



United Nations
Educational, Scientific and
Cultural Organization



FOCUS

UNESCO World Forum
on Culture &
Cultural Industries

THIRD UNESCO WORLD FORUM ON CULTURE AND CULTURAL INDUSTRIES

***CULTURE, CREATIVITY AND SUSTAINABLE DEVELOPMENT.
INNOVATION, RESEARCH, OPPORTUNITIES.***

Florence, 2-4 October 2014

PRESENTATIONS of the THEMATIC PANEL

THE POWER OF CULTURE FOR INCLUSIVE SOCIETIES

Friday 3 October 2014

Moderator: **Carlos Javier Villaseñor Anaya** (Mexico), President, Cultural Interactivity and Development

Rapporteur: **Jenny Fatou Mbaye** (Senegal), Postdoctoral Fellow - African Urban Cultural Economy, African Centre for Cities, University of Cape Town

Panelists: **Yordanka Fandakova** (Bulgaria), Mayor of Sofia

Elsebeth Krogh (Denmark), Director, Danish Centre for Culture and Development

Faumuina Felolini Tafuna'i (Samoa), Media Specialist, Women in Business Development Inc.

Stefano Boeri (Italy), Architect

Christiaan De Beukelaer (Belgium), PHD Candidate and Teaching Assistant, University of Leeds

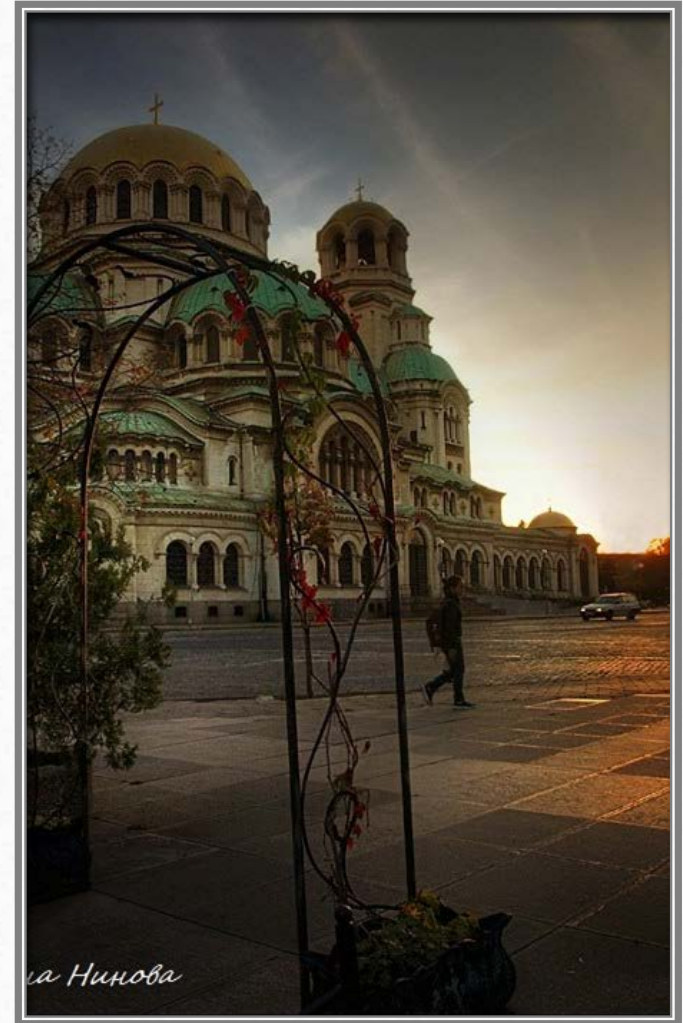
Carol Lawes (Jamaica), Expert in Cultural Policies

Frédéric Jacquemin (Belgium), Director, Africalia

The Power of Culture for inclusive society

Yordanka Fandakova ,

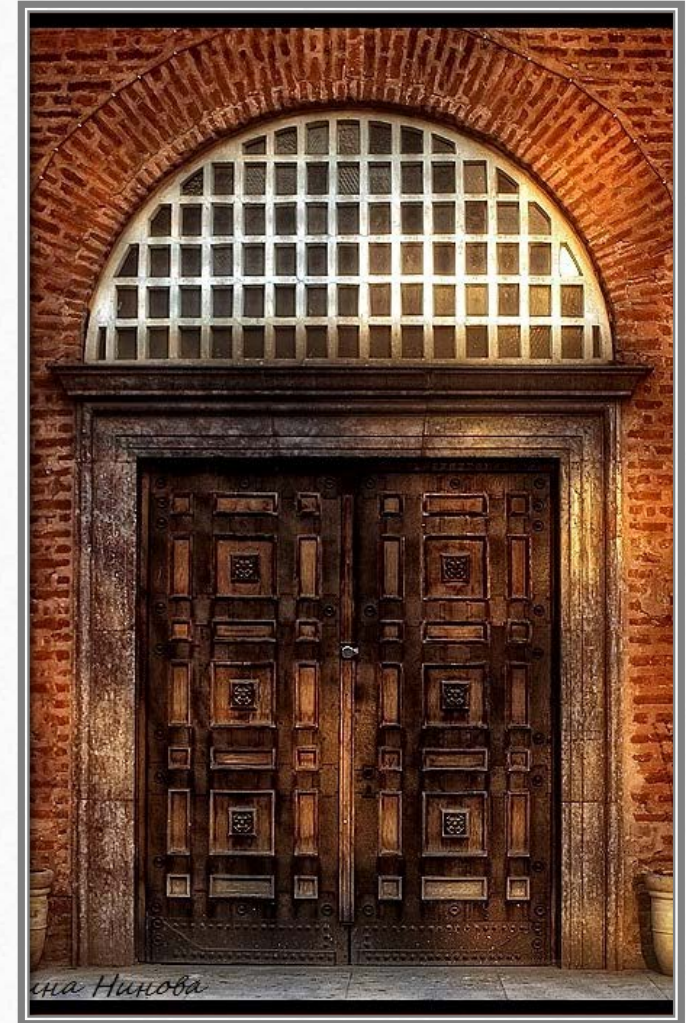
Mayor of Sofia



и Нинова

European Commission policies are based on the understanding that culture contributes to

- increase competitiveness and job creation
- convergence and cohesion of society
- sustainable development of cities and regions and
- territorial cooperation



The implementation of the strategy "Europe 2020"

highlights:

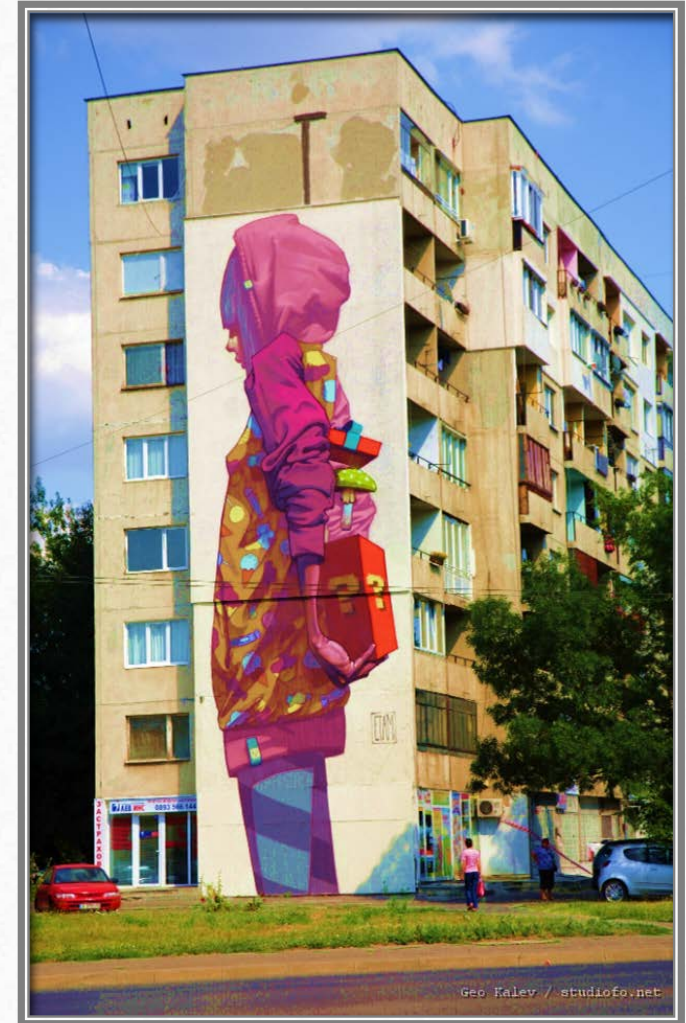
- The contribution of culture to the smart growth
- The contribution of culture to sustainable growth
- The contribution of culture to inclusive growth.



On the initiative of Sofia Municipality and the Observatory of

Cultural Economics were developed the tools to calculate the economic contribution of the arts, cultural and creative industries, heritage and cultural tourism

This is a method of measurement by quantitative assessment of the creative sector and the development of cultural statistics



Arts, cultural and creative industries create **serious economic result**. Over the last decade they have earned recognition for:

- specific **economic field with great dynamics**
- creating **networking between** public sector and private businesses .
- catalyst for the development of **new technologies and innovations** in the cultural and industrial sector
- part of **modern education** and regional and urban policies.

The method of calculating the economic contribution of culture allowed

- **to extend the knowledge of the potential** of different cultural markets
- creating **investment dimension** of culture
- conditions for effective **cultural management**
- **policy making** based on real data, cash flow and market expectations

The study became the basis for the development of the **National Strategy of Bulgaria** for the development of arts, cultural and creative industries, heritage and cultural tourism

In the particular study "Sofia - a city of creative economy" were separated four sub-sectors:

-
- **Arts and Heritage** (unique products, competition in consumption, consumption at the time of creation);
 - **Cultural industries** (mass reproduction and distribution of cultural products through industrial methods and information and communication technologies);
 - **Creative industries** (intermediate consumption of cultural product in the manufacture of other non-cultural products).
 - Activities related to **cultural tourism**

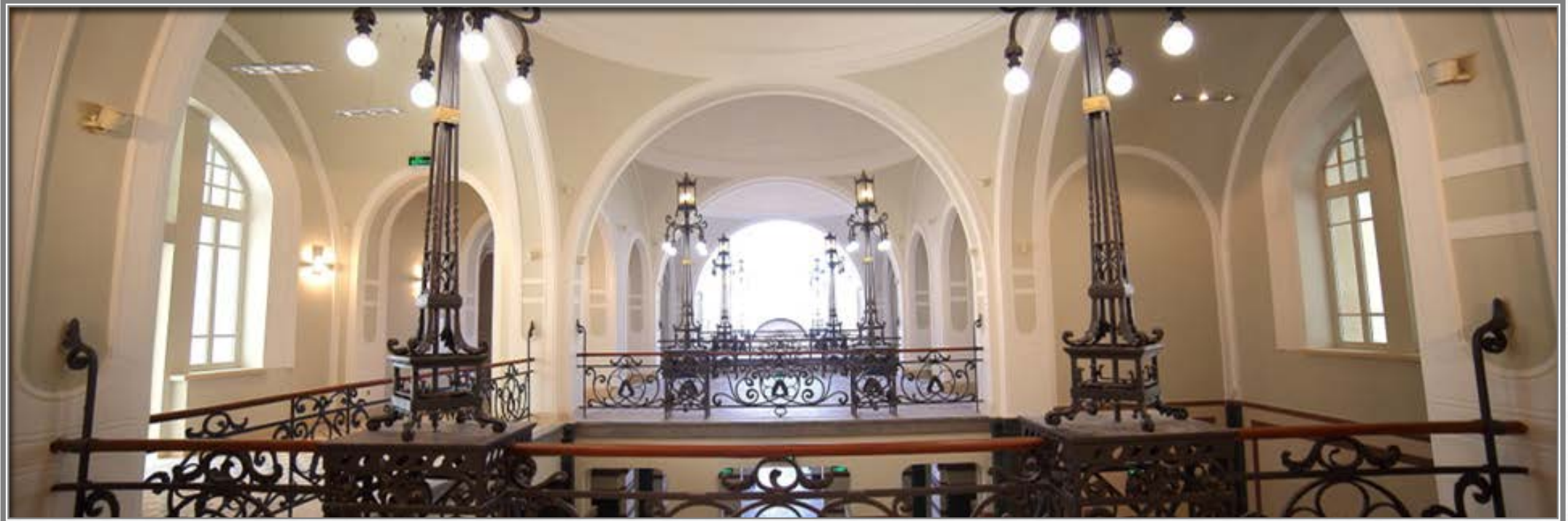
The Study "Sofia city of creative economy" shows what has Sofia Municipality in the context of the national economy and provides opportunities for:

- **Management decisions based on real information, resources and constraints**
 - Creating "**informed policies**", which include cultural sector and industry
 - **Policies that create synergy between private, municipal and public sector.** Subsidized surviving alone and thriving on the markets
 - Entering **new forms of financing** which are repercussions to the serious revs
 - Allows **the regeneration of rundown areas** due to the fact that micro business is predominant, and this form is easy to credit. This is the idea of business incubators. Arising and encourage policies and powerful clusters, creating trends in global industries - such as music and film.
-

The finale of the study is to establish a **strategy for cultural and creative industries, ie the culture of a nation**. These are workable strategies that integrate

- financial mechanisms
- regional policies
- development programs for small and medium businesses
- training programs





Arts, cultural and creative industries, heritage and cultural tourism in Bulgaria proved to be a sector with a significant economic importance and positive dynamics

Even in times of crisis, there is a growth in the number of enterprises and employment

Arts, cultural and creative industries, heritage and cultural tourism are in eighth place in value added in the economy of Bulgaria in the period 2008-2012.

Arts, cultural and creative industries, heritage and cultural tourism creates **an average 3.9% of value added in the economy.** This is in the upper limit - usually between 2% -4% is value added according to most European mapping in recent years.

This result reveals **the potential of the sector to be displayed as one of the priorities** of the Bulgarian economy and national politics.

In the years of economic crisis, the subsequent recession and depression in the economy, it is more than necessary to search for **new engines of economic growth.**

The existence of economic conservatism in the Bulgarian economy hinders the faster growth rates and this potential.

The survey data highlight Sofia as a national center for the arts, cultural and creative industries, heritage and cultural tourism.

The main indicators of economic importance - value added, turnover, number of enterprises, foreign direct investment showed a concentration between 51% to 92% in the city.

These figures give reason to call **Sofia - city of the creative economy.**



The economy of Sofia the added value created by the arts, cultural and creative industries, heritage and cultural tourism on **average for this period is 7.3%**.

In Sofia is created nearly 80% of the added value of the arts, cultural and creative industries, heritage and cultural tourism.

Arts, cultural and creative industries, heritage and cultural tourism **are in 4th place in the value added in Sofia's economy in 2008-2012 .**



Leading areas with over 90% concentration of added value in the capital are:

- **Film** industry - 96.75%
- **Software** and **video** games - 90.35%.
- **Performing arts, radio, television and new media and print media** are closely following. Distinguished with the highest degree of concentration by a factor of value creation. Most of them are related or with common resources, or common suppliers ie A network structure based on the overall production process
- With the lowest concentration in Sofia on creating added value is **the cultural heritage** - only 33.19%. Given that these are the museums and monuments of culture, it is only natural to have their decentralization.

In value added growth of cultural heritage is leading area for Sofia and top three for Bulgaria.

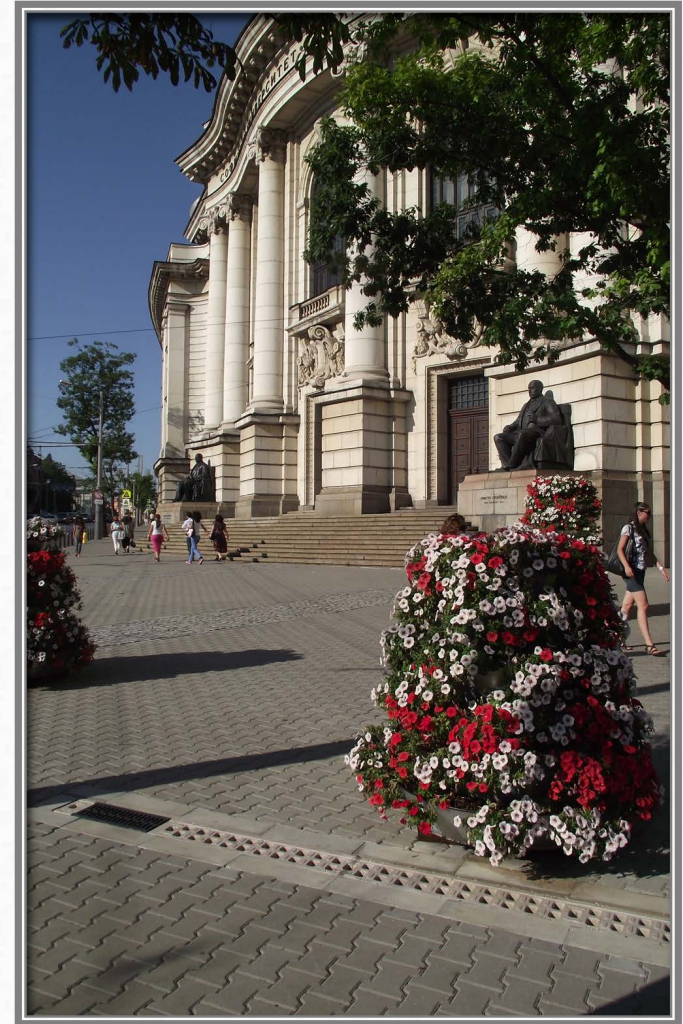
The first four areas are **design, cultural heritage, software, film** - indisputable favorites in growth and especially in years marked by economists as a crisis. These areas are engines of growth and in most European cultural and creative industries, but what is a national hue to us is the emergence of the film industry.

One of the factors stimulating the emergence of **the Film Industry Act** in December 2004. and the increased and sustainable subsidizing of the sector during 2005-2009.g.

The annual turnover of funds - from the idea to the film's airing on a screen - is about 2-2.5 years. So in 2008 - 2012 was the understandable period of growth

Visible is the growth of employment in the arts, cultural and creative industries, heritage and cultural tourism in Bulgaria in times of economic crisis

Within the employment in Sofia Municipality we have marked an increased by 11.6%. We have crossed the psychological barrier of 7% employed in the arts, cultural and creative industries, heritage and cultural tourism.





The facts of the study show that the sector of cultural and creative industries is the creator of **significant economic contribution** of at national level

It is also **the sector that is an engine with particularly concentrated presence in Sofia**

Arts, cultural and creative industries, heritage and cultural tourism create a **specific creative landscape of the capital**. They provide and give priority to culture, innovation and technology in its image



The market in the arts, cultural and creative industries is emerging as dynamic and unstable due to (1) the prevailing micro-company structure, and (2) characteristic segmentation.

It is characterized by rapidly changing parameters in search of stability and is open to the entry of new technologies. This would give a competitive advantage to any organization willing to take the risk of innovation.

In these modern, open, but volatile markets, **the role of the state and the Sofia Municipality is to create an environment, networks and partnerships, incentives** for the development of the competitiveness of the sector.

This is done through **targeted policy**, building **strategies** and specialized forms of financial support.



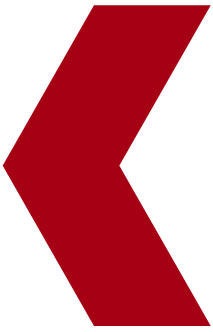
**WELCOME TO SOFIA
AND BE OUR GUESTS
AND FRIENDS!**

THANK YOU!

*The presentation used pictures of
photographers Elena Ninova Galia Jotova
and Geo Kalev. Photos from the site*

www.vijsofia.eu





BRIDGING GAPS: ART, CULTURE AND CREATIVE INDUSTRIES IN DEVELOPMENT PROCESSES



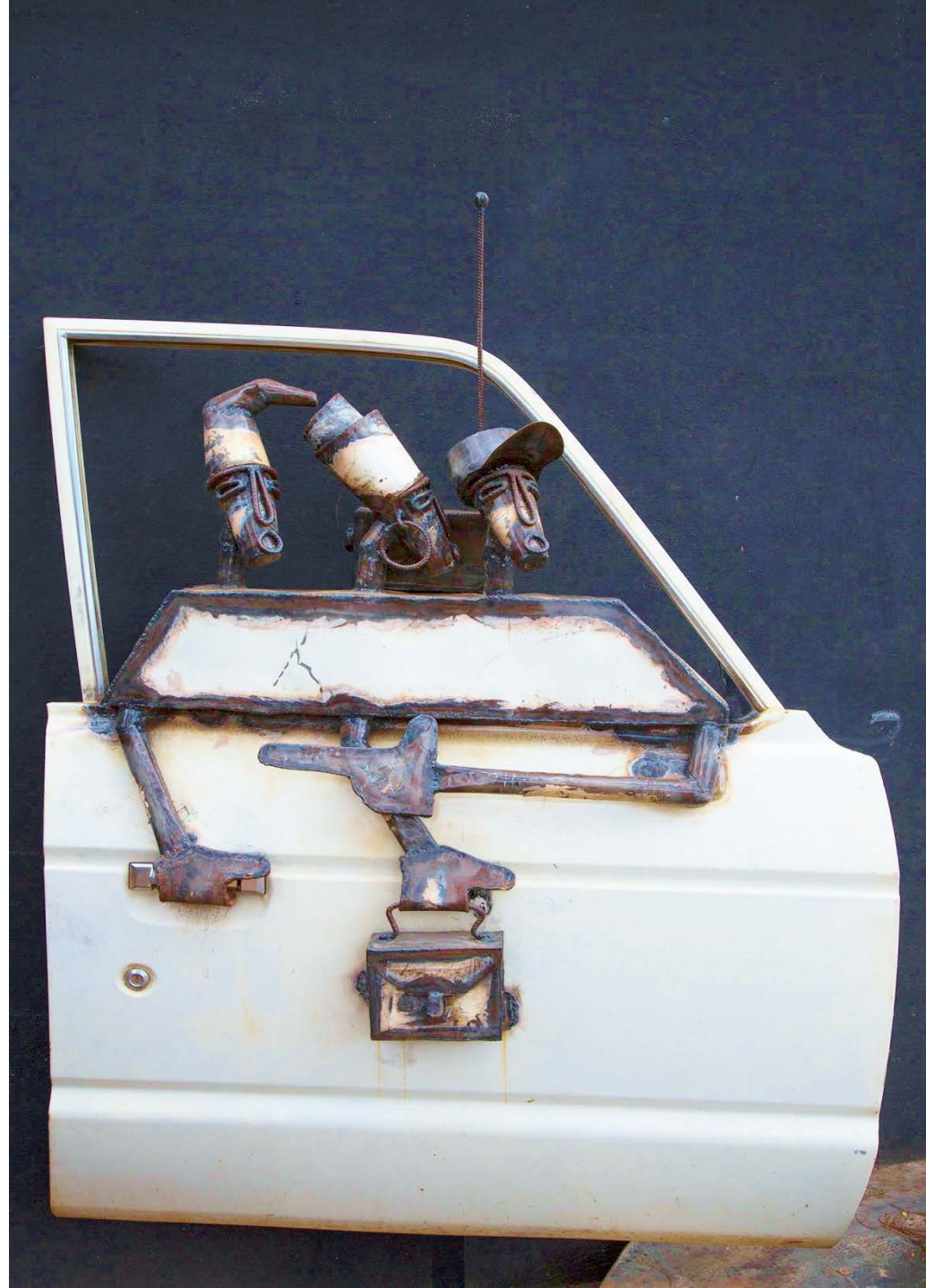
Mrs. Elsebeth Krogh, CEO, Danish Centre for Culture and Development (CKU)

WHAT IS CKU?

The Danish Centre for Culture and Development (CKU) is a self-governing institution under the Danish Ministry of Foreign Affairs.

CKU implements the Danish strategy for culture and development, 'The Right to Art and Culture', approved by the Danish Parliament in May 2013.

CKU manages culture and development programmes in close collaboration with Danish representations and partners in four regions: the Middle East, Asia, West Africa, and East Africa.



THE RIGHT TO ART AND CULTURE

Danish support to art and culture is:

- Human rights based
- An element in overall Danish development cooperation
- Fully supported by the Danish government
- Thematically focused

The strategic priorities are:

- Access to art and culture
- Freedom of expression for artists
- Economic growth through cultural industries
- Peace and reconciliation
- Intercultural exchange



HOW IS THE STRATEGY REALISED?

Programmes are formulated based on:

1. Analysis including human rights analysis and needs assessment made by in-country consultants
2. Previous experience
3. Extensive consultations with key players, beneficiaries and stakeholders
4. Assessment of and dialogue with local implementing partners.



TRENDS AND DYNAMICS COMING BACK FROM COUNTRY LEVEL

- Importance of focusing on young people
- Underscoring the existence of a large pool of (multi-)talented artists
- Importance of harvesting the potential in cultural and creative industries
- Addressing limited access to culture outside capitals or cultural hubs
- Including peace and reconciliation efforts when needed
- Providing support to employment and income opportunities alongside other sectors/thematic areas (holistic approach)



THE POTENTIAL OF CREATIVE AND CULTURAL INDUSTRIES?

Creative and cultural industries are:

- Emerging in growth economies
- Influenced by growth in other sectors
- Providing alternative income opportunities
- Recognised politically as a bridge to trade and tourism

Creative and cultural industries hold the potential to:

- Include young people in economic growth
- Contribute to socio-economic development
- Prevent conflicts and increase dialogue
- Realise cultural diversity on the world market for cultural products
- Enhance cultural self-esteem through identification in cultural products.



ART AND CULTURE CONTRIBUTE TO DEVELOPMENT

Several links between strategic priorities:

- Participation in cultural activities is strengthening the voice and creative expressions of disadvantaged groups
- Encouraging participants to become active contributors to social and economic development
- Enhancing social cohesion through processes of group based artistic production
- Improving skill levels to increase job opportunities
- Job creation contributes to sustain peace in post-conflict societies



STRENGTHENING OUR COMMON KNOWLEDGE BASE

- Documentation
- Knowledge sharing
- Network
- Research
- Practical cooperation
- Joint strategy development



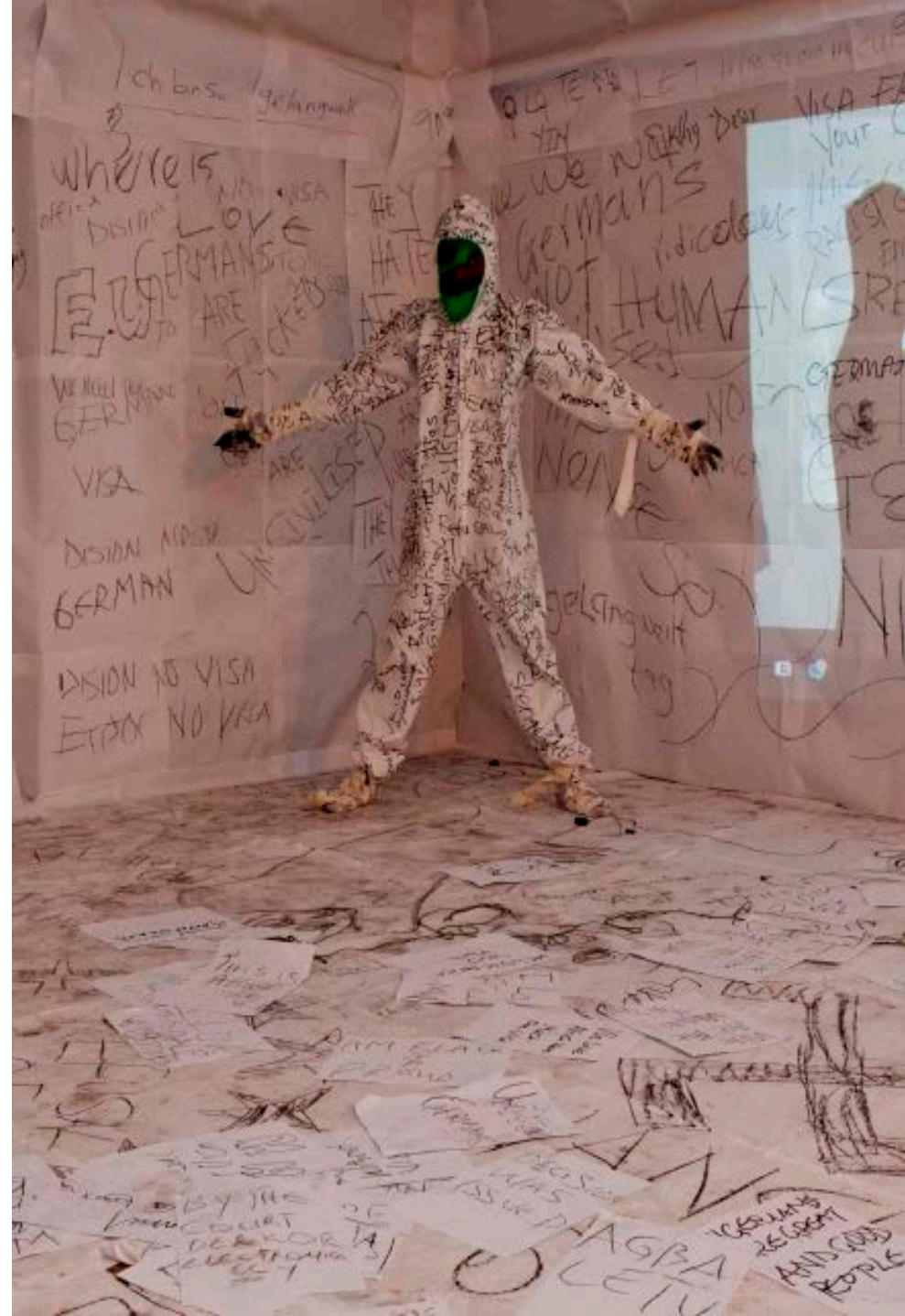
CONNECT WITH CKU

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Women in Business Development Inc



Our Partners



Making the most of local resources



Keeping families on the land



Using local expertise



Sustaining networks









SWOT Analysis

- Strengths – Village network established, Govt support, control system operating, financing through WIBDI
- Weaknesses – Resourcing – Donors not convinced on the economic viability of finemats. Scale is still small to reap economic efficiencies.
- Opportunity – To increase marketing to private individuals and organisations. Scale up marketing, increase orders and weavers and gain economic efficiencies, re-invest profits into the programme to achieve return costs, possibly profit to Women in Business Development.
- Threats – Change in donor policies that focus on market logics and return on investment

SUMMARY

- Education and training – including business literacy
- High-level Government support
- Market development and diversification
- Environmentally sustainable
- Infrastructure support through Women in Business Development
- Access to finance

Final Thought

- “Creating social change through media is not about the tools you use, the technologies, the perceived quality of the media produced. It’s about a real and deep understanding of needs: knowing what will work for your community.”
- Dr Clemencia Rodriguez

INTERVENTO ARCH. STEFANO BOERI

THIRD UNESCO WORLD FORUM ON CULTURE AND CULTURAL INDUSTRIES (2-4 OCTOBER 2014)

PANEL "THE POWER OF CULTURE FOR INCLUSIVE SOCIETIES" - 3 OCTOBER 2014

La Cultura è un 'capitale'. Capitale proprio nel senso di un patrimonio di risorse che ha diverse proprietà: può essere 'fisso' come le case o immateriale come le transazioni finanziarie; concentrato o diffuso; dotato di un valore d'uso e di uno di scambio. Ieri, introducendo il Forum, il Sindaco Nardella ha richiamato l'importanza della cultura come "Prodotto interno" di un Paese, proponendo di riflettere su come misurare questo 'Pic', importante almeno quanto il Pil che così tanto incide nel definire la gerarchia economica e geopolitica delle nazioni nel mondo contemporaneo.

In particolare, dobbiamo riflettere su come sia possibile valorizzare, usare e scambiare quell'eterogenea porzione del Capitale/Cultura rappresentato dalle energie diffuse nelle nostre città. Quel 'Capitale Sociale' di talenti, creatività, rischio di impresa che si manifesta in migliaia e migliaia di associazioni, comunità, consorzi, gruppi, cooperative che producono cultura nel loro territorio; che investono e implementano un Capitale di idee, opere, eventi, performance, progetti nel campo della musica, della poesia, dell'artigianato, della moda, dell'arte, del design, della letteratura, del cinema, della fotografia.

In una condizione di risorse scarse, anzi scarsissime, per le pubbliche amministrazioni locali e centrali, il confronto e l'orientamento di questo Capitale diffuso e caleidoscopico è cruciale. Cruciale perché consente di sviluppare una politica pubblica sulla cultura che oltre che basarsi sul proprio Capitale fisso di opere e architetture - e non basarsi ormai quasi più su un autonomo e ormai esiguo Capitale finanziario - riesce ad attivare e orientare quel Capitale Sociale frammentato e straordinario che vive nelle nostre città; a farlo diventare 'pubblico', cioè disponibile, diffuso, in una parola 'comune' a tutti i cittadini.

Cosa serve per valorizzare e rendere davvero comune questo patrimonio diffuso? Serve una politica che sappia innanzitutto riconoscere, vedere dove esso si annida. Dove letteralmente sta e si esprime: nelle scuole e nei laboratori, negli uffici e nelle cantine, nei centri sociali e nei centri di ricerca. Ma questo non basta. Almeno tre altre 'politiche' sono richieste ad un'amministrazione pubblica che finalmente si accorge della dislocazione diffusa delle imprese culturali e creative. La prima riguarda un valore difficilissimo da misurare eppure così richiesto e apprezzato dal variegato mondo della produzione culturale diffusa: la Reputazione. Un valore che per essere distribuito richiede un connotato di neutralità, direi quasi imparzialità, che solo una regia pubblica delle politiche culturali può davvero offrire. Promuovere, organizzare e pubblicizzare episodi, eventi e manifestazioni di cultura diffusa e simultanea - gli eventi PianoCity a Berlino e di BookCity a Milano sono esemplari - significa offrire a una rete selezionata di produttori di cultura la scena urbana come palcoscenico. Significa legittimarli - selezionandoli sulla base di un criterio di merito e non di anzianità - come protagonisti capaci di offrire cultura al grande bacino degli utenti di una città.

La seconda politica di valorizzazione del Capitale Sociale Cultura riguarda la semplificazione. L'ingorgo di norme, permessi, autorizzazioni che strangola chi produce cultura 'dal basso' è un tappo potente che schiaccia la linfa vitale sprigionata dai territori. Interventi di semplificazione e contemporanea

responsabilizzazione degli operatori sono una condizione necessaria per incentivare le energie vitali della Cultura Sociale. Si pensi, per fare un esempio, alle migliaia di nuovi locali per la musica dal vivo e d'autore nati in Inghilterra dopo l'approvazione del Live Music Act che ha sostituito con una semplice autocertificazione una valanga onerosa (tempo e risorse) di documenti, permessi, certificati.

Infine, la componente più delicata e importante di una politica pubblica che valorizzi la Cultura come Capitale Sociale, è quella relativa al carattere eterogeneo, multiculturale e spesso cosmopolita di quest'ultimo. All'opportunità - per riprendere una celeberrima distinzione di Robert Putnam - di distinguere nelle risorse della cultura diffusa un Capitale Sociale/Legame e un Capitale Sociale/Ponte. Ovvero, da un lato quelle risorse che permettono ad una comunità (etnica, religiosa, di pratiche) di riconoscersi come tale a partire da un'identità condivisa tra i suoi membri (Capitale Sociale/Legame) e dall'altro lato la convinzione che quelle risorse acquistino valore solo se investite in una relazione di scambio con le altre comunità (etniche, religiose, di pratiche) disposte a ricevere e condividere una quota del loro Capitale Sociale di idee, tradizioni, progetti (Capitale Sociale/Ponte).

L'equilibrio tra queste due forme di Cultura sociale - o meglio una continua oscillazione tra le due - è un difficile, delicato, prezioso tema di politica pubblica. In questa prospettiva io credo che il Forum delle Culture della Città Mondo promosso dal Comune di Milano nel 2011, che ospita più di 500 associazioni rappresentative delle più di 100 comunità internazionali di Milano sia un modello importante. Nel Forum e nei tavoli tematici si sono per mesi confrontati - attraverso progetti di interazione culturale - le identità 'originarie' delle diverse comunità che in molti casi hanno generato identità più complesse e ricche, come nel caso della Tavola Planetaria progettata per Expo nel novembre 2012.

Ma anche il processo di Geodesign promosso nel 2008 dal Comune di Torino e dalla rivista *Abitare* descrive efficacemente l'equilibrio tra queste due forme di Cultura Sociale. Dopo aver mappato i 'desideri' dei cittadini (oggetti, utensili, servizi, spazi mancanti e desiderati), Geodesign selezionò tre gruppi: 48 aziende, 48 creativi (designer) e 48 comunità di pratiche - dai pensionati della bocciofila che chiedevano un sistema più efficace e mobile di illuminazione del campo, ai giovani magrebini che volevano un kit per il mercato di Porta Palazzo, agli studenti Erasmus che volevano progettare una radio, alla comunità Lgbt che chiedeva di combinare privacy e sicurezza nelle dark room... Per diverse settimane, nelle scuole di Torino 48 gruppi misti di progettazione (per ognuno un'azienda, un designer e una comunità di pratiche) si riunirono attorno ad ogni 'oggetto desiderato', fino a progettare e realizzare un suo prototipo che fu esposto in una mostra pubblica esibizione a tutti i cittadini. Il brevetto dell'oggetto desiderato fu affidato alla comunità che, in alcuni casi, si trasformò in impresa per produrlo in serie.

Un esempio straordinario di come la cultura, oltre che quelle etniche o religiose, sa combinare insieme anche le diversità di sapere tecnico per farle confluire in un progetto inedito, socialmente utile e condiviso. In un'epoca di Capitale fisso sprecato e di Capitale finanziario scarso, la valorizzazione del Capitale sociale che la cultura diffonde sul territorio, è diventata una sfida necessaria per il governo delle nostre città.

Culture for Inclusive Societies: A Capabilities Approach

Christiaan De Beukelaer
University of Leeds

UNESCO World Forum on Culture and Cultural
Industries
Florence, 2-4 October 2014

 @christiaandb

CULTURE FOR HUMAN DEVELOPMENT BEYOND DOGMATIC DISCOURSE?

“Economists who control the purse strings in treasuries and ministries of finance tend sometimes to be unimpressed with propositions for expenditure that are based solely on the virtues of culture.

Under these circumstances, it can be suggested that the best hope for introducing culture into the development policy agenda is by demonstrating how cultural industries can contribute to sustainable development.”

(Throsby 2010: 196)

CREATIVE ECONOMY REPORTS

“The creative industries [...] provide these countries with a source of economic growth, employment creation and increased participation in the global economy. At the same time, ***the creative economy promotes social inclusion***, cultural diversity and ***human development***.”

(UNCTAD & UNDP 2010: 10)

“Culturally driven ways of imagining, making and innovating, both individual and collective, generate many human development “goods”, and these in turn can contribute ***to inclusive social and economic development***, environmental sustainability and the attainment of peace and security, all goals upon which the post-2015 United Nations development agenda is predicated.”

(UNESCO & UNDP 2013: 39)

ECONOMIC ARGUMENTS PROXY FOR HUMAN DEVELOPMENT?

The human development and capabilities approach rejects economic growth and average income as the sole indicator of “development”.

While the economy is important, the more crucial quest in development is increasing the *capabilities* of people to expand their “real freedoms” (Sen 1999, 3).

“What are people actually able to do and be? What opportunities are available to them?” (Nussbaum 2011, x).

REFOCUS CULTURAL DEBATES TOWARDS CAPABILITIES

Amartya Sen

- *Political freedoms*
- *Economic facilities*
- *Social opportunities*
- *Transparency guarantees*
- *Protective freedoms*

Martha Nussbaum

- *Life*
- *Bodily health*
- *Bodily integrity*
- *Senses, imagination, and thought*
- *Emotions*
- *Practical reason*
- *Affiliation*
- *Other species*
- *Play*
- *Control over one's environment*

AN EXAMPLE POLITICAL FREEDOMS



AN EXAMPLE POLITICAL FREEDOMS

“Le Pays des Hommes Intègres”
 (“The Land of the Upright Men”)

*All the walls of the city write “change”
The radios and the media announce the result
It is the immediate departure of the president
In the streets, people are dancing and can hardly believe it
The hat of the chief swirls through the air, it has changed heads
As the big brothers throughout the country say
[...]*

(Humanist, 2014)

IN CONCLUSION

ADVOCACY FOR SOCIAL JUSTICE

- The challenge: not using the economics of CCIs as a proxy for human development
- It is effective advocacy in the short term, but hollows the broader argument regarding social justice – much like the excessive focus on GDP has done throughout the past century
- Need for a capabilities framework that prompts policies to integrate dissonant voices, and that does not hide behind a depoliticized understanding of culture as a mere industry

De Beukelaer, C. 2014. *Developing Cultural Industries: Learning From the Palimpsest of Practice*. Amsterdam: European Cultural Foundation.

Thank you for your attention!



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Carol Lawes
Expert in Cultural Policies

**Culture as a Transformer:
The Jamaican Experience**

*Third UNESCO World Forum on Culture and Cultural Industries
Florence, 2-4 October 2014*

















Letters from the Dead

Kingston, Jamaica
June 3, 2009

#paintjamaica #openyourwalls



#paintjamaica #openyourwalls



FOOTBALL FIELD!!!

#paintjamaica #openyourwalls





#paintjamaica #openyourwalls

#paintjamaica x #plantjamaica





#paintjamaica #openyourwalls

#openyourwalls





#paintjamaica #openyourwalls

ca #openyourwalls





#openyourwalls





#paintjamaica #openyourwalls



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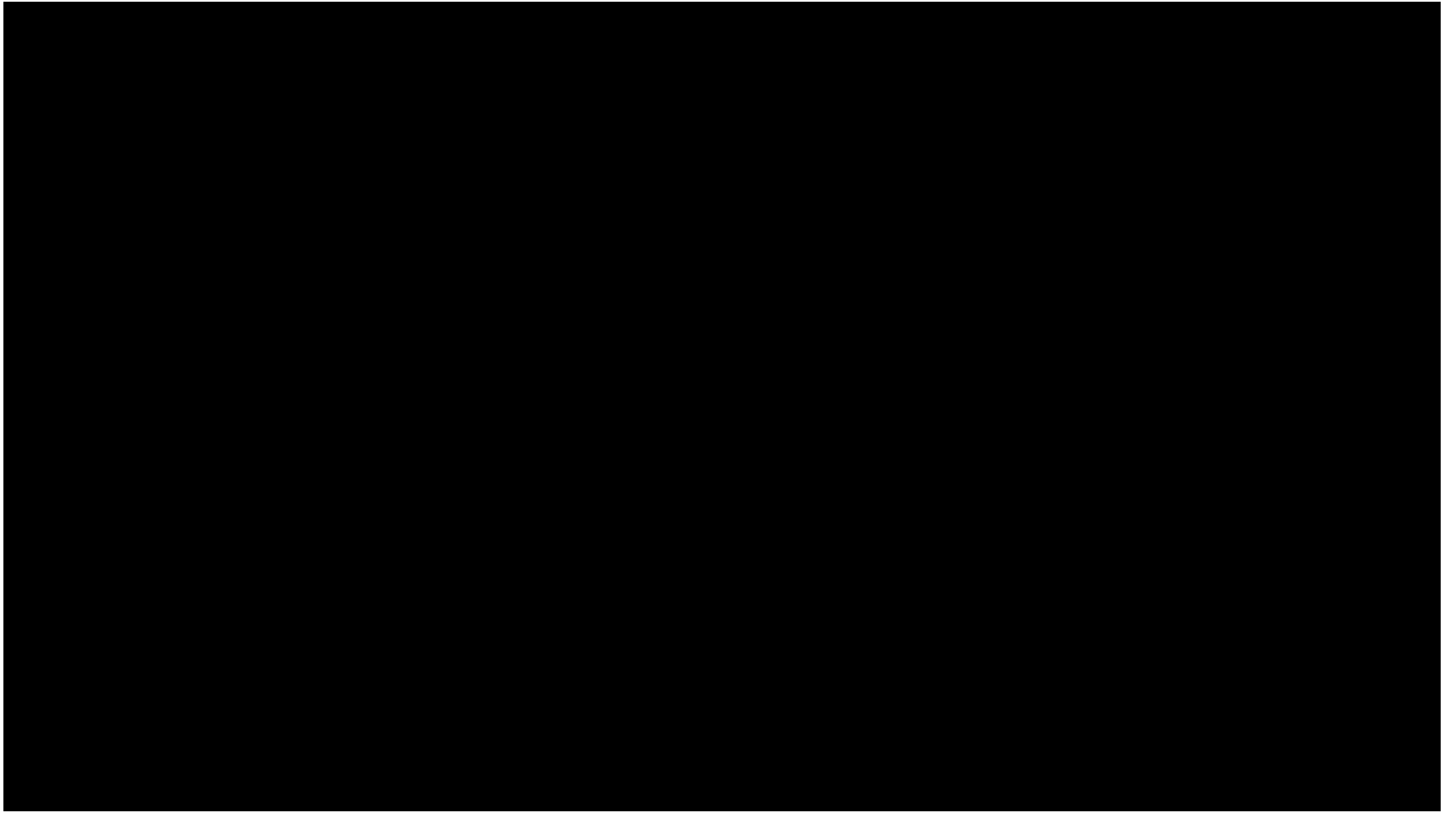


#paintjamaica #openyourwalls



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In Loving Memory

Of Arthur

A.K.A

Freak

R.I.P



















Africalia

Frédéric Jacquemin

Unesco-Florence 2-4 octobre 2014

Structure

- Africalia : mandat et vision
- Actions et résultats
- Les leçons apprises – les obstacles
- Appel

Africalia : mandat et vision

- Agence de coopération culturelle belge (Min affaires Etrangères)
- Coopération = Partenariat
 - pas diplomatie culturelle (soft power)
 - pas rayonnement de la culture belge (promotion - action civilisatrice)
- Culture : pas divertissement mais avertissement,
 - alternative au système actuel
 - solidarité créative vs *aide* au développement
- 7 pays , 25 partenaires

Vision

- Monde = imaginaire => créateurs « essentiels »
- Ressources culturelles culturelles = outils de développement efficaces et durables (contrairement aux autres)
 - Illimitée (mais menacée –diversité –oligopoles culturels)
 - Non polluantes
 - Porteuses de paix
 - Résistante aux crises
 - Faible investissement / haut rendement (0,03 % budget EU = 3-5 % emploi / Agriculture 50 % = 1 %)
- **Mission : environnement favorable aux travailleurs culturels**

Comment

- Analyses communes (focus sur les atouts pas les faiblesses)
- 4 résultats à atteindre
 - R 1 : gouvernance culturelle
 - R2 : formation : agent de coopération + technique
 - R3 : politique /plaidoyer
 - R4 : décentralisation

Résultats quantitatifs (2013)

- 2 Millions USD par an
- 25 structures soutenues
- 89 emplois en Afrique
- 2 100 personnes formées
- 880 000 personnes touchées (hors capitale)
- => Ratio plus élevé que d'autres secteurs de coop Dév (santé publique)

Résultats qualitatifs (2013)

- Kenya (culture/créativité urbaine)
 - Bidonvilles de Nairobi (crime, drogues, désagrégation sociale, déficit scolaire)
 - Photographie/cinéma (shoot with a camera /not a gun)
 - Raconter une histoire (ellipse, pointe de vue) = acquisition de compétence pour la vie
 - Raconter son histoire = appropriation de son image (les médias ne parlent plus d'eux , ce sont eux les médias)

Observation

- Dépendance aux bailleurs
- Instrumentalisation
- Logique du spectacle

Appel

IMPACT :

- 750.000 par pays (5 ans) : capacité d'absorption
- 1 + 1 = 3
- redondance

Compétences limitées d'Africalia

- Ecole de Cinéma au Burundi

Environnement politique hostile pour

- a) la solidarité internationale
- b) la culture
- c) la solidarité culturelle

Coopération au sein des bailleurs

AFRICALIA

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