examination — a

source of blockages that can go as far as the case being closed without action. **The Conseil d’État ordered the State to remedy these failings within six months. These decisions confirm, on legal grounds, what the CVA’s cases reveal on human grounds: the current system deprives people in a regular situation of the effective exercise of their rights.**

The CVA’s 2026 cases concretely illustrate these failings:

- **The case of an Algerian artist** (11 years in France, working as an intermittent du spectacle — a performing-arts worker under France’s specific unemployment-insurance scheme): renewal application submitted in July 2025, receipt expired in January 2026, suspension of all rights (intermittent status, ability to travel, work), two months of rent arrears; partial resolution obtained thanks to the personal intervention of a deputy prefect contacted outside official channels.

- **The case of an artist from the DRC:** residence permit expired in November 2025, renewal submitted in August 2025, unable to travel on the three-month certificate, forced to cancel his participation in concerts (Morocco, Togo).

- **The case of an Ivorian journalist, a political refugee in France since 2003:** permit renewal impossible for a year, an impossible request for a supporting document (a nationality certificate for a spouse who never came to France), the file ultimately closed by the prefecture without the person being able to defend himself. The case could only be resolved through extensive interpersonal mobilisation leading to direct contact with the Africa adviser at the Élysée.

Clearly, this list is not exhaustive, and we could also cite, for example, the case of the Moroccan artist Meryem Aboulouafa (whom we allow ourselves to name because her situation has been covered by the media). After she submitted her residence-permit renewal application in 2023, the decision was postponed several times until 23 June 2025, when it was refused, together with an order to leave French territory (OQTF) within thirty days. The artist lodged an appeal, which allows her to remain in France pending the court’s decision.

For resident artists, these situations produce an effect equivalent to a visa refusal: professional paralysis, loss of income, lasting administrative vulnerability. While these consequences — the impossibility of working, of receiving any benefits, of leaving and then re-entering French territory — affect all the foreign residents concerned, to the point of placing them in an irregular situation, they take on a particular dimension for artists: the impossibility of travelling forces them to give up international engagements, tours and opportunities for exposure, jeopardising the very development of their careers.

Finally, the recodification of the “talent” scheme by Decree no. 2025-539 of 13 June 2025, carried out “at constant law” (à droit constant) according to the text’s own terms, did not change the access criteria applicable to performing artists and authors. But nor did it curb the practical difficulties weighing on them: the reform was accompanied by a period of regulatory transition that generated legal uncertainty, and provided no answer to the lengthening of the processing and manufacturing times for permits, which frequently reach several months between submission on the ANEF platform and the actual issuance of the card.

# III. THE CONSEQUENCES OF THIS DETERIORATION

The effects of the deteriorating reception of foreign artists reach far beyond the individual scope of blocked cases. They produce cumulative consequences across four major dimensions: cultural, economic, diplomatic and symbolic.

## 3.1. Cultural consequences: an impoverishment of artistic and cultural diversity

**Cancellations are multiplying and, now, so is self-censorship:** organisers take fewer and fewer risks and are increasingly reluctant to programme certain artists for these reasons. In 2025, several major festivals had to alter their programming because of visas that were not obtained, and are suffering recurrent cancellations. The Institut français’s **SAWA SAWA** programme — although jointly steered by the Ministries of Culture and for Europe and Foreign Affairs and dedicated to Palestinian artists — was disrupted in March 2025 by the ministerial blocking of the visas of a musician and a poet from Gaza, a situation that prompted the [press release](#) by Zone Franche and 56 professional organisations.

The repercussions on cultural diversity are direct. France committed to promoting and protecting this diversity by ratifying the **2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions**, whose Article 16 provides for “preferential treatment” for artists and cultural professionals of developing countries. UNESCO’s 2022 global report recalls that the least-developed countries account for less than 0.5% of world trade in cultural goods. UNESCO’s 2026 global report, for its part, stresses that developing countries, although they provide 46% of exports of cultural goods, account for only a little over 20% of world trade in cultural services. More striking still: documenting the visa barrier that limits artistic mobility, it shows that while 96% of developed countries support outward mobility, only 38% facilitate inward mobility from developing countries. Current French policy runs counter to its treaty commitment.

## 3.2. Economic consequences: harm to the French sector

Every cancelled concert, every reworked tour produces direct economic harm for producers, booking agents, concert venues, festivals, hoteliers, restaurateurs and the local authorities that host the programming. The costs are borne by French structures and businesses:

- Non-refundable visa fees in the event of refusal (€60–80 per artist, increased by provider charges);
- Plane tickets bought in advance, very often non-refundable;
- Fees contractually committed;
- Costs of replacing artists (where possible) or of outright cancellation, and the impact of such cancellations on the reputation of French businesses;
- Loss of box-office revenue and of bar/catering takings;
- Loss of venue or equipment rentals;
- The human cost of the working hours devoted to preparing and defending applications;
- The human cost in terms of health and safety at work: situations of extreme stress, professional insecurity, last-minute departures sometimes without personal belongings (buying clothes and other items on arrival), and so on.

To these direct costs are added major opportunity costs: European professionals outside France (notably British, German and Dutch labels) **capture artists who could have emerged on French soil**. We think, for example, of the group Imarhan, whose 2024 European tour included only a single French date; of the Nigerien guitarist Mdou Moctar, now produced by the New York label Matador; or of the Sudanese refugee artist whose case is detailed in the following section, and whose first album will be released on a British label. **The French music industry, which has historically played a leading role in the export and mediation of World Music, is seeing its position erode.**

## 3.3. Diplomatic consequences: a lasting circumvention of France

The artists and sector professionals affected are adapting. The **phenomenon of circumventing France** is now documented and openly acknowledged by those concerned: Sahelian, Maghrebi and sub-Saharan artists are increasingly turning to Germany, the Netherlands, Belgium, Switzerland or the United Kingdom for their European tours.

**The case of a Sudanese refugee artist** (February 2026) illustrates this strategic risk: a refugee in France and the opening act for Tinariwen’s spring 2026 tour, she needs a travel document issued by the Paris prefecture in order to travel to the United Kingdom and Poland. Her first album will be released on a British label. French administrative delays are objectively pushing her to steer her career from other European countries.

## 3.4. Symbolic consequences: the image of a France closing its doors

Beyond the material effects, the situation produces a lasting image of a France that, while invoking cultural diversity, **is in fact closing its doors** to the very artists it publicly commits to welcoming. The collective press release of 18 March 2025, signed by Zone Franche and 56 professional organisations and already cited above, draws a severe conclusion from it: **“a French visa policy increasingly disconnected from human realities”**. The gap between official discourse — the defence of the Francophonie, cultural attractiveness, France’s global influence — and the reality experienced by artists and their French partners weakens the credibility of public action.

This image also affects artists legally resident in France for decades, who experience situations of administrative precarity that undermine their trust in the State.

# IV. RECOMMENDATIONS

The following recommendations aim to restore a reception of international artistic mobility worthy of the commitments of France and of the European Union. They operate at two levels — national and European — and are organised around five lines of action.

## 4.1. At the French level

### Line of action 1 — Create a regulatory framework suited to artistic and professional mobility

**Recommendation no. 1 — Introduce a national priority procedure for artists and professionals on tour.** Within its own areas of competence, France can: (1) guarantee priority access to appointments with the service providers (Capago, TLS, VFS) upon presentation of dated engagement documents — since waiting for an appointment, rather than the statutory examination period, is today the main bottleneck; (2) introduce priority processing of long-stay visa applications falling within the competence of French consulates, the renewal of residence permits being addressed separately in Recommendations nos. 9 and 10. As for the short-stay derogation regime, which falls within the European level, it is addressed in Recommendation no. 11.

**This measure directly takes up Recommendations nos. 19 and 20 of the Hermelin report** (priority appointments for “talent passport” holders; flagging and priority processing of target-audience applications by an identified and trained team).

**Recommendation no. 2 — Respect the history of previous multiple-entry visas and their duration,** linking that history solely to the person of the applicant (and not, for instance, to the place where the application is lodged), and taking account of the length of the creation and distribution cycles of an album or a show. The Tinariwen case is emblematic of an unjustified regression: the duration of their visas was cut from 4 years to 6 months on the grounds that the application had been lodged in Algeria rather than Mali, the group’s members being treated as first-time applicants — even though their long and incident-free travel history should have entitled them to a long-duration visa whichever consulate was seized of the matter.

**Recommendation no. 3 — Exclude artists and cultural professionals from the long-stay visa refusal mechanism linked to “cooperation on readmission”.** Article L. 312-3-1 of the CESEDA, introduced by the Law of 26 January 2024, allows a long-stay visa to be refused to a national of a State deemed to “cooperate insufficiently on readmission”, thereby making the artist bear the consequences of diplomatic relations over which they have no influence. Yet the principle of targeted exceptions within a restrictive visa policy is already accepted: in its visa policy strategy of 29 January 2026, the European Commission provides, for the restrictive measures it envisages against certain third countries, safeguard clauses guaranteeing the issuance of visas “to human rights defenders, dissidents, independent journalists, members of civil society organisations and in other humanitarian and exceptional cases”. On this model, it is proposed to extend this exception to performing artists, authors and cultural professionals invited within the framework of their artistic activities of any kind, so that cultural creation and distribution are not penalised by the state of bilateral relations with the countries of origin.

This exclusion echoes an observation in the Hermelin report recommending that “all or part of the persons recognised as being of interest to France, who represent neither security nor migration risks” be excluded from any restrictive measures — a category in which it explicitly places artists.

**Recommendation no. 4 — Establish a single “Artistic Mobility” contact point** within the MEAE, in close liaison with the Ministry of Culture, dedicated to urgent cases and equipped with a capacity for direct intervention with consulates and prefectures. This contact point could draw on the CVA’s existing expertise, formalised by agreement.

### Line of action 2 — Reform outsourcing and consular procedures

**Recommendation no. 5 — Publicly audit the outsourcing contracts concluded with TLS Contact, VFS Global and Capago:** level of commissions, commercial practices (“premium services”), capacity to offer appointment slots within timeframes compatible with the needs of the artistic sector, and so on, in order to ensure compliance with the requirements the Visa Code imposes on external service providers. **This approach converges with the intention stated by the European Commission itself: in its visa policy strategy of 29 January 2026, it announces the launch of a comprehensive study on outsourcing practices and the financing of the external service providers responsible for collecting visa applications, with a view to developing options to prevent abuses of the system. France would do well to align itself with this momentum by conducting, at its own level, an audit of its own contracts.**

**Recommendation no. 6 — Require providers to reserve a minimum volume of appointment slots for artists and cultural professionals,** available upon presentation of supporting documents (engagement contract, letter of invitation from a cultural organisation, etc.), within 10 working days.

**Recommendation no. 7 — Establish or strengthen consular staffing dedicated to artists’ visas** in countries with high demand (Senegal, Mali, Algeria, Morocco, Burkina Faso, Côte d’Ivoire and Tunisia, in particular), and restore the possibility of direct contact between the CVA and consulates.

This request takes up Recommendation no. 37 of the Hermelin report: “rebuild the numbers of case officers, as a priority in the countries targeted in terms of attractiveness”.

**Recommendation no. 8 — Publish disaggregated statistics on visa refusals annually** (grounds, nationalities, type of stay, processing times), in order to make public action auditable and to allow an objective evaluation of the policies pursued.

**The Hermelin report already deplored the absence of “statistics that would make it possible to track, and therefore to steer” the visas granted to outreach audiences, and recommended gathering these data — which the present recommendation proposes to systematise and to make public.**

### Line of action 3 — Secure the residence status of resident artists

**The following two recommendations echo the intention stated by the European Commission itself.** In the recommendation on attracting talent accompanying its visa policy strategy of 29 January 2026, the Commission finds that “lengthy and fragmented procedures for long-stay visas discourage the very people Europe needs most”, and notes processing delays, difficulties in obtaining appointments and the inconsistency of procedures. It accordingly invites Member States to simplify and speed up their procedures and to coordinate their consular resources. Although this finding concerns long-stay visas, it applies fully to the blockages that resident artists encounter in renewing their residence permits.

**Recommendation no. 9 — Guarantee a maximum processing time for residence-permit renewals** for performing artists and authors (cards bearing the “talent” mention), with automatic suspension of the effects of expiry on social rights (intermittent status, health insurance) for the duration of the examination.

**This orientation converges directly with the bill aimed at guaranteeing the automatic renewal of long-term residence permits, adopted at first reading by the National Assembly on 11 December 2025 and now under examination in the Senate.** Its Article 1 provides for the automatic renewal of multi-year residence cards — which include artists’ “talent” cards — and stipulates that the administration’s silence for four months amounts to acceptance. We call for the definitive adoption of this text, which would directly secure the situation of resident artists and put an end to the interruptions of rights caused by examination delays.

**Recommendation no. 10 — Open a human recourse channel for situations blocked on the ANEF platform,** particularly for refugee artists and foreign artists settled long-term in France, for whom the regularity of their residence status conditions their professional activity.

4.2. At the European level

Line of action 4 — Adapt the Schengen framework to artistic mobility

**Recommendation no. 11 — Action by France to support and shape the European Commission’s initiative in favour of an “extended short stay” for artists, with a view to achieving a Schengen regime suited to artistic mobility:** in its visa policy strategy presented on 29 January 2026, the European Commission recognises for the first time that certain third-country professionals who are highly dependent on mobility between Member States — foremost among whom it expressly cites “touring artists” — may need to travel across several Member States beyond 90 days in any 180-day period without thereby falling under long-stay rules. It announces its intention to identify “pragmatic solutions” and to examine new legislation establishing an EU-wide extended short-stay regime. France should actively support this initiative and press for the future mechanism to: (1) explicitly include artists, cultural professionals and their technical teams, without restrictions based on renown or nationality; (2) allow artists and professionals who can demonstrate regular tours and professional travel to obtain a long-duration multiple-entry visa from the outset, up to the five-year ceiling provided for in Article 24 of the Visa Code, paragraph 2c of which authorises such direct issuance for frequent bona fide travellers, without waiting for the gradual build-up of the “cascade” regime; (3) be accompanied by tightened processing times, of the order of 10 calendar days, on the model of the visa facilitation agreements already concluded by the Union (such as the 2011 EU–Georgia agreement); (4) rest on the mutual recognition of invitations issued by cultural organisations (festivals, venues, public institutions, non-profit venues, etc.). In so doing, France would help bring about a structural reform that directly addresses the blockages documented by the Artists’ Visa Committee.

**Recommendation no. 12 — Closely monitor the rollout of the EES, guarantee effective remedies and anticipate corrective mechanisms:** ensure that the automated counting of the 90-days-in-180 rule does not produce disproportionate exclusions for artists on European tours; open a simple, rapid and accessible remedy allowing the person concerned to establish, where applicable, that an overstay beyond the authorised duration results from a legitimate cause beyond their control (force majeure, weather event, cancellation or immobilisation of transport, medical reasons, etc.), to contest on that basis a refusal of entry or an entry in the Schengen Information System (SIS), and to obtain its rectification within timeframes compatible with the demands of a tour.

**Recommendation no. 13 — Continue the European development of the MIPs (Mobility Information Points) and launch that of the CVA at European level:** it is essential that the network of Mobility Information Points, coordinated by On the Move, continue to expand across all European countries. In addition, the French experience of the MIP (MobiCulture for France) / CVA (coordinated by Zone Franche in France) pairing, with all the complementarity this twin approach brings, should likewise be deployed at European level (envisaging a first phase with pilot countries).

Line of action 5 — Honour international commitments

**Recommendation no. 14 — Translate into action Article 16 of the 2005 UNESCO Convention on preferential treatment for artists and cultural professionals of developing countries.** As the European Union is itself a party to this Convention in its capacity as a regional integration organisation, it falls to the Union to give concrete effect to this commitment in its visa policy. It is proposed that the European Commission incorporate this preferential treatment into the announced revision of the Visa Code, by providing for favourable criteria in the examination of applications from artists and cultural professionals who are nationals of developing countries (timeframes, fees, facilitation of multiple entries), in line with the obligations arising from Article 16.

<sup>10</sup> There are 11 MIPs, in the following countries: Germany, Austria, Belgium, France, the Netherlands, Portugal, the Czech Republic, Slovenia and Sweden, as well as the United Kingdom and the United States. <https://on-the-move.org/mobility-information-points>

4.3. Giving the Artists’ Visa Committee the means to act: from resolving blockages to the missions of a genuine observatory

Implementing these recommendations presupposes a structured framework between the public authorities and the sector’s professional organisations. Since 2009, the Artists’ Visa Committee, coordinated by Zone Franche, has demonstrated its usefulness as a body for resolving situations of blockage and has accumulated recognised expertise. But its action runs up against two limits:

- resources that are insufficient in view of the mission and the needs;
- and a partial view of the difficulties, for lack of access to all the data.

Many cases do not reach Zone Franche, being handled directly by other members of the CVA: the Ministry for Europe and Foreign Affairs, the Ministry of Culture, the Institut français or other actors. As a result, the data are not aggregated and the indicators rest solely on the cases handled directly by Zone Franche, giving a view that is certainly accurate but fragmentary **of a phenomenon that the CVA would nonetheless be best placed to analyse as a whole.** Moreover, many cultural actors are unaware of the CVA’s very existence (for lack of budget to publicise it, and because the volume to be processed is already too great for Zone Franche’s team).

It is therefore proposed to consolidate Zone Franche’s action, on behalf of the Artists’ Visa Committee, in its threefold function of (1) coordinating and running the mechanism, (2) acting as a body for resolving blockages, and (3) serving as an observatory of the mobility of artists and cultural professionals (a case of good practice in UNESCO’s reports, including that of 2026, Rethinking policies for creativity). This presupposes:

- A multi-year, four-party agreement between Zone Franche and the Ministries of Culture, for Europe and Foreign Affairs, and of the Interior, recognising the Committee’s function as a platform for raising alerts, handling situations of blockage and providing analysis;
- Sustainable funding, adapted to the actual workload and to the broadening of the Committee’s missions, notably towards an observatory function;
- Recognition of its cross-cutting scope, covering all cultural and artistic sectors: music, the performing arts, dance, the visual arts, and so on;
- The participation of Zone Franche, on behalf of the Committee, in the relevant interministerial bodies (Directorate-General for Foreign Nationals in France, Visa Sub-Directorate, Directorate for French Nationals Abroad and Consular Administration);
- The provision of disaggregated public data on the visas and residence permits of artists and cultural professionals, and the capacity to centralise all the cases currently dispersed across the various channels — a prerequisite for the exhaustive and continuous analysis that is lacking today;
- An annual review-and-orientation meeting with national and European parliamentarians engaged on these issues;
- The introduction of training and awareness-raising sessions for consulates and representatives in the international cultural network, on the specific features of the mobility conditions of artists and cultural professionals.

# CONCLUSION

The Artists’ Visa Committee’s data over eight years establish an objective fact: France is welcoming foreign artists less and less well, and in particular those from Africa, the Maghreb, the Middle East and Asia. This deterioration is not an isolated phenomenon: it is confirmed by European and national statistics, and results from the convergence of political, regulatory, administrative and technological choices that amount to an objective restriction of international artistic mobility. This restriction is doubly unequal: it weighs first and foremost on nationals of the countries of the South, and it marginalises artists within the very schemes that are supposed to attract talent.

The consequences are severe and contrary to France’s public commitments. They affect cultural diversity, the economy of the music and performing-arts sector, the country’s diplomatic influence, the image of the Republic in the world, and the daily situation of artists whom France has itself often helped to emerge and supported. As the collective press release of 18 March 2025 recalled: “The free movement of artists is the first condition for achieving cultural diversity.”

The recommendations formulated in this report are realistic, proportionate to the State’s means and broadly consensual among the sector’s professionals. Several of them do no more than accompany dynamics already under way — the European visa strategy, which recognises “touring artists” for the first time, or the bill on the automatic renewal of residence permits, adopted by the National Assembly in December 2025. The moment is therefore favourable. It now falls to public decision-makers — national and European parliamentarians, members of the Government, and the administrations concerned — to take up this question collectively, so as to reopen the doors that France has committed to keeping open.

# ACKNOWLEDGEMENTS

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<sup>11</sup> See, in this regard, the intervention of Culture et Développement at the eighteenth session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions of the 2005 UNESCO Convention.

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