DAKAR 2026

YOUTH OLYMPIC GAMES

AFRICA WELCOMES, DAKAR CELEBRATES.

MEDIA GUIDE

OPENING CEREMONY OF THE YOUTH OLYMPIC GAMES DAKAR 2026

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EMBARGO



The Opening Ceremony of the Dakar 2026 Youth Olympic Games has been designed to provide spectators and viewers with the unique story behind the first Olympic sporting event on the African continent. It features a journey through time, a story centred around symbolic figures and ceremonial aspects, with the aim of evoking emotion and creating moments of shared experience, wonder and surprise.

The information contained in this guide is confidential and is subject to an embargo until the ceremony takes place on 31 October 2026 at 18:30 (Dakar time). The Opening Ceremony is a live show, and certain aspects may be subject to change at the discretion of the Dakar 2026 teams.

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L'AFRIQUE ACCUEILLE,
DAKAR CÉLÈBRE.

SUMMARY

THE 4TH SUMMER YOUTH OLYMPIC GAMES

The Opening Ceremony marks the start of the 4th Summer Youth Olympic Games (YOG) and opens a new chapter in Olympic history. In Dakar, Senegal is welcoming the world in a spirit of sharing, fraternity and *Teranga*, celebrating youth, sport and the diversity of African cultures. This event embodies the ambition of a continent and the promise of a generation to write its own chapter in Olympic history.

After a 30-day journey through Senegal, the Youth Olympic flame will reach Abdoulaye Wade Stadium for a symbolic moment: the lighting of the cauldron, which officially marks the opening of the Games. The world is invited to discover Dakar 2026, an edition that places Senegal at the heart of the Olympic Movement and offers young athletes the opportunity to take a decisive step in their sporting journey.

In keeping with the spirit of the Youth Olympic Games, Dakar 2026 places young people at the centre of the project, offering them a platform to meet, learn, share and surpass themselves. Around 2,700 athletes will be competing in Senegal across 25 sports. The 10 engagement sports are about participation, discovering new disciplines and engaging with young people, rather than competing for medals.



THE STRENGTH OF YOUTH IN THE LAND OF TERANGA

Teranga is a Wolof word that translates into English as «hospitality». It is the fundamental cultural value of Senegal, often referred to as the «Land of Teranga», and an iconic part of the country's identity.

Vitality – Energy – Movement

Africa, the cradle of humanity, is also the youngest continent in the world. In Senegal, by hosting the Youth Olympic Games for the first time, Africa is showcasing all its vitality, creativity and energy – and the youth of the world will be the beating heart of the event.

Hospitality – Diversity – Respect

Senegal is a diverse, welcoming land that prides itself on its hospitality. The Senegalese way of life is based on respect for others and human warmth, and advocates the values of openness, generosity and sharing. Through Teranga, Senegal celebrates the values of Olympism.

The venue: Abdoulaye Wade Stadium

Abdoulaye Wade Stadium, located in Diamniadio, is a modern facility with a capacity of 50,000 spectators. Designed to host national and international competitions, it symbolises Senegal's sporting ambition. It is the host venue for the Opening Ceremony of the Dakar 2026 Youth Olympic Games, marking the beginning of this historic event for Senegal and the African continent.



THE CONCEPT

A NEW LEASE OF LIFE

The ceremony is structured around a three-part story: Yesterday, Today, and Tomorrow.
It will take spectators on a journey through time, allowing them to bear witness to history and hear the voice of a young generation that is firmly rooted in the 21st century but mindful of its heritage and committed to shaping the world of tomorrow.

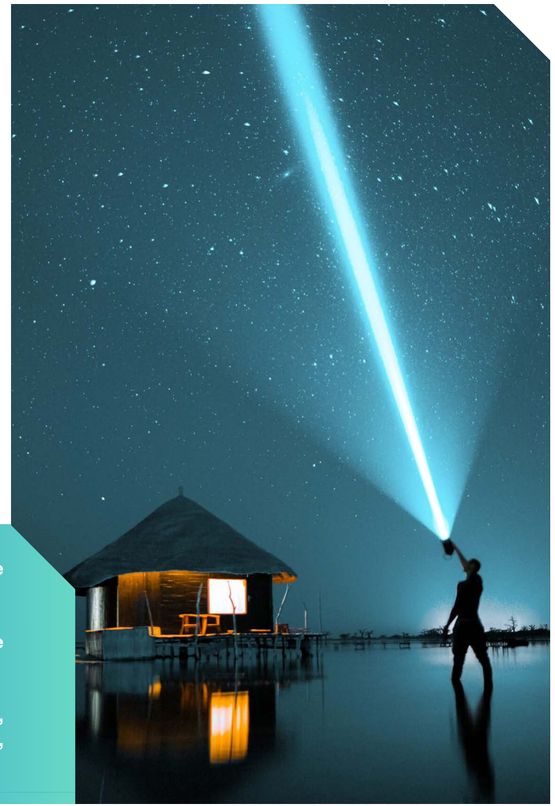
AT THE CROSSROADS OF MYTH, THE EPIC STORY: HONOURING – PASSING ON TRADITIONS – INVENTING

Centred around a metaphorical «family», three generations pass the baton to each other, represented by three key characters: ALKEBULAN, the mother, who embodies the values of ancestral Africa; KEB, the son, who embodies the Africa of today; and SITOÉ, the little girl, who transforms these values and this history to build the Africa of tomorrow, with all three being protagonists of the same story. These three characters are allegories of a duty to pass on traditions, and feature in the story as mythical figures who connect generations. SITOÉ will draw on the lifeblood of her ancestors to proudly carry forward the inspiration and imagination of the world of tomorrow.

Alkebulan is the ancient name of Africa, meaning «Mother of Humanity». This metaphorical figure of the strong, beautiful and resilient mother will open this ceremony to symbolise the passing on of traditions.

KEB, a name of Egyptian origin, is historically associated with the connection between humanity and the earth. This character represents today's Africa, a vibrant, inventive and visionary embodiment of youth.

Sitoé is a Senegalese given name and is a tribute to Senegalese women and their courage and resilience, in a nod to the Casamance heroine Aline Sitoé Diatta. This character represents the Africa of tomorrow, rooted in its traditions and looking towards the future.



CEREMONY KEY FIGURES

1,115 choreographers, artists, actors, dancers and extras.

Nearly **1,500** costumes, which involved around a hundred people.

Including **3** main designers, **10** fashion designers, tailors, fabric and bead embroiderers, dyers, prop makers, printers and shoemakers.

250 hours of rehearsal.

totalling more **5,000** hours of work.

350 people involved in artistic and technical production, logistics, and hair, make-up and costume fitting.

100 tons of equipment.

+ 50,000 meals and **25,000** liters of water distributed.

TIMINGS

PRESHOW	
14:00	Opening the doors
18:00	Pre-show entertainment from 4 to 6 p.m.

SHOW	
ACT 1: INSPIRATION – THE TIME OF ALKEBULAN	
18:30	Introduction and countdown
18:31	Entrance of the Head of State and the President of the International Olympic Committee
18:32	Entrance of the Athletes
18:44	The Quest
18:46	The Quest for the Flame Movie, Part 1
18:48	Alkebulan
18:50	Flag and National Anthem
18:53	Senegal
18:57	Africa
ACT 2: THE INITIATION – KEB'S TIME	
19:03	A New Era
19:05	Keb
19:07	The City
19:08	The Painter's Performance
19:08	Parade of the National Olympic Committees' flags
19:25	Hip Hop Battle – singing duo
19:32	Cheikh Anta Diop and The Scientists
19:33	The Revelation
ACT 3: PROTOCOL	
19:35	Speeches by the President of the Dakar 2026 Organising Committee and the President of the International Olympic Committee
19:43	Games Declared Open by the President of Senegal
19:44	Olympic Tableau Scenes and Fan Chants
19:48	Olympic Anthem and raising of the Olympic Flag
19:50	YOG Oath
ACT 4: THE INCARNATION – THE TIME OF SITOE	
19:53	The Quest for the Flame film, part 2
19:55	Sitoé
19:57	Flame Tour – Cauldron Lighting
20:03	The Seed
20:04	Tomorrow
20:30	End of the Ceremony

THE ARTISTIC TEAM

INTRODUCTORY REMARKS

The Opening Ceremony of the Dakar 2026 Youth Olympic Games showcases the vitality of Senegal's artistic landscape and highlights a bright, creative and committed young generation. More than 1,000 artists, technicians and volunteers are drawing on their combined talent in fields as varied as dance, music, theatre, visual arts and fashion. Thanks to their commitment and know-how, this show celebrates the cultural heritage of Senegal and Africa while promoting contemporary creation. The Dakar 2026 Organising Committee expresses its deep gratitude to all the contributors and talented individuals whose commitment and dedication are bringing this historic ceremony – the first Youth Olympic Games Opening Ceremony to be held on the African continent – to life.

THE TEAM

Ceremonies Department

Director of Ceremonies: **KHADY NIANG**
Artistic Director: **IBRAHIMA CISSÉ**
Director: **ADAMA DIOP**
Show Designer: **MARTIN ARNAUD**
Music Director: **ISMAILA TALLA**
Technical Director: **ALAIN GAILLARD**
Choreographer: **MARIANNE NIOX**
Director of Mass Choreography: **ZHOU YANHONG**
Set Designer: **KHADY KASSÉ**
Artistic Advisor: **STÉPHANE FIÉVET**
Head of Costumes, Make-up and Hair: **MARIÈME NGOM**
Costume Designer, Act 1: **MAGUETTE GUEYE**
Costume Designer, Act 2: **KHADIJA BA**
Costume Designer, Act 3: **SELLY RABY KANE**
Make-up Designer: **ALINE ALIMA DIEDHIOU**
Hair Designer: **MADELEINE SAGNA BOP**

Production team

See Appendix page 35

Contributors

The 12th Gaïndé, Lebou Gui and Allez Casa are groups of Senegalese supporters who come together to cheer on and support the national teams and athletes who represent Senegal in national and international competitions. Their attendance, songs and enthusiasm help to spur the athletes on and fly the flag for their country.

The mass choreographed routines and costumes for Acts 1 and 2 have been produced with strong support from the People's Republic of China. Since May 2025, eight experts have been working closely with the Dakar 2026 Youth Olympic Games Organising Committee on the artistic concept for the show's «Africa» and «Olympic Tableau» scenes, the choreography, and the training of the 40 rehearsal supervisors and 360 dancers. This was done over the course of four visits to Senegal.

Biographies

See Appendix page 33

DEMB inspiration – Yesterday, the time of ALKEBULAN

WHAT ACT 1 IS ABOUT

General presentation

This first part is about ALKEBULAN, the Queen Mother, a symbol of the African continent. The idea is to immerse the spectators in the Senegal and Africa of yesteryear following extensive research on costumes, hairstyles, music and choreography. What were the rhythms and movements of that era? What were the traditions at home, in the fields and during ceremonies? What were the wrestlers like? Thanks to the STORYTELLER, we will embark on a journey back to the past.

Music

The first musical section is deeply rooted in the historical sounds of Africa. It is a return to Africa's origins, an immersion in the ancient rhythms that have shaped the cultural identity of the continent. This part relies exclusively on the use of traditional instruments. The soundscapes are organic, raw and vibrant. Percussion takes centre stage, especially through iconic instruments such as the sabaar, the tama (talking drums) and the djembe, which carry memories and pass on traditions. The idea is to recreate an authentic atmosphere, where music is an ancestral language. This first section serves as a narrative and emotional foundation. It sets up a timeless soundscape, which connects the audience to a time when music was, first and foremost, a vehicle for connection, history and identity.

The choreography

The choreography of Act 1 is based on an approach of total authenticity, fully embracing the heritage and traditions of Senegal and Africa without any reinterpretation or contemporary adaptation. The aim is to bring dance to life in its purest form, as it is passed down, experienced and embodied. This approach aims to highlight the diversity and power of Senegalese and African choreographic heritage, by presenting it with sincerity and fidelity, without alteration. Dance thus becomes an act of transmission, memory and unity, where each movement reaffirms a history, an origin and a sense of belonging.

The costumes

This scene, which evokes the past, explores the ancestral clothing heritage of Africa. This includes textiles such as woven loincloths from Mali, kente fabric from Ghana, hairstyles such as the «ngouka» from Senegal, Fulani braids, and accessories from the Xhosa of South Africa and the Amazigh of North Africa. Costume here is a form of memory, representing Africa's identity. This time period evokes grace, modesty and ease of movement.

SCENE 01: INTRODUCTORY FILM AND COUNTDOWN

The film is a tribute to remarkable figures who have contributed to the influence of African sport around the world. It launches the countdown to the start of the ceremony.

SCENE 02: ENTRANCE OF THE HEAD OF STATE AND THE PRESIDENT OF THE INTERNATIONAL OLYMPIC COMMITTEE

The President of the Republic of Senegal, His Excellency Bassirou Diomaye Diakhar FAYE, and the President of the International Olympic Committee (IOC), Kirsty COVENTRY, a two-time Olympic champion in swimming, greet the spectators.

SCENE 03: ENTRANCE OF THE ATHLETES

The 205 delegations enter the field, before going to the stand.



SCENE 04: THE QUEST

Synopsis

An elderly man, the STORYTELLER, enters the playground, accompanied by a young girl, SITOÉ. He addresses the crowd. Music accompanies his words and serves as an introduction to the film.

This scene is an immersive journey into SITOÉ's ancestral past, led by the STORYTELLER, who tells her about her lineage, going back to her grandmother, ALKEBULAN.

Verbatim

"I am going to tell you the story of your people, I am going to tell you the story of ALKEBULAN, your grandmother, the Queen Mother, who gave birth to the world. A long time ago, in a world where machines did not yet exist, ALKEBULAN had a vision that revealed itself in a dream. This vision concerned you."

MASSAMBA GUÈYE – Storyteller, writer and researcher

Massamba Guèye, who holds a PhD in modern literature, is a Senegalese storyteller, writer, playwright and poet, nicknamed "The Voice of Africa". As the founder of Kër Leyti, the House of Oral Tradition and Heritage, he works to pass on African narrative traditions and promote intangible cultural heritage. A Knight of the National Order of the Lion and an Officer of the National Order of Merit, he promotes Senegalese culture through his creative works, research and cultural outreach.

SCENE 05: FILM: THE QUEST FOR THE FLAME – PART 1

Synopsis

This film depicts the prophetic dream of ALKEBULAN, the Queen Mother, who tells her young son, KEB, that he will be the father of the girl who will transform the world – the young girl with the flame, SITOÉ. Fourteen women from the 14 regions of Senegal, led by SAMOKODJO, then set off on a great march, in search of the flame to pass on to SITOÉ.





Modou Anta Diongue, aka MAD – Visual artist and director

Senegalese visual artist Modou Anta Diongue, known as MAD, is known for developing creative worlds that combine illustration, graphic design, animation and audiovisual production. In 2024, he took part in the Dakar Biennale (Dak'Art) with his experimental film Time and Moment, showcasing his artistic approach and his interest in contemporary visual narrative forms.

SCENE 06: ALKEBULAN

The scenario

The beat of drums heralds the arrival of ALKEBULAN. She makes her entrance on horseback and goes around the stadium. She is preceded by the DRUM MAJOR, an iconic figure of Senegalese oral tradition, and is followed by two women from her court and 50 dancers performing traditional Senegalese dances.

THE SINGER sings a powerful, traditional song.

Symbolic handover: ALKEBULAN heads to the ceremonial stage, where she hands the Senegalese flag to her young son KEB, so that he can hand it over to six members of the armed forces for the raising of the flag.

Kiné Lam

Kine Lam is an iconic figure in traditional Senegalese music, known for her powerful voice and her commitment to the nation's musical heritage. In 1978, she joined the Traditional Lyric Ensemble of the Daniel-Sorano National Theatre, where she enhanced her understanding of Senegal's musical traditions. She also explored modern sounds and founded her own orchestra, Kaggu, in 1989. Her rendition of "Mame Bamba" in 1975 brought her to the attention of the general public and earned her the nickname "Kiné Lam Mame Bamba".





SCENE 07: PRESENTATION OF THE FLAG

The scenario

KEB hands the Senegalese flag to the Senegalese army officers.

SCENE 08 : NATIONAL ANTHEM

The national anthem is performed by Kya Loum.

Kya Loum

Kya Loum, whose real name is Rokhaya Loum, is a Senegalese singer, songwriter and guitarist. Her musical style mixes Afro-blues, soul, jazz and rock, combining African influences and contemporary sounds. Her career has seen collaborations with renowned artists including Joss Stone and Thione Seck. In Athens, during the handover of the Dakar 2026 Youth Olympic flame, she performed the Senegalese national anthem, a role she is reprising here at the Opening Ceremony of the Games.

SCENE 09 AND SCENE 10: SENEGAL PARTS 1 AND 2

The next two scenes depict Senegalese culture through artistic expressions such as traditional Senegalese dance, the wrestlers' dance (BAKK) and the "false lion" dance.

The scenario

ALKEBULAN returns to her court.

THE DRUM MAJOR strikes a few beats on his sabar to introduce the percussionists, who form a circle in which 50 dancers join the festivities, performing authentic Senegalese dances: Ndawrabine, Goumbé, Wango, Yéla, etc.

Then the percussionists play a powerful rhythm specific to wrestlers. The three FALSE LIONS come running in, which scares the dancers away. The 100 WRESTLERS also appear and perform their dance in the middle of the central stage.

Senegalese wrestling: a sport, a tradition, a popular passion

Senegalese wrestling, known as làmb in Wolof, occupies a major place in Senegal's sports culture. Rooted in ancestral traditions, it combines physical confrontation, fighting techniques, chants, tam-tam rhythms and rituals before the wrestlers enter the arena. In its striking form, it combines hand-to-hand wrestling and authorised strikes. Wrestlers are part of «stables», sports organisations that coach them, oversee their preparation and manage their careers. Wrestling in Senegal goes beyond sport: it is a national phenomenon that brings entire communities together and turns its champions into household names in Senegalese society.

Modou Lô («Xaragne Lô»)

A major figure in the striking form of Senegalese wrestling and a leading light of the Rock Énergie stable, Modou Lô rose to the top by beating Eumeu Sène on 28 July 2019 to become the "King of the Arena". He kept his crown for nearly seven years, particularly thanks to his victories against Ama Baldé, Boy Niang 2 and Siteu. He finally lost his title to Sa Thiès on 5 April 2026.

Eumeu Sène

Former King of the Arena Eumeu Sène, whose real name is Mamadou Ngom, is one of the great names in Senegalese wrestling and a leading light of the Tay Shinger stable. He made history by beating Bombardier on 28 July 2018 to win the royal crown. His career also saw victories against Balla Gaye 2 and Gris Bordeaux, before he relinquished his title to Modou Lô in July 2019.

Sa Thiès

The new King of the Arena, whose real name is Salif Sakho, comes from a distinguished family of wrestlers: he is the son of Double Less and the younger brother of Balla Gaye 2. A resident of the Balla Gaye wrestling school, he achieved a historic milestone on 5 April 2026 by defeating Modou Lô in less than a minute and a half. This victory saw him become the ninth King of the Arena and the number one figure in the striking form of Senegalese wrestling.

Franc

One of the major figures of the new generation, Émile François Gomis, known as Franc, is the leading light of the Jambaar Wrestling Academy and one of the wrestlers making their mark at the top of the sport. He made his name through a series of victories that saw him beat several renowned opponents, including Ama Baldé and Eumeu Sène in 2025. Crowned best wrestler (striking form) of the 2024-2025 season by the National Sports Press Association, he embodies the new generation of Senegalese wrestlers.

***The Simb (false lion)** is an iconic part of Senegalese cultural heritage, combining folk theatre, dance, song and percussion. The performer, known as a Simbkaat, wears make-up and dresses as a lion, imitating its movements and roars to the beat of the tam-tam. A highly popular feature at festivals and gatherings, the Simb also contributes to the atmosphere at wrestling matches, where it is one of the most recognisable cultural aspects.*

***Doudou Ndiaye Rose** (1930-2015)*

Was a Senegalese master percussionist, an iconic figure of sabar, the traditional percussion instrument of Senegal. Renowned for his talent and his work in passing on these musical traditions, he made history by leading an ensemble of Senegalese percussionists during the parade to mark the bicentenary of the French Revolution in Paris in 1989. A pioneer in his field, he also helped to promote women in percussion, with the creation of the group Les Rosettes.



SCENE 11 AND SCENE 12: AFRICA PARTS 1 AND 2

This segment celebrates the continent's vitality, diversity, rich history, cultures and peoples, and the unity of its young people.

The scenario

Singer Baaba Maal opens this sequence with one of his songs about Africa.

In this celebration of the continent, a large parade marches in, paying tribute to the 54 African countries, accompanied by 360 dancers and music from the continent, while a choreographed routine forms a map of Africa. The 54 nations are symbolised by majestic, identical outfits, representing equality and unity between peoples and countries.

Baaba Maal

Baaba Maal is one of the great voices of African music. Born in 1953 in Podor, this Senegalese singer and guitarist draws inspiration from the musical traditions of Fouta-Toro, which he blends with contemporary sounds. As the leader of the group Daande Lenol («The Voice of the People»), he has made a name for himself on the international scene while promoting the cultural vibrancy of his native region. He is committed to regional development, and in 2006 created the festival Les Blues du Fleuve in Podor – an annual event that celebrates the cultures of the Senegal River Valley and helps to enhance its cultural and economic profile.

TEY the initiation – Today, the time of KEB

WHAT ACT 2 IS ABOUT

General presentation

This part focuses on the vibrancy, vitality, creativity and innovational nature of youth, as embodied in the central character of KEB.

We meet KEB as an adult, accompanied by his young daughter SITOÉ, and travel across modern-day Dakar, representing a contemporary, dynamic Africa. KEB introduces his daughter SITOÉ to the world of art, culture and science so that, at the end of Act 2, he can pass on the “seed” of the future.

We go from a concert to a live painting session, from a street vendor to a hip hop performance. Several artists will perform in this section, bringing a festive, urban energy to proceedings.

Music

The music in Act 2 is bold and modern, chiming with current musical styles among young people. Traditional rhythms still serve as the foundation, but here they are reinterpreted through contemporary aesthetics. The soundscape is inspired by current trends such as hip hop, Afrobeats and African drill, which resonate with young people. Traditional instruments are integrated into a modern production: they can be sampled, reworked or blended with electronic textures. This second act brings a more direct, accessible and unifying energy. It marks the entry into a vibrant, ever-changing present, where identities are redefined and reinvented.

The choreography

This contemporary age makes it possible to show an Africa in motion, modern and current, which, while remaining faithful to its choreographic traditions, is resolutely turning towards more contemporary forms. It is embodied by an energetic, inspired and uninhibited feeling of youth, in tune with today’s rhythm and dynamics.

The costumes

The costumes reflect the urban side and creativity of young people moving beyond borders, embodying an Africa integrated into the world.

SCENE 01: A NEW ERA

The scenario

A musical transition allows the STORYTELLER, SITOÉ and KEB to take the stage while the visual artist also settles in.



Obree Daman

Originally from Dakar, whose real name is Seydina Oumar Samb Guèye, is a Senegalese singer and songwriter. Introduced to music at a very young age by traditional Serer songs, he developed a universe nourished by R&B, jazz, reggae and African sounds. He embodies a generation of Senegalese artists open to contemporary musical influences.

Maah Khoudia Keita

Known as Maah Keita, is a Senegalese bassist who has distinguished herself in the family group Takeifa. A passionate musician, she uses the bass to explore all its melodic and expressive richness. Her artistic career is accompanied by a commitment to the visibility of people with albinism and combattting prejudice.

Sona Jobarteh

Is a Gambian musician, singer and composer, recognised as the first woman from a long line of griots (poets, musicians and storytellers from West Africa, guarantors of oral tradition and collective memory) to become a professional virtuoso of the traditional instrument called the kora. She elegantly blends the traditional sounds of this instrument with contemporary influences, while working to transmit African cultural heritage and educate young people.

SCENE 02: KEB

The STORYTELLER carries on with the show.

Keb arrives on a motorcycle, inspired by the one from the film Touki Bouki.

As a symbol of transmission between generations, KEB approaches his daughter, takes off the necklace he is wearing and puts it around his daughter's neck.

Verbatim

«This is a necklace that your grandmother gave me when I was about your age. It has been passed down from generation to generation since the dawn of time. Today it is yours. My dear daughter, tomorrow it will be your turn to inspire the world. .... You will not be alone, look around you. Listen to your heart and listen to the earth.»

Touki Bouki, directed by Djibril Diop Mambéty in 1973, is a major film in the history of Senegalese cinema. It follows Mory and Anta, two young people from Dakar who dream of going to France. Mory's motorcycle, adorned with zebu horns, has become a cult image of African cinema, symbolising the director's audacity in terms of form and the singular imagination of this work.

SCENE 03 AND SCENE 04: THE CITY AND THE ARTIST OF «LIVE PAINTING»

In this painting, KEB introduces his daughter to the world of African youth contemporary art.

The scenario

SITOÉ and her father take a stroll through a series of artistic performances: "live painting", music, dance and hip-hop.

A soundscape of a modern African city resounds throughout the stadium and signals the entrance of the merchants and inhabitants of an African city. KEB signals to SITOÉ to follow him in the middle of this crowd and stops in front of the easel of an artist who is engaged in "live painting". We see him in action without guessing what he is painting on the canvas.



SCENE 05 AND SCENE 06: THE PARADE OF THE FLAGS OF THE NATIONAL OLYMPIC COMMITTEES

A male and a female athlete from each delegation march with the flag of their National Olympic Committee in protocol order, with Greece leading the way and Senegal entering last. Samsung has provided the tablets to display the name of each National Olympic Committee. Music accompanies the parade. KEB and SITOÉ, like all the protagonists of the African city, are happy to attend this moment of protocol and celebration.

See the annex for the order of the delegations.



SCENE 07: STREET SCENES AND HIP HOP BATTLE

The scenario

The city, which had opened up to let the parade pass, closes in, giving way to city and urban dance scenes. Two pairs of singers who entered during the parade emerge from the crowd, and start a "hip hop battle". Their modern movements take us into a powerful universe. Then the city retreats with the singers to make way for the next scene.

Daara J Family

Founded in Dakar in the 1990s, Daara J Family is an iconic Senegalese hip-hop group led by Faada Freddy and Ndongo D. Their music mixes rap, reggae, soul and traditional African sounds, with lyrics focusing on social issues and cultural identity. Their album Boomerang was distinguished at the BBC World Music Awards in 2004, marking its international influence. With more than a thousand concerts around the world, the pair have helped to make Senegalese musical creativity known on the international stage.

Defmaa Maadef – Senegalese music duo

Composed of Defa and Mamy Victory, Defmaa Maadef is a Senegalese duo that renews urban sounds by mixing hip-hop, afrobeat and local musical influences. Through an assertive artistic identity and engaged lyrics, the two artists highlight the creativity of Senegalese young people and the place of women in the music industry. Their music contributes to the influence of a contemporary Senegalese scene, open to the world whilst deeply rooted in its cultures.

SCENE 08: THE SINGING DUET

We discover the identity of the singers before they start their duet. The two artists embody an older generation that accompanies the younger generation.

Dip Doundou Guiss

Whose real name is Dominique Preira, is a Senegalese rapper and songwriter born in 1991 in Dakar. After emerging in the early 2010s, he made a name for himself thanks to a singular style, profound lyrics and rap largely in Wolof. With his successful albums and strong influence on young people, he is one of the major figures of contemporary Senegalese hip-hop.

Souleymane Faye

Also known by the nicknames Jules Faye and Diégo, is a Senegalese singer, songwriter and performer born in Dakar in 1951. An iconic figure of Senegalese music, he emerged in the 1980s as part of the famous group Xalam 2, notably thanks to the track Dooley. Known for his poetic writing, his humour and his unconventionality, he developed a musical universe mixing mbalax, blues, jazz and world music. Nicknamed the «philosopher of Senegalese music», he explores in his songs the social realities, culture and values of Senegal. With a career spanning more than 50 years, he remains a major figure in Senegalese musical heritage.

SCENE 09: CHEIKH ANTA DIOP AND THE SCIENTISTS

The scenario

A strange sound pierces the air, a mixture of electricity and sparks. A group of scientists can be seen working around a light source in the middle of the stage. KEB and SITOÉ are curious, and approach the scientists.

A scientist representing Cheikh Anta Diop turns to the father and daughter. He holds a luminous object in his hands. The group of scientists wear an outfit that reads “Carbon 14”, the name of his laboratory, in homage to Cheikh Anta Diop’s scientific results. Then he addresses SITOÉ.

Verbatim

“All our knowledge is contained in this seed. We entrust it to you. Take good care of it. And don’t forget: If you go so far that you don’t know where you’re going, go back to where you came from.”

***Cheikh Anta Diop (1923-1986)** is one of the great Senegalese thinkers, whose work continues to make Africa’s voice resonate in the world. A historian, anthropologist, physicist and Egyptologist, he defended the thesis of Africa as the cradle of humanity and highlighted the links between Ancient Egypt and African civilisations. His fight to rehabilitate the history of the continent has nourished a deep awareness of identity. Even today, his thought inspires researchers, intellectuals and younger generations, committed to the rediscovery of African heritage and the affirmation of its place in universal history.*

SCENE 10: THE REVELATION OF THE PAINTING

The scenario

KEB asks SITOÉ to look in the direction of the painter. His painting is now finished. Under the gaze of Khaby Lame, the artist reveals the “live-painting” which represents the portrait of SITOÉ ADULT, in the future.

Symbolising transmission: we see her holding an object in the air that gives her the appearance of a young heroine, it is the seed passed on by the scientist who carries the future of Africa.

Boubou Design

Whose real name is Boubou Niang, is a Senegalese visual artist who stands out for a technique that is as original as it is spectacular. He often makes his portraits upside down and replaces brushes and rollers with unexpected objects, chosen according to the personality represented: a ball for Sadio Mané, dumbbells for Dwayne Johnson or a pump for Beyoncé. By filming his performances and broadcasting them on social networks, he has conquered a large international audience and embodies a new generation of Senegalese artists who are reinventing forms of artistic expression.

Khaby Lame

Born Khabane Serigne Lame in Dakar in 2000, grew up in Italy. Laid off from a factory near Turin during the COVID-19 pandemic, he launched on TikTok in 2020. His concept: to mock, without a word, the unnecessarily complicated tricks of everyday life, thanks to his emblematic expressions and gestures. His universal humour allowed him to become, in June 2022, the most followed personality of this social media platform, with more than 142 million subscribers. In January 2025, he was appointed UNICEF Goodwill Ambassador, putting his notoriety at the service of children’s rights. His career embodies a Senegalese success story that has become global.



Protocol

SCENE 01 AND SCENE 02: PROTOCOL ANNOUNCEMENT AND SPEECHES

Speeches by the President of the Organising Committee for the Youth Olympic Games Dakar 2026, Mamadou Diagna NDIAYE and the President of the International Olympic Committee, Kristy Coventry, a two-time Olympic champion in swimming.

Inspired by the tam-tam, which appeared in West Africa around the tenth century, the podium of the Dakar 2026 Youth Olympic Games evokes an ancestral tool of communication, a symbol of the voice of ancestors and the transmission of messages. Its aesthetic recalls the central place of the tam-tam in African spirituality and the links between communities. Witness to a deep-rooted musical and cultural heritage, it embodies a collective memory, carrying emotions and traditions passed down from generation to generation.





SCENE 03: OFFICIAL OPENING OF THE DAKAR 2026 YOUTH OLYMPIC GAMES

The President of the Republic of Senegal, His Excellency Bassirou Diomaye Diakhar FAYE, declares the Games open from the presidential stand.

SCENE 04: OLYMPISM SEGMENT AND FAN CHANTS

This scene is an ode to Olympism. It represents the strong relationship between the athlete and the fan.

The scenario

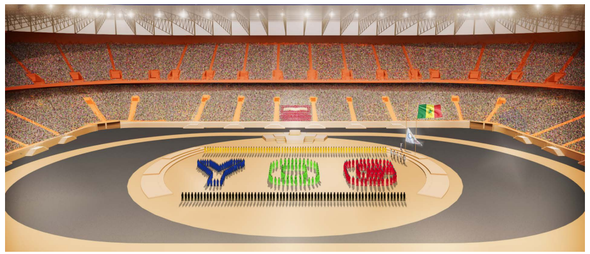
Led by the conductor of the drums, three groups of fans hidden in the audience will take turns singing, flash mob style, to encourage the whole stadium to join in this moment of unity between the athletes and the spectators. This moment is a tribute to the supporters, symbolised by the 12th gaïndé, as a celebration of the triumph of the present time.

A big thank-you to these fervent ambassadors of Senegalese sport, whose commitment, loyalty and energy contribute to bringing the stands to life and supporting our champions, in Senegal and internationally.

Meanwhile, demonstrations of various sports take over the stage, showcasing the 35 disciplines of the YOG. Then, in one sweeping choreographic move, the Olympic rings and the Dakar 2026 emblem materialise.

During this sequence, a video is shown on the screens, featuring members of the Dakar 2026 Organising Committee of different nationalities playing the djembe along with the fans. It was generated by artificial intelligence with the support of Alibaba.





SCENE 05 AND SCENE 06: OLYMPIC ANTHEM AND RAISING OF THE FLAG

The Olympic flag is raised to the sound of the Olympic Anthem. Six members of the Senegalese forces hoist the flag.



SCENE 07: YOUTH OLYMPIC GAMES OATH

The Youth Olympic Games Oath symbolises the collective commitment to sporting ethics and fairness.

It will be delivered by: two Senegalese athletes, a judge and a coach

Verbatim

In the name of the athletes,

In the name of the judges and referees,

In the name of the coaches and officials,

We promise to take part in these Youth Olympic Games, respecting the rules in the spirit of fair play, inclusion and equality.

Together we commit to compete without doping or cheating. We do this to honour our teams, to respect what the Youth Olympic Games stand for, and to make the world a better place through sport.



Athlete

NAEL LAMINE VOISIN / SWIMMING

Nael Lamine Voisin is a young Senegalese swimmer. Specializing in breaststroke and freestyle, he has emerged as one of Senegal's promising swimming talents. In October 2025, he won gold in the 100-metre breaststroke at the Africa Aquatics Zone 2 Championships in Accra, Ghana. He also earned a bronze medal as part of Senegal's senior 4×100-metre medley relay team at the 2026 African Swimming Championships in Oran, Algeria. Selected to represent Senegal in swimming at the Dakar 2026 Youth Olympic Games, Nael embodies the ambition and potential of the next generation of Senegalese athletes.

Athlete

WORE NDIAYE / WUSHU

Woraye Ndiaye is a Senegalese wushu athlete selected to represent Senegal at the Dakar 2026 Youth Olympic Games. Through her dedication to martial arts, she represents the talent, discipline and determination of Senegalese youth on the international sporting stage.

Judge

MARIE THERESE COLY / HANDBALL

Marie-Thérèse Coly is a Senegalese beach handball referee contributing to the development of the sport in Senegal. Alongside fellow referee Mama Isseu Niang, she has officiated at the African Youth Games as part of Senegal's growing beach handball programme, supported by the International Handball Federation (IHF). Her involvement reflects the increasing recognition of Senegalese officials in international beach handball.

Coach

ADRAME NDIAYE / BADMINTON

Adrame Ndiaye is a Senegalese badminton coach and the National Coordinator of the Shuttle Time programme for the Senegalese Badminton Federation. Born and raised in Saint-Louis, Senegal, he developed a passion for sports at an early age. He studied at the National Institute of Popular Education and Sport (INSEPS) at Cheikh Anta Diop University in Dakar, where he discovered badminton. Committed to promoting and developing the sport in Senegal, he has contributed to training young players and teachers, expanding access to badminton in schools, and strengthening the sport's grassroots development.

«SUBBA» the incarnation – Tomorrow, the time of SITOÉ

WHAT ACT 4 IS ABOUT

General presentation

This act tells the story of the rise of Sitoé, who has become an adult, who takes up the torch to immerse us in a new Africa.

A time when Africa showcases the union between technological progress and the preservation of the natural wealth of its land, when climate challenges, respect for biodiversity and the preservation of resources go hand in hand with the rise of a peaceful continent - one that is proud of its cultures, proud of its identities, and proud of its youth. A time when human beings remain the key to progress.

Music

After exploring traditional roots and their evolution into contemporary modernity, this last act projects these legacies into an “Afrofuturist” imagination. The music becomes a space for experimentation where African sounds are transformed, amplified and reinvented. Rhythms become digitised, textures become more synthetic, and the sonic landscape expands, thus imagining a future where African identities are no longer merely inherited, but projected, redefined and embraced as global creative forces.

The choreography

Here, a movement rooted in its traditional foundations evolves towards a new, avant-garde form of expression, giving rise to a new current that embodies an innovative Africa in perpetual motion.

The costumes

This segment symbolises «Afrofuturism». The costumes, hairstyles and makeup retain their traditional essence but are extended into elevated forms, using innovative and unexpected materials. Chrome-inspired colour palettes are incorporated into the textiles in order to reinforce the forward-looking and visionary character of the production. Traditional accessories are reinterpreted and transformed, creating a new aesthetic that symbolises an Africa of the future.

SCENE 01: THE QUEST FOR THE FLAME FILM – PART 2

The screens show the second part of The Quest for the Flame film.

The scénario

The women, led by SAMOKODJO, are 14 in number. They represent the 14 regions of Senegal. They travel through time and space. Surprisingly, time does not affect their ages. This provides an opportunity to journey through the diversity of the different African landscapes. We hear the voiceover of SITOÉ, now an adult, who wears the necklace given to her by her father in Act 2, the ALKEBULAN necklace.
Eventually, they reach an Athenian square, where an old woman gives them the sacred flame.
The 14 women begin their journey back, protecting the flame at all costs. Decades have passed. African cities have emerged and modernity has taken hold. It is clear that technology is now serving nature. Architecture and everyday objects are imbued with ingenuity and inspired by the natural world. The flame community now stands before the Abdoulaye Wade Stadium.

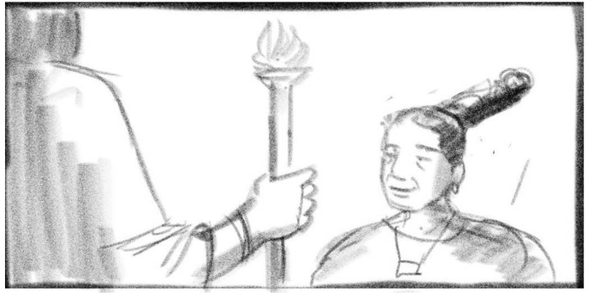


Verbatim

«This is Skaphia, the vessel of the sacred flame. Are you ready for the ceremony?»

«It is also said that ALKEBULAN is everywhere: within us, in nature, and in the great quest of our 14 women. Their quest has become a legend»

«KEB: You are ready, dear girl! Go, SITOÉ! Go and fulfil the prophecy! Go and fulfil your destiny!»



SCENE 02: SITOÉ

The scenario

A natural soundscape invades the stadium.

The 14 women enter the stadium and join SITOÉ. SAMOKODJO hands her the flame.

Verbatim

"SITOÉ: ... We have been waiting for you for so long. But I never stopped believing that this day would come...

... SAMOKODJO: What is the secret phase? ...

... SITOÉ: The flame belongs to no one. It belongs to all peoples. It serves to illuminate the world and cleanse our hearts. We must watch over it, because as long as it burns, peace will reign throughout the world."



SCENE 03, SCENE 04 AND SCENE 05: THE TORCHBEARERS AND LIGHTING OF THE CAULDRON

The scenario

SITOÉ hands the flame to the first torchbearer. A film showcases the flame's tour through Senegal. Then the flame travels from hand to hand, from torchbearer to torchbearer. Finally, the last relay runner lights the cauldron.

YVES BOURHIS / CANOE

Yves Bourhis is a Franco-Senegalese canoeist who represents Senegal at the international level. He participated in the Olympic Games Paris 2024, notably finishing 12th in the C1 slalom canoe, the best Senegalese performance in this discipline at the Games. He represents the new generation of Senegalese athletes competing on the international stage.

SALY SARR / ATHLETICS.

Saly Sarr is a young Senegalese champion who embodies an emerging generation of African athletics, thanks to a career marked by steady progression, continental titles, and now high-level performances. The daughter of a footballer father and a basketball-playing mother, she began athletics in 2011. In 2019, she won the gold medal in the heptathlon and the silver medal in the high jump at the 2019 African Youth Athletics Championships in Abidjan. She placed eighth in the triple jump final at the 2021 World Junior Athletics Championships in Nairobi. She won the silver medal in the triple jump at the 2022 African Athletics Championships in Saint-Pierre.
On August 23, 2026, at the Silesia meeting, she won the competition and broke the Senegalese record held by Kéné Ndoye since 2004 with 15.08 meters.

AMADOU DIA BA / ATHLETICS

A legend of Senegalese athletics, Amadou Dia Ba is a specialist in the 400-meter hurdles. He participated in three consecutive Olympic Games from 1984 to 1992 and achieved his best result at the Seoul Games in 1988 by winning the silver medal in the 400-meter hurdles behind the American Andre Phillips and ahead of Edwin Moses, who had been unbeaten in major championships since 1976. On this occasion, Amadou Dia Ba achieved the best timed performance of his career with 47.23 seconds. A five-time African champion from 1982 to 1988, he also won the 1987 African Games. He reached the final of the World Championships in athletics twice, finishing 7th in 1983 and 5th in 1987. El Hadji Amadou Dia Ba began his career in the high jump, winning a bronze medal at the 1978 African Games in Algiers.

ABDOURAHMANE MARIEME SY / FENCING

The young Senegalese fencer Abdourahmane Marième Sy represents the new generation of Senegalese sport. He participates in African junior and senior competitions. In 2026, he notably takes part in the African Championships in Dakar. He is included in the preparation program for young fencers for Dakar 2026.

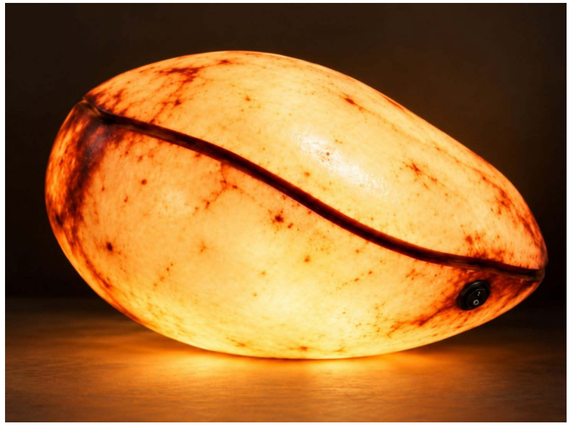
AICHA DIOP / JUDO

The young Senegalese judoka Aïcha Diop is making a name for herself on the African scene in the under-44 kg category. In 2026, she won the silver medal at the African Cadet Championships in Casablanca, becoming the vice-champion of Africa. She had also reached the final of the African Cadet Cup in Dakar in March 2026. She is among the young talents being prepared for Dakar 2026.

SCENE 06: THE SEED

The scenario

SITOÉ places the seed she was holding in her hand on a pedestal, which triggers light and sounds in the stadium. Dancers wearing futuristic masks appear to perform a choreographed routine.



SCENE 07: TOMORROW

The scenario

A slam/spoken word artist opens this segment with a performance on the Africa of the future, accompanied by dancers.

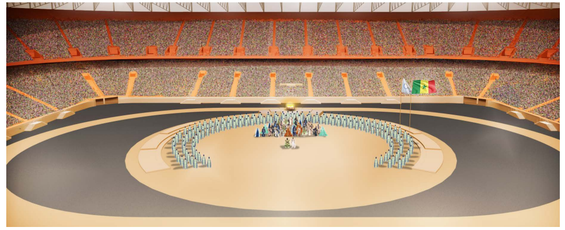
The dancers, wearing masks and futuristic costumes, create a pathway for an “Afrofuturism” inspired fashion show.

Verbatim

Centuries later and Africa is still the prototype of Alkebulan
We are warm, alive and original
We don’t imitate.
We originate.
We don’t borrow culture.
We are culture.
The children were still there.
(The children of the land are still here)
A n ko
Building
We stamp through time
We are the future
We carry a flame for the African child
To look beyond the horizon and see that the sun is not hot enough
The sky is not the ceiling
The sky is just not high enough
We are both root and revolution
We rise from the earth yet watch us teach the earth Elevation
We are both the soil and the solar system
The seed and the satellite
The ancient rhythm and the algorithm
We know the language of the land and decode the language of the stars
We plant with our hands
and watch us build bigger than the pyramids of Giza
We don’t choose between the old and the new
We are the bridge between both
We are nature and innovation
In resources, in economy, in entertainment, name it
Our mineral reserves are endless
Perhaps our greatest resources has never been beneath us
It has always been within us
We raise 54 flags, we raise one standard
We join Sitoe in Alkebulans vision for Africa
This is the wisdom of the ancestors in the hands of inventors
And if we can do so much apart,
imagine what happens when 54 nations move as one.
Our diversity is our greatest technology
We carry the dream of Alkebulan
We join Sitoe in our inheritance
This is not just any one nation
This is Africa

Ibquake *(Ibukunoluwa Ajagbe)*

Is a Nigerian spoken word artist, known for her expressive voice and the power of her performances. Through poetry that blends storytelling, rhythm and social engagement, she explores themes such as faith, identity and social issues, with a particular focus on women and young people. Rising to wider public prominence in 2022, she has developed a distinctive artistic universe where the spoken word serves as a vector for inspiration, reflection and the sharing of ideas, thereby contributing to the growing influence of «spoken word» on Nigeria’s contemporary cultural scene.



SCENE 08: FULL CAST FINAL BOW

SCENE 09: DRUM INTERLUDE

A 12-year-old drummer performs a drum solo

SCENE 10: FINAL TABLE

Festive medley by artist VJ

VJ

Whose real name is Mouhamed Abdoulaye Preira, is a Senegalese singer, rapper and beatmaker, who was born on 7 June 2004 in Dakar. Rising to prominence in his teenage years, he established himself on the Senegalese music scene with a distinctive style that blends Afro sounds, rap and romantic melodies. He gained widespread recognition through tracks such as Dans tes bras, One Time and Musik Xalé, all of which proved highly popular with young audiences. Following the release of his EP En Vrai and his signing with the label Rec 118, he has continued his upward trajectory, contributing to the growth and international visibility of Senegalese urban music.



SCENE 11: ATHLETES EXIT THE STADIUM

END OF THE CEREMONY

APPENDIX 1: BIOGRAPHIES OF THE ARTISTIC TEAM

DIRECTOR OF CEREMONIES: KHADY NIANG

With twenty years of experience at the intersection of creativity, event management and large-scale international project delivery, Khady Niang currently serves as Ceremonies Director for the Dakar 2026 Youth Olympic Games. She leads the overall strategy, artistic vision, production and operational coordination of the Opening and Closing Ceremonies, as well as the Victory Ceremonies, ensuring artistic consistency, technical excellence and effective coordination of multidisciplinary teams. Her expertise is at the heart of a historic milestone: the first-ever Olympic event to be hosted on African soil, offering a unique opportunity to showcase the cultural richness, creativity and talents of Senegal and the African continent. A pioneer of professional makeup artistry in Senegal, she is the founder of the African Makeup Academy and co-founder of African Beauty Agency. She has built extensive experience across fashion, film, television and major artistic productions. Recognized among the 500 most influential personalities on the African continent by South African magazine Tropics, Khady Niang combines creative vision, leadership and operational expertise to design and deliver exceptional event experiences while contributing to the international recognition of Africa's creative industries.

ARTISTIC DIRECTOR: IBRAHIMA CISSÉ

As a creator, curator, and event designer, Xalil Cissé Xalil Cissé is an event designer, curator and creative director whose work brings together design, music and fashion in Senegal and internationally.

He has curated numerous editions of the Dak'Art Off programme, as well as the 19M crafts exhibition in Dakar (2022-2023). In 2019, he represented Senegalese creativity at FEMUA in Abidjan, where Senegal was the guest of honour. In Djibouti, he designed the Senegalese pavilion for the International African Textile Fair (SITA) in 2021. He is the Artistic Director of the Dakar 2026 YOG ceremonies.

DIRECTOR: ADAMA DIOP

Adama Diop is an actor, stage and film director, and author/screenwriter born in Dakar. He trained at the École Nationale Supérieure d'Art Dramatique in Montpellier before joining the prestigious CNSAD (Conservatoire National Supérieur d'Art Dramatique) in Paris in 2005.

Upon graduating, he worked under the direction of great directors such as Julien Gosselin, Stéphane Braunschweig, Frank Castorf, Arthur Nauzyciel and Tiago Rodrigues, the current Director of the Avignon Festival. He appeared in Chekhov's The Cherry Orchard in the courtyard of the Festival du Palais des Papes in Avignon where he played Lopakhine alongside Isabelle Huppert. The performance earned him the Best Actor award from the Prix du Syndicat professionnel de la critique de théâtre, de musique et de danse in 2022.

As a director, he wrote and directed Fajar ou l'odyssée de l'homme qui rêvait d'être poète in 2021 and L'Apocalypse d'Adam et Aimée in 2025. Both works were published by Actes Sud.

In 2025, he wrote and directed Guddi Bukki, his first feature film made in Senegal. The film is a tribute to renowned filmmaker Djibril Diop Mambety.

In 2025, Adama Diop also became the director and founder of Kër Ousmane, a creative hub in Dakar that is home to the EIAD training programme, the Ta'Art artistic agency and the Wërngël bi production company.

SHOW DESIGNER : MARTIN ARNAUD

Martin Arnaud is a world-renowned show designer and creative director, with more than 25 years of experience in theatre, events, sporting and heritage ceremonies, and large-scale multimedia productions for public audiences. Recognised for the originality, precision and storytelling quality of his productions, he combines scenography, visual coherence and cutting-edge technologies. He has devised major events in Senegal, Congo, Saudi Arabia, the United Arab Emirates, Qatar, Spain, Mexico and Chile, often working in close collaboration with local teams. He is particularly at home on large-scale productions, where precision, cultural sensitivity and technical excellence are essential.

MUSIC DIRECTOR: ISMAILA TALLA

Ismaila Talla, known professionally as ISS814, is a Senegalese music producer, sound designer and performance artist.

With nearly 10 years of experience, he works in the world of musical creation, composition and live artistic performance.

Passionate about African sounds, he blends cultural heritage, creativity and innovation to develop a distinctive musical identity.

His expertise also extends to artistic direction and the creation of sonic identities for artistic and audiovisual projects.

Through 814 Production, ISS814 aims to promote African creativity and bring his artistic vision to audiences on the international stage.

CHOREOGRAPHER: MARIANNE NIOX

Choreographer and Artistic Director Marianne Niox is the founder of Artea Culture in Senegal. A graduate of the Rosella Hightower Dance School in Cannes, she has been the artistic director of major events, including the openings of the Dak'Art Biennial in 2016 and the Museum of Black Civilisations in 2018. She is the creator of the stage productions Leneen Feneen and Letter to Young Dancers, through which she combines artistic standards with social engagement. As co-founder of the Kaay Fecc international festival, she has been working for several decades to promote dance in Senegal and support the emergence of new generations of artists.

SET DESIGNER: KHADY KASSÉ

Khady Kassé is a Senegalese architect, designer and scenographer, trained in the United States and founder of Kale Architecture & Design. She has designed the scenography for several major exhibitions, including at the Museum of Black Civilisations and the Senegal Pavilion at the Dakar 2024 Biennale. Her career also includes the architectural reconfiguration of the Museum of the African Renaissance Monument. Associate Scenographer of the 15th Dakar Biennale, she is now the Technical Director of the 16th edition. She is the Set Designer of the Opening and Closing Ceremonies of the Dakar 2026 YOG.

ARTISTIC ADVISOR: STÉPHANE FIÉVET

An artistic director, stage director and actor, Stéphane Fiévet is a theatre professional who has also held a number of senior public-sector positions. His artistic career has taken him to Africa, Asia and Europe. He has created numerous productions and performed as an actor in more than 40 shows. His public appointments include President of SYNDEAC, Theatre Director, Delegate for Theatre, Street Arts and Circus at the French Ministry of Culture, Director of the National Theatre Centre, Special Advisor to the Mayor of Paris, Director of Culture at the Paris 2024 Olympic and Paralympic Games Organising Committee.

HEAD OF COSTUME, MAKEUP, AND HAIRSTYLING : MARIÈME NGOM

Marième Ngom is a hair designer and makeup artist specialising in film, special effects (SFX), audiovisual productions and fashion. Trained at the African Make-up Academy in Dakar and the Makeup Forever Academy in Paris, she has been active in the industry since 2010 and has contributed to a number of international film productions, including Banel and Adama, which was presented at the Cannes Film Festival in 2023, and Twist à Bamako by Robert Guédiguian, among others.

COSTUME DESIGNER TIME 1: MAGUETTE GUEYE

Maguette Gueye is a Senegalese fashion designer, costume designer and artistic director based in Dakar. Since 2012 she has been developing a creation nourished by the history of Senegalese clothing. Her approach combines research, reconstruction and transmission of the sartorial heritage. She creates a dialogue between artisanal know-how and period silhouettes with contemporary creation. She works for fashion, cinema and the performing arts.

TIME 2 COSTUME DESIGNER: KHADIJA BA

Khadija Aisha Ba is a fashion designer, driven by the Wolof motto: «Kuy xalam di ca jaayu barke ba yaay Boroom», which can be understood as: «There is no need for Africans to look elsewhere when they already have everything they need».

She embraces a gender-neutral universe that mixes tradition and modernity, celebrating imperfection as a form of beauty.

The originality of her work is rooted in the heritage of old Dakar, whose spirit and aesthetic foundations continue to inspire and shape her creative vision.

COSTUME DESIGNER TIME 3: SELLY RABY KANE

Selly Raby Kane is a fashion designer and filmmaker born in Dakar.

Her label mixes West African textiles, urban culture, futurism and surrealism.

Sculptural silhouettes, bold patterns and unexpected materials are hallmarks of her distinctive aesthetic.

Her collections draw inspiration from the urban narratives of Dakar to create a unique and unconventional universe.

APPENDIX 2: PRODUCTION TEAM

OPERATIONAL TEAM OF THE DAKAR 2026 CEREMONIES DEPARTMENT

Khady KEBE – Operations Manager for the opening and closing ceremonies
Quintin DIPINA - PMO
Aida DIAW – Opening Ceremony Coordinator
Djinda Baidy KANE – Planning Coordinator
Amira BELHEBIB – Production Coordinator
Papa Meissa MBOUP - General Manager
Henia HAIZOU - Assistant stage manager

EXPERTS IN CHOREOGRAPHY

ZHOU Yanhong Team Leader / Choreographic Director
WANG Chao Choreographer
ZHAO Ke French Interpreter
MA Lin Choreographer
CHEN Zhi Choreographer
ZHOU Peng Choreographer
DUAN Li Costume Designer
WANG Tingjie Rehearsal Director

PRODUCTION COMPANY: DIMENSIONS / PNL GROUP

Direction et production

BBassirou SONKO — Producer
Nathalie QUINET — Producer
Alassane LY — Project Director
Inna LOPES — Project Director
Edouard AUGER — General Supervisor
Fabien MAYER — Director of Operations
Martin ARNAUD — Show designer
Marilyn KUENTZ — Artistic and Content Producer
Anne LARRA — Live Production Manager
Oumar NIANG — Artistic Coordinator
Alain GAILLARD — Technical Director
Abdou DIOUF — Site Technical Director
Eurydice FERRÉ — Logistics Director
Oumar YAM — Athlete Logistics Manager
Alice TUZA — International Staff Logistics Manager
Awa DIACK — Artist logistics manager
Gisèle DELGADO – Production Manager
Jean-Baptiste ELISABETH — Construction Manager
Ben Abdoulaye DIATTA — Construction Manager
Aminata SAKHO — Head of Accreditations
Adja KONÉ — PMO
Patrick DASYLVA — PMO

Graphic Studio / Scenography, Illustrations and Video Content

Antonin DELAROCHE-VERNET, Scenographer
Camille PERRAUT, Assistant scenographer
Perrine ARNAUD, Illustrator
Emilien LE LABOURIER, Editor and Motion Designer

Design and production of graphic stories

Mad In Pixel

Sound & light design

Yoan CORCHIA — Sound engineer
Jérôme DESCHAMPS — Lighting designer
Tanguy KOPCZYNSKI — Desk
Design and manufacture of accessories
Mohamed Mbaye DIOUF — Head prop master
Elhadji Saliou KANE — Prop Maker
Papa Mawa DIALLO — Accessoiriste
Papa Mamadou KANTE — Prop Designer
Mageye FALL — Prop Designer
Papa Amar NDIAYE — Prop Designer
Bakary BALDE — Prop Designer
Bilal SY — Prop Designer
Elhadji Boubacar DIALLO — Prop Designer

Costumes

Khady NGOM — Costume Designer
Abdoul Hamidou BAGUÉ — Costume manager
Mariame Bousso DIALLO — Costume manager
Mame Diarra GOUDIABY — Costume manager
Dior DIAGNE — Costume manager

Dressing

Fatou TOURÉ — Head Dresser
Malick MBENGUE — Dresser
Doudou MBOW — Dresser
Ndeye Fama MBODJI — Dresser
Fatimatou Bint Rassoul NDIAYE — Dresser
Mamadou Lamine NDIAYE — Dresser
Papa Djibril NDAO — Dresser
Mamoune SÈNE — Dresser
Aminata GUEYE — Dresser
Binta DIALLO — Dresser
Mouhamadou Moustapha THIAM — Dresser
Seynabou DIAGNE — Dresser
Amadou WANE — Dressers
Dima FALL — Dresser
Khady DIOP — Dresser
Fatou Seck FAYE — Dresser
Leyla HABIBA — Dresser
Salimata NDIAYE — Dresser
Ndeye Binta GUINDO — Dresser
Aliou SOUARÉ — Dresser
Kiné DIOP — Dresser
Émilie Sophie GUEYE — Dresser
Demba Caleb THIALY — Costume designer

Sewing

Malamine MBAYE — Couturier
Mamady CAMARA — Fashion designer
El Hadji Aliou BOUSSO — Couturier
Oumar NDIAYE — Couturier
Abdou Omar GAYE — Couturier
Cheikh BA — Couturier

Makeup

Aline Alima Moné DIEDHIOU — Head Make-up Artist
Diarra CISSÉ — Makeup artist
Coumba DIONE — Makeup artist
Oumou Kalsoum MBAYE — Make-up artist
Marie Agathe Fatou FAYE — Make-up artist
Aby Nayet DIOUF — Make-up artist
Khadija NDIAYE — Makeup Artist
Awa BA — Makeup artist
Binta DIENG — Makeup artist
Anne Marie DIEDHIOU — Make-up artist
Nalorie Joëlle GUEYE — Make-up artist
Ndeye Codou SENE — Makeup Artist
Diarra DRAME — Makeup artist
Adji Dioma SARR — Makeup Artist
Lena KONATE — Makeup artist
Adja Marième TRAORE — Make-up artist
Ndeye Yande NDIAYE — Makeup Artist
Salimata SYLLA — Make-up artist
Khadidiatou NIANG — Make-up artist
Aissatou WATHIE — Makeup Artist
Bineta GUEYE SENE — Make-up artist
Binetou SECK — Makeup Artist
Ndeye Ndatte GUEYE — Make-up artist
Mbathio GUEYE — Make-up artist
Sokhna FAYE — Makeup artist

Hairdressing

Madeleine Ngoné SAGNA — Head hairdresser
Maty NDIAYE — Hairdresser
Jeannette BASSE — Hairdresser
Khary MBAYE — Hairdresser
Mariame DIATTA — Hairdresser
Mareme CISSÉ — Hairdresser
Fatoumata TOURÉ — Hairdresser
Amina MANÉ — Hairdresser
Marie Claire Salamata HOUNDJO — Hairdresser
Fabienne BASSE — Hairdresser
Joëlle Atombaye DIEDHIOU — Hairdresser

Artistic production

Timothée MICHON-HOUËL — Artistic Production Coordinator
Lala CAMARA — Production Manager
Yaye Diaw SECK — Production Manager
Ramatoulaye WELE — Production Assistant
Erwann LANDRIN — Assistant show designer

Casting

Iman DIONE — Casting and casting management manager
Jean TAMBA — Casting and casting management manager
Gilbert MBENGUE — Head of casting and casting management
Demba NDIAYE — WrestlingCasting Managers

Stage management and set

Chloé FRANÇOISE — Topper
Ibou Barry COMBÉ — Supervisor Manager
Samba LY — Supervisor Manager
Eric SOLARI — Set manager and gate manager
Amayel N'DIAYE — Set manager and gate manager
Stéphane LIZOURET — Set manager and Gate Manager
Kévin ZERWETZ — Set manager and gate manager
Zeinabou TOURÉ — Site Manager and Gate Manager
Abdoul «Paris» NIANE — Site manager
Youssoupha BA — Assistant plateau
Aziz DIOUF — Assistant plateau
Ibrahima NDIAYE SALL — Assistant plateau
Pierre Basse NIANG — Stage Assistant
Alioune DIOUF — Assistant plateau
Abdoulaye DIOUF — Assistant plateau
Mamadou SEYE — Assistant plateau
Idrissa DIÉMÉ — Stage Assistant
Djibril DIAGNE — Assistant plateau
Awa CISS — Cast manager
Alexandre GARCIA — Cast manager
Mapaté SAKHO — Cast manager
Altiné KA — Cast manager
Bigué NDIAYE — Cast manager
El Hadji Mapenda NDIAYE — Cast manager
Alioune SENGHOR — Cast manager
Abdoulaye TAMBA — Cast manager
Émilie Marguerite Thérèse TAMBA — Cast manager
Mané BABACAR — Cast manager
Carole COLY — Cast manager
Thierno SECK — Cast manager
Ousseynou DIAW — Cast manager
Mabaye Babacar LÔ — Cast manager
Serigne DIENG — Cast manager
Bayla DIARA — Cast manager
El Hadji Adama DOUCOURE — Cast manager
Karim KAMARA — Cast manager
Madieye SALL — Cast manager
Malick GNINGUE — Cast manager
Philomène GOMIS — Cast manager
El Hadji Maguette DIONGUE — Cast manager
Aïda Racky DIOP — Cast manager
Ramatoulaye SY — Cast manager
Coumba NDONGO — Cast manager
Daouda Mamadou SOW — Cast manager
Woly DIOUF — Cast manager
Mamadou Tété SANÉ — Cast manager

Aminata NDIAYE — Cast manager
Aissatou DIAGNE — Cast manager
Ibrahima SENÉ — Cast manager
Issa SALL — Cast manager
Augustin MANDANG — Cast manager
Tamsir NDIAYE — Backstage manager
Ndiémé NDOUR — Backstage manager
Mouhamed GUEYE — Backstage manager
Alassane Insa Babylas NDIAYE — Assistant backstage manager
Aliou MBODJI — Assistant backstage manager
Madeleine SARR — Assistant backstage manager
Fatoumata DIATTA — Accessories manager
Rokhaya FAYE — Assistant prop maker

Production technique

Nadège BRIS — Technical Production Manager
Nnaye HAIDARA — Technical production assistant on site
Papa Thierno NDOYE — Technical production assistant site
Amy NDAO — Technical Production Assistant Site
Laurent LABORNE — Freight Manager
Valérie NENQUIN — Head of dressing room layout
Béatrice FONTAINE — Dressing room layout manager

Stage managers

Sacou NDIAYE — Site manager
Babacar NIANG — Site manager
Nourou NIANG — Site manager
Racine AIDARA — Technical manager
Fodé KAMBAYE — Technical Manager
Marie DIA — Technical manager
Paul SAMBOU — Sound Technician
Mbaye DIOP — Sound Technician

Decoration

Najib RHAITOUMI — Production designer
Laarbi BOUSSAID — Set designer
Mohammed RKIBA — Set designer
Marone ELGANHI — Set designer
Géric PÉREZ — Printed Canvas Manager and Technician
Ludocvic GARSAULT — Canvas technician

Technique

Michel AMANN — Flame Designer-Engineer
Christophe MONTET — Vessel Technician
Quentin AMANN — Flame Technician
Jean-Yves GUERET — Intercom Manager
Michael AHTI — Technicien intercom
Gilles HERMOUET — Intercom Technician
Jonathan ROBY — Intercom Technician
Gérald ARNAUD — Project Manager
Mohammed El Amine B SMAIN — Site manager
Thomas SCHEUER — Account Manager
Thierry KRA — General Manager France
Marc MITSUSHIMA — Rigging Supervisor
Victor AL KANGE — Rigging Technician
Emmanuel Jospeh PREIRA — Rigger
Ida TOURE — Rigger
Birane NDOUR — Rigger
Boubacar DIALLO — Rigger
Ibra BA — Rigger
Khaly DIOP — Rigger
Cheikh SALL — Rigger
Alexis FALQUET — Light Site Manager
Mahadi ACHOURI — Light Automation Technician
Roman BOROWCZYK — Technicien automatisation light
Romain POILPRE — Light Automation Technician
Pierre Nicolas SAGNA — Light technician
Théodor BOURCO — Light technician
Mamadou NDIAYE — Light Technician
Elhadji GUEYE — Light technician
Mathieu RODES — Sound site manager
Theo CAMPOS CRUZ — Timecode operator
Bastien FRIQUET — Systems Engineer
Vincent PRUVOST — HF Technician
Yann TOUTIN — Sound Technician
Serigne Mor Talla Fall NDIAYE — Sound Technician
Idrissa DIALLO — Sound Technician
Papa Paul NDIAYE — Sound Technician
Carlos Bruno FERNANDES — Sound Technician
Mokhtar DIAGNE — Sound Technician
Florentin DELATTRE — Network Technician
Steve GUENIN — Distribution Technician
Cédric CHESNEAU — Distribution Technician
Jeroen BECKERS — Teleprompter Operator
Théo SPORTIELLO — Camera Operator
Stuart MCGOWAN — Encore 3 Operator
Mihuel LEITAO ANSEJO PINTO RIBEIRO — Disguise Operator
Diène SARR — Flag Manager
Khemesse NDONG SARR — Flag Manager
Cheikh Tidiane DIOUF — Head of Mission, Design Office
Boubacar DIOP — Research Officer
Thiefing DIARRA — General Engineer Building / Civil Engineering
Salif SY — Structural / Enclosed / Covered Engineer
Alla MBAYE — CTC Structural Engineer

Accreditations

Mohammed DIALLO — Logistics Assistant for Accreditations
Yérim FALL — Accreditation Logistics Assistant
Awa FALL — Accreditation Logistics Assistant
Fallou DIOP – Accreditation Logistics Assistant
Aminata BA – Accreditation Logistics Assistant
Ass Malik DIAGNE – Accreditation Logistics Assistant
Dieynaba PENE – Accreditation Logistics Assistant

Torch relay framing

Mathieu Caubin – Tour Coordinator
Aminata Néné S. Diop – Project Director
Pierre Seck – Director of Operations
Farba Seck – Celebration Site Manager
Ange Bernard Bassene – Flame & Lantern Logistics Manager
Sheikh Omar Sagna – Logistics Assistant

Administration and finance

Quentin JUFLA — Legal expert
Mouhamadou NDIAYE — Human Resources Manager
Maty KANE — Financial and administrative manager
Papa Amadou BAL — Financial Manager
Maïmouna BOIRO — Purchasing and Procurement Manager
Emile HABIB CAMARA — Purchasing Logistics Assistant

Roads

Alassane DIÉDHIOU — Road lumière
El Hadji BABOU — Road lumière
Khalifa BODIAN — Road lumière
Pape THIAM — Road lumière
Oumar SOW — Road lumière
Mouhamadou Bamba NDILIVE — Road lumière
Pape NDIAYE — Road lumière
Bassirou DAO — Road lumière
Abdoul Aziz DIALLO — Road lumière
Khalipha GUEYE — Road lumière
Babacar DIOUF — Road rigger
Mouhamadou Tafsir NDIAYE — Road rigger
Abdou Karim TRAORE — Road rigger
Mor TINE — Road rigger
Omar FALL — Road rigger
Abdoulaye NDIAYE — Road rigger
Mor Fatime THIOMBA — Road son
Aimé Luc Narcisse NDECKI — Road son
Sete AWAD — Road son
Boubacar CAMARA — Road son
Ziggy NDIAYE — Road son
Bara SAMBA — Road son
Mary Teuw SOW — Road son
Djibril DIAO — Road son
Mouhamed SECK — Road distribution électrique
Gora NDIAYE — Road distribution électrique
Ahmad Amine THIAM — Road intercom
Souleymane DIOUF — Road intercom
Boubacar SARR — Road intercom
Mouhamed Lamine DIOUF — Road intercom
Jean Manel MENDY — Road toile
Laurent MENDY — Road toile
Laurent Abouclaria MENDY — Road toile
Mbissane NDIAYE — Road toile
Clayton Vincent MENDY — Road toile
Malick FAYE — Road toile
Adrien DIOUF — Road toile
Jean Pascal SAGNA — Road toile
Mame Mbagnick SARR — Road toile
Mamadou DIALLO — Road toile
Adon PREIRA — Road toile
Victor MENDY — Road toile
Mouhamed DIOP — Road toile
Mourice Mathieu GOMIS — Road toile
Jean Baptiste BASSE — Road toile
Moussa DIALLO — Road toile
Paul PREIRA — Road toile
Ibrahima DIOUF — Road toile
Ahmadou SOUMARE — Road toile
Baye Dame DIOP — Road cauldron / flame
Mamour THIAM — Road cauldron / flame
Fallou GUEYE — Road cauldron / flame
Kalirwé GOMIS — Road cauldron / flame
Jean DIATTA — Road logistique
Gaston DIATTA — Road logistique
Abdou Karim DIALLO — Runner mini-van
Jean Manel MENDY — Road scènes
Laurent MENDY — Road scènes
Laurent Abouclaria MENDY — Road scènes
Mbissane NDIAYE — Road Scenes
Mamadou DIALLO — Road scènes
Malick FAYE — Road scènes
Adrien DIOUF — Road scènes
Mouhamed DIOP — Road Scenes
Ibrahima DIOUF — Road scènes
Moussa DIALLO — Road Scenes
Gaston Kaly BENDIA — Road scènes
Mame Mbagnick SARR — Road Scenes
Aly TALL — Road Scenes
Ibrahima Naba COULIBALY — Road Scenes
Mouhamadou Lmine DIA — Road scenes
Hortence GOMIS — Road production
Moussa Otakou FALL — Road production
Siderate BA — Like Runner

APPENDIX 2: PARADE OF NATIONAL OLYMPIC COMMITTEES

NOC CODE	COUNTRY NAME IN FRENCH	COUNTRY NAME IN ENGLISH
GRE	Grèce	Greece
EOR	Équipe olympique des réfugiés	Refugee Olympic Team
AFG	Afghanistan	Afghanistan
RSA	Afrique du Sud	South Africa
ALB	Albanie	Albania
ALG	Algérie	Algeria
GER	Allemagne	Germany
AND	Andorre	Andorra
ANG	Angola	Angola
ANT	Antigua-et-Barbuda	Antigua and Barbuda
KSA	Arabie saoudite	Saudi Arabia
ARG	Argentine	Argentina
ARM	Arménie	Armenia
ARU	Aruba	Aruba
AUS	Australie	Australia
AUT	Autriche	Austria
AZE	Azerbaïdjan	Azerbaijan
BAH	Bahamas	Bahamas
BRN	Bahreïn	Bahrain
BAN	Bangladesh	Bangladesh
BAR	Barbade	Barbados
BLR	Bélarus	Belarus
BEL	Belgique	Belgium
BIZ	Belize	Belize
BEN	Bénin	Benin
BER	Bermudes	Bermuda
BHU	Bhoutan	Bhutan
BOL	Bolivie	Bolivia
BIH	Bosnie-Herzégovine	Bosnia and Herzegovina
BOT	Botswana	Botswana
BRA	Brésil	Brazil
BRU	Brunéi Darussalam	Brunei Darussalam
BUL	Bulgarie	Bulgaria
BUR	Burkina Faso	Burkina Faso
BDI	Burundi	Burundi
CPV	Cabo Verde	Cape Verde
CAY	Îles Caïmans	Cayman Islands
CAM	Cambodge	Cambodia
CMR	Cameroun	Cameroon
CAN	Canada	Canada
CAF	République centrafricaine	Central African Republic
CHI	Chili	Chile
CHN	République populaire de Chine	People's Republic of China
CYP	Chypre	Cyprus
COL	Colombie	Colombia
COM	Comores	Comoros
CGO	Congo	Congo
COD	Republique démocratique du Congo	Democratic Republic of the Congo
COK	Îles Cook	Cook Islands
KOR	République de Corée	Republic of Korea
CRC	Costa Rica	Costa Rica
CIV	Côte d'Ivoire	Ivory Coast
CRO	Croatie	Croatia
CUB	Cuba	Cuba
DEN	Danemark	Denmark
DJI	Djibouti	Djibouti
DOM	République dominicaine	Dominican Republic
DMA	Dominique	Dominica
EGY	Égypte	Egypt
ESA	El Salvador	El Salvador
UAE	Émirats arabes unis	United Arab Emirates
ECU	Équateur	Ecuador
ERI	Érythrée	Eritrea
ESP	Espagne	Spain
EST	Estonie	Estonia
SWZ	Eswatini	Eswatini
USA	États-Unis d'Amérique	United States of America
ETH	Éthiopie	Ethiopia
FIJ	Fidji	Fiji
FIN	Finlande	Finland
FRA	France	France
GAB	Gabon	Gabon
GAM	Gambie	Gambia
GEO	Géorgie	Georgia
GHA	Ghana	Ghana
GBR	Grande-Bretagne	Great Britain
GRN	Grenade	Grenada
GUM	Guam	Guam
GUA	Guatemala	Guatemala
GUI	Guinée	Guinea
GBS	Guinée-Bissau	Guinea-Bissau
GEQ	Guinée équatoriale	Equatorial Guinea
GUY	Guyana	Guyana
HAI	Haïti	Haiti
HON	Honduras	Honduras
HKG	Hong Kong, Chine	Hong Kong, China
HUN	Hongrie	Hungary
IND	Inde	India
INA	Indonésie	Indonesia
IRI	République islamique d'Iran	Islamic Republic of Iran
IRQ	Iraq	Iraq
IRL	Irlande	Ireland
ISL	Islande	Iceland
ISR	Israël	Israel
ITA	Italie	Italy
JAM	Jamaïque	Jamaica
JPN	Japon	Japan
JOR	Jordanie	Jordan
KAZ	Kazakhstan	Kazakhstan
KEN	Kenya	Kenya
KGZ	Kirghizistan	Kyrgyzstan
KIR	Kiribati	Kiribati
KOS	Kosovo	Kosovo
KUW	Koweït	Kuwait
LAO	République démocratique populaire lao	Lao People's Democratic Republic
LES	Lesotho	Lesotho
LAT	Lettonie	Latvia
LBN	Liban	Lebanon
LBR	Libéria	Liberia
LBA	Libye	Libya
LIE	Liechtenstein	Liechtenstein
LTU	Lituanie	Lithuania
LUX	Luxembourg	Luxembourg
MKD	Macédoine du Nord	North Macedonia
MAD	Madagascar	Madagascar
MAS	Malaisie	Malaysia
MAW	Malawi	Malawi
MDV	Maldives	Maldives
MLI	Mali	Mali
MLT	Malte	Malta
MAR	Maroc	Morocco

MHL	Îles Marshall	Marshall Islands
MRI	Maurice	Mauritius
MTN	Mauritanie	Mauritania
MEX	Mexique	Mexico
FSM	États fédérés de Micronésie	Federated States of Micronesia
MDA	République de Moldova	Republic of Moldova
MON	Monaco	Monaco
MGL	Mongolie	Mongolia
MNE	Monténégro	Montenegro
MOZ	Mozambique	Mozambique
MYA	Myanmar	Myanmar
NAM	Namibie	Namibia
NRO	Naoero	Naoero
NEP	Népal	Nepal
NCA	Nicaragua	Nicaragua
NIG	Niger	Niger
NGR	Nigéria	Nigeria
NOR	Norvège	Norway
NZL	Nouvelle-Zélande	New Zealand
OMA	Oman	Oman
UGA	Ouganda	Uganda
UZB	Ouzbékistan	Uzbekistan
PAK	Pakistan	Pakistan
PLW	Palaos	Palace
PLE	Palestine	Palestine
PAN	Panama	Panama
PNG	Papouasie-Nouvelle-Guinée	Papua New Guinea
PAR	Paraguay	Paraguay
NED	Pays-Bas	Netherlands
PER	Pérou	Peru
PHI	Philippines	Philippines
POL	Pologne	Poland

PUR	Porto Rico	Puerto Rico
POR	Portugal	Portugal
QAT	Qatar	Qatar
ROU	Roumanie	Romania
RUS	Fédération de Russie	Russian Federation
RWA	Rwanda	Rwanda
SKN	Saint-Kitts-et-Nevis	Saint Kitts and Nevis
LCA	Sainte-Lucie	Saint Lucia
SMR	Saint-Marin	San Marino
VIN	Saint-Vincent-et-les-Grenadines	St Vincent and the Grenadines
SOL	Îles Salomon	Solomon Islands
SAM	Samoa	Samoa
ASA	Samoa américaines	American Samoa
STP	Sao Tomé-et-Principe	Sao Tome and Principe
SRB	Serbie	Serbia
SEY	Seychelles	Seychelles
SLE	Sierra Leone	Sierra Leone
SGP	Singapour	Singapore
SVK	Slovaquie	Slovakia
SLO	Slovénie	Slovenia
SOM	Somalie	Somalia
SUD	Soudan	Sudan
SSD	Soudan du Sud	South Sudan
SRI	Sri Lanka	Sri Lanka
SWE	Suède	Sweden
SUI	Suisse	Switzerland
SUR	Suriname	Suriname
SYR	République arabe syrienne	Syrian Arab Republic
TJK	Tadjikistan	Tajikistan
TPE	Chinese Taipei	Chinese Taipei
TAN	République-Unie de Tanzanie	United Republic of Tanzania

CHA	Tchad	Chad
CZE	Tchéquie	Czechia
THA	Thaïlande	Thailand
TLS	République démocratique du Timor-Leste	Democratic Republic of Timor-Leste
TOG	Togo	Togo
TGA	Tonga	Tonga
TTO	Trinité-et-Tobago	Trinidad and Tobago
TUN	Tunisie	Tunisia
TUR	Türkiye	Türkiye
TUV	Tuvalu	Tuvalu
UKR	Ukraine	Ukraine
URU	Uruguay	Uruguay
VAN	Vanuatu	Vanuatu
VEN	Venezuela	Venezuela
ISV	Îles Vierges américaines	Virgin Islands, US
IVB	Îles Vierges britanniques	Virgin Islands, British
VIE	Viet Nam	Vietnam
YEM	Yémen	Yemen
ZAM	Zambie	Zambia
ZIM	Zimbabwe	Zimbabwe
SEN	Sénégal	Senegal

ANNEX 3: YOUTH OLYMPIC GAMES DAKAR 2026

1. DAKAR 2026: AFRICA AT THE RENDEZVOUS OF HISTORY

Some essential points of reference

- Games dates: from 31 October to 13 November 2026.
- About 2,700 athletes expected.
- 25 competitive sports and 10 engagement sports
- Three host territories: Dakar, Diamniadio and Saly.
- An edition that places young people at the heart of the Olympic project and highlights the sporting, cultural and creative talents of the African continent.

The Youth Olympic Games

Created by the IOC on the initiative of President Jacques Rogge, the Youth Olympic Games, often referred to by the acronym YOG, are aimed at young athletes. They combine sports competition, learning, cultural exchange and awareness of the Olympic values.

The Summer YOG were launched in Singapore in 2010. They allow young athletes to discover the Olympic environment while participating in educational and cultural activities.

Summer YOG editions before Dakar

- **Singapore 2010:** First edition of the Summer YOG.
- **Nanjing 2014:** second edition, held in China.
- **Buenos Aires 2018:** third edition, held in Argentina.
- **Dakar 2026:** fourth edition of the Summer YOG and first edition to be held in Africa.

Originally scheduled for 2022, the Dakar Games were postponed due to the COVID-19 pandemic. This postponement extended the preparation time, but did not change the historic scope of the event.

The YOG places a special emphasis on transmission. The young athletes are not only the champions of today, they are also the future ambassadors of their discipline and, for some, the Olympians of tomorrow.

2. THE CHOICE OF DAKAR

On 8 October 2018, at the International Olympic Committee Session in Buenos Aires, Senegal was chosen to host the 2022 Youth Olympic Games. The election was by acclamation.

This decision opened up new prospects for Senegal and for Africa. The continent, which has a long sporting tradition and a particularly strong youth dynamic, was preparing to host an Olympic sporting event for the first time.

«Africa welcomes, Dakar celebrates»: the Dakar 2026 slogan sums up the ambition of this historic edition. It expresses Senegal's desire to open its doors to the world and to make these Games a celebration of youth, sport, cultural diversity and living together.

Why was this choice important?

- It gives Senegal exceptional international visibility.
- It enhances the organisational capacities of the country and its institutions.
- It makes it possible to mobilise young people around sport, volunteering, culture and the event industry.
- It provides an opportunity to strengthen sports infrastructure and local skills.
- It places Africa at the heart of an Olympic sporting event, as a land not only of sporting talent, but also of welcome and organisation.

Dakar 2026 also carries a legacy ambition: to ensure that the Games are not limited to a few weeks of competition, but contribute to the development of sports practices, vocations and the engagement of young people.

3. DAKAR, DIAMNIADIO AND SALY: THREE LOCATIONS WITH A SHARED AMBITION

The YOG Dakar 2026 will take place in three host zones. This organisation makes it possible to spread out the competitions and to discover several faces of Senegal.

Dakar: the capital, between history, culture and modernity

Dakar is a metropolis open to the Atlantic. The political, economic and cultural capital of the country, it is known for its dynamism, its art scene, its music, its markets and its historical role in trade between Africa and the rest of the world.

Dakar is also a city of sport. Football, basketball, athletics and combat sports occupy an important place, as do urban practices that mobilise young people.

The capital offers visitors a diverse heritage: the plateau and its historic buildings, popular markets, the corniche, fishing districts, places of remembrance and cultural spaces.

Diamniadio: a hub looking to the future

Located east of Dakar, Diamniadio symbolises a new stage in Senegal's urban development. The city hosts modern infrastructure, public facilities and facilities designed to strengthen the country's capacities in several areas.

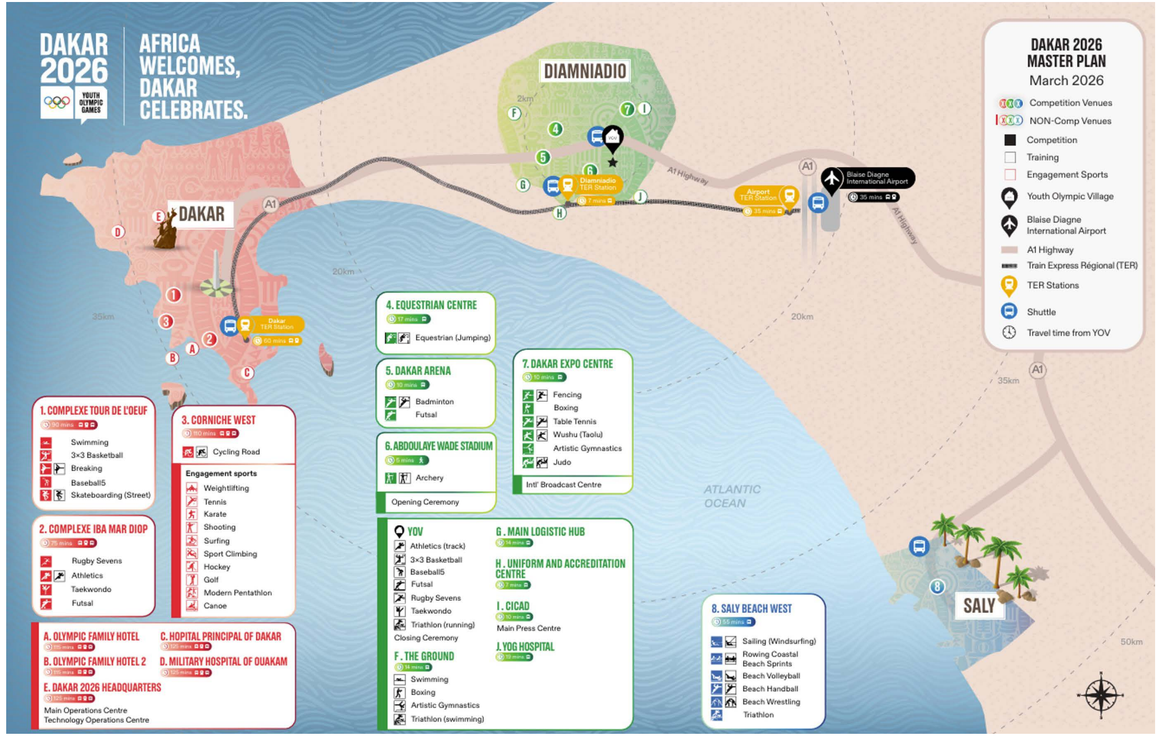
As part of the YOG, Diamniadio is hosting competitions in major sports facilities. The Abdoulaye Wade Stadium and the Dakar Arena are among the venues that contribute to the visibility of this sports hub.

Saly: sport on the Atlantic coast

Saly, on the Petite Côte, is known for its coastline, its tourism and its coastal environment. The competitions organised in Saly promote beach sports and disciplines related to the sea.

The proximity of the ocean gives a special dimension to the events held on the sand or on the water. It also allows visitors to discover another side of the country, marked by fishing, tourism, coastal landscapes and the life of coastal communities.

4. COMPETITION VENUES AND DISCIPLINES



5. AYO, THE MASCOT OF THE DAKAR 2026 YOG

Unveiled on 31 October 2025, one year before the opening of the Games, Ayo is the official mascot of Dakar 2026.

The character represents a young lion, an emblematic animal of the Senegalese imagination and a symbol of strength, courage and pride. Its name, Ayo, means «joy» in Yoruba.

The choice of the lion establishes a link between Senegalese identity, the African continent and the universality of the Olympic Movement. Ayo thus becomes one of the symbols of this historic edition.

6. THE YOUTH OLYMPIC GAMES FLAME: FROM ATHENS TO THE REGIONS OF SENEGAL

The Olympic flame is one of the most recognisable symbols of the Olympic Movement. It evokes the continuity between the history of the Games and their contemporary celebration, but also the coming together of people around sport.

For Dakar 2026, the Youth Olympic flame was lit on 10 September 2026 at the Panathenaic Stadium in Athens, an iconic venue in modern Olympic history. It arrived in Dakar on 12 September, during a welcoming ceremony attended by representatives of sport, young people and institutions.

The Flame Tour began on 14 September and continued across Senegal until 30 October, the day before the opening of the Games.

A nationwide tour

- Through the 14 regions of Senegal.
- Around 3,600 kilometres.
- Nearly 500 torchbearers.
- Dakar 2026 Flame Tour slogan: «Pass the Energy.»

The Flame Tour allowed the Games to be taken outside the competition venues, immersing territories, communities, athletes, young people and citizens in the atmosphere of Dakar 2026.

Each stage was an opportunity to highlight the local particularities, traditions, talents and initiatives that make up the country's wealth. The flame thus became a common thread linking the regions and the capital, communities and the athletes.

The slogan «Pass the energy» underlines this idea of passing the baton between generations. The sporting energy does not only belong to the athletes: it is also found in the commitment of the volunteers, the enthusiasm of the fans, the work of the educators and the participation of young people.

7. SENEGALESE AND AFRICAN YOUTH AT THE HEART OF THE GAMES

Youth is at the centre of the Dakar 2026 project. The Games provide a stage for young athletes, but they are also an opportunity to mobilise young people around volunteering, culture, education, communication and sports professions.

Senegal has a strong sports tradition, supported by clubs, schools, associations, federations and communities. Football occupies an important place in popular life, but basketball, athletics, wrestling, combat sports and many other disciplines also contribute to this vitality.

In neighbourhoods and local fields, on beaches and in schools, sport is often a space for learning and socialisation. It promotes team spirit, discipline, self-confidence and respect for the rules.

The YOG can help to strengthen this momentum by giving more visibility to the disciplines, inspiring vocations and showcasing inspiring journeys.

Educational and civic legacy

The Games are not just about sports results. They can also encourage young people to discover careers in organisation, refereeing, coaching, sports medicine, audiovisual production, event management or tourism.

Volunteering is another important aspect of this mobilisation (6,000 volunteers are enrolled for the Dakar 2026 events). It allows young people to play a concrete part in welcoming teams and visitors, in guiding the public and in the smooth running of activities. The encounter between delegations from different countries is also an opportunity for intercultural learning. Young people can discover other languages, other practices and other ways of experiencing sport.

8. CHAMPIONS WHO INSPIRE GENERATIONS

Senegal's sporting history has figures who have left their mark on their disciplines and contributed to the country's influence. Their careers are a reminder that sporting success is based on talent, hard work, perseverance and the ability to overcome obstacles.

Amadou Dia Ba: a historic Olympic medal

Amadou Dia Ba is one of the great figures of Senegalese athletics. A specialist in the 400m hurdles, he won the silver medal at the Seoul Olympic Games in 1988.

This performance remains a major moment in Senegal's sporting history. It is a testament to the ability of Senegalese athletes to compete at the highest international level.

His career is a reference for young people who are discovering athletics and dreaming of representing their country on the biggest stages.

Amy Mbacké Thiam: world champion

Amy Mbacké Thiam made history in Senegalese athletics by winning the world title in the women's 400m at the 2001 World Championships in Edmonton.

This victory gave international visibility to Senegalese women's sport and remains an important benchmark for young athletes. It is a reminder that high-level performances can pave the way for other generations of sportswomen.

Sadio Mané: an international career

Sadio Mané is one of the best known Senegalese footballers. His journey, from the Senegalese pitches to the big European clubs, then to the top of African football with the national team, is often cited as an example of perseverance and ambition.

He was part of Senegal's crowning at the 2021 Africa Cup of Nations, played in 2022, a historic victory for the Lions of Teranga.

His story reminds us of the importance of training, support and determination in building a sporting career.

Gorgui Sy Dieng: Senegalese basketball on the world stage

Gorgui Sy Dieng has distinguished himself in international basketball, especially in the NBA, after a university career in the United States. He also played for Senegal in the national team.

His career illustrates the possibilities that basketball offers to young African talent, as well as the importance of technical work, physical preparation and training.

Other journeys, other inspirations

Senegal also has important figures in wrestling, women's basketball, handball, combat sports and the less publicised Olympic disciplines. The diversity of these backgrounds is a reminder that Senegalese sport is not limited to football.

The YOG are an opportunity to introduce the public to disciplines and athletes who could become the benchmarks of tomorrow.

9. THE OLYMPIC VALUES: RESPECT, FRIENDSHIP AND EXCELLENCE

The Youth Olympic Games are not just a competition between nations. They are also a learning space where young people are invited to experience the Olympic values.

- strive for **excellence** and encourage everyone to give their best;
- show **respect**: for oneself, the rules, one's opponents, the environment, the public, etc.;
- celebrate **friendship**, which is unique to the Olympic Games – an event that brings the world together at regular intervals.

10. A LEGACY THAT MUST CONTINUE AFTER THE GAMES

The legacy of Dakar 2026 is not measured only by the number of medals or the success of the ceremonies, but also by the opportunities created for young people, the infrastructure used sustainably and the skills developed during the preparation.

Sports facilities can help to expand the practice of sport, host competitions and improve training conditions. Their impact will depend, in particular, on their maintenance, accessibility and integration into local sports policies.

The skills acquired in the organisation of the Games can also benefit other events: venue management, security, transport, welcome, communication, audiovisual production, catering and visitor services.

Volunteering and the mobilisation of young people are another possible legacy. The experience of a major event can inspire vocations, develop a sense of responsibility and facilitate access to new professions.

Finally, the Games can help to raise awareness of lesser-publicised sports, encourage girls and boys to practise more, and strengthen links between clubs, schools and federations.

The success of the Dakar 2026 YOG will therefore be decided both during the competitions and by their ability to extend the momentum beyond 13 November 2026.



DAKAR 2026™ YOUTH OLYMPIC GAMES

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