

**Study on the artistic,
economic, and social impacts
of 6 ACP Festivals
on ACP cultural industries**

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Objectives and methodology

- Conduct an analysis of the artistic, economic, and social impacts of a few ACP festivals to measure, based on specific criteria, the effects observed on the circulation and marketing of ACP works, on the promotion of cultural diversity, and on the local social and economic development attributable to these events
- 6 analytical criteria on the impact: social and societal, cultural and artistic, on commercialization/circulation of works, economic, professional and on financial stability

Festivals investigated

- African Performing Arts Market – MASA (Côte d'Ivoire),
 - **Africa Fête Festival (Senegal), supported by ACPcultures+**
 - **Ile Courts Festival (Mauritius), supported by ACPcultures+**
 - Pacific Arts Festival (Solomon Islands),
 - Durban International Film festival (South Africa)
 - **Trinidad and Tobago Film Festival, (market supported by ACPcultures+)**
- *Highly variable quality and quantity of data provided by the festivals*
- *Better ability to provide data for the festivals supported by ACPcultures+*

1. Social and societal impacts

How the festival facilitate access to culture for the greatest number, but also for minorities

- Festivals create **social links**
- Festivals **move to their public** (decentralization)
- Festivals are **active throughout the year and create their public**
- **Women** are present at all levels
- **Minorities are represented** through the use of their languages

2. Cultural and artistic impact, promotion of cultural diversity

What are the effects of the festival on its audience and on the artists involved. How does the festival work for the promotion and recognition of ACP artists and works on the cultural and artistic scene.

- Festivals facilitate **meetings between the artists, their works and their public**
- Festivals are **artistic education centers**
- They provide the artists **with a sustainable support**
- They work for the **promotion and recognition of cultural diversity and of the ACP works and artists**

3. Commercialisation and circulation of cultural goods, networking for professionals

- The festivals "**buy**" or rent all the works they present (source of income for artists)
- They serve as a **springboard for young artists**
- The festivals **are building marketing channels**
- *Best performance for the festivals with a market*
- They facilitate **the circulation of works presented**
- *But this monitoring is rarely done in their teams*
- Festivals are unique opportunities for **networking** of artists and professionals

4. Economical consequences

- Festivals are **job creators**
- *but their legal status causes differences in terms of data readability and in terms of salaries for direct jobs*
- *job creation is as important as the festival develops activities throughout the year. These direct jobs primarily concern women*
- The festivals have significant local economic benefits **in the areas of hotels, catering and services**
- They contribute to the **improvement of infrastructure and the professionalization of local technical industries**
- Their **impact on tourism** is increasing

5. Professional consequences

- Crucial role of the **festivals directors**
- Advantage for **youth**
- The ACPCultures+ Programme is a multiplying factor
- *One condition: the regularity*

6. Financial stability

- Determining role of **public and international funding**
- Variable importance of **sponsors or partnerships**
- No use of the **crowdfunding**
- *Lack of capacity in funding research among the teams*

CONCLUSIONS

Festivals are **essential tools** for

- **Strengthening the social cohesion**
- **Educating the public**
- **Train young talents and allow the emergence of the artistic scene in ACP countries**
- **Professionalize artists and facilitate market access for their works mainly via their networking capabilities**

But are also

- **Sources of income for artists**
- **Vectors for stimulating local economies by creating jobs and strengthening the service sectors, which are employing many women**

RECOMMENDATIONS

1. Recognition of festivals as "**cultural objects on their own**"
2. The **consultation of donors** which fund festivals
3. Support the **professionalization of festivals**
4. Establishment of **public identification tools**
5. Continued presence **throughout the year**
6. Organization of **training workshops** (both for the general public or for a professional audience)
7. Specific programming **for young audiences**
8. Networking