REPORT
To the European Commission
DG EuropeAid

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Introduction

Africa and Europe are closely interlinked politically, historically as well as economically. Both continents have shared interests, such as economic growth, but also face common challenges, including urban growth, inclusiveness and security concerns.

On April 3, 2014, some 50 highly experienced professionals from the two continents, engaged in arts, culture, heritage, urbanization and development, met in Brussels to reflect on the role of culture in urbanization and peace.

This meeting was initiated by the Centre for Fine Arts in Brussels (BOZAR), in partnership with UN-Habitat, and with the support of the European Commission's DG EuropeAid, in the context of the 4th EU-Africa Summit which took place in Brussels April 2-3. It comes at the tail end of the itinerant urban platform *Visionary Africa Art at Work,* a 2-year collaboration between the European Commission and BOZAR on the role of art in urban development.

The meeting's objective was to assemble the professionals involved closely or from afar in this project, and those involved in similar initiatives and reflection on the African Continent, to brainstorm together on priority actions in the field of urbanization and culture. This forward-thinking exercise was intended to be a first basis for concrete recommendations to the European Commission, including for a new multi-year collaborative project with DG EuropeAid.

The meeting took place at the Centre for Fine Arts in Brussels. It was financed by the European Commission and its logistics were facilitated by GOPA-Catermill, contractor to the European Commission for EuropeAid's Africa-EU Partnership and Peace Unit.

1. Culture and development

Culture plays a crucial role in development, as reiterated and recommended at major international meetings recently:
 "Harness culture as a resource for achieving sustainable urban development and management" (Hangzhou Declaration, May 2013)
"Increase the access and participation of citizens in culture and its diversity, especially through quality education for all" (Creative Economy Report, 2013 Special Edition, UNESCO & UNDP) Seoul Agenda for Arts Education

2. Urbanization and development

Urbanization is not simply a demographic phenomenon and a development challenge, but it is also a force. Economic historical studies have long established that there is a positive

correlation between urbanization and development. Throughout history, urbanization has been, and continues to be, a source rather than an outcome of development. A mind-set change is needed on the part of decision makers, away from viewing urbanization as a problem but rather as a powerful tool for development.

3. Urbanization in Africa

The boiling points of Africa's urbanization
- Demographic challenges of rapid urbanization, including unplanned and underserviced settlements, fuelling social discontent and urban violence.
- The environmental challenges of climate change and cities' excessive dependence on fossil fuels, including dependence on the car for mobility, urban sprawl, unplanned peri-urbanization and the increasing spatial scale of cities;
- Increasing socio-spatial challenges, urbanization of poverty and inequality manifesting in slums and a restless largely unemployed youths;
- The economic challenges of uncertain future growth that the most recent global financial crisis have engendered, as well as increasing informality in urban activities;
- Institutional challenges related to governance, deficient capacity of local government to mobilize key stakeholders and involve them.

The opportunities of urban Africa
- Population agglomeration as a positive force of transformation as the continent harnesses the pillar of which is a people –centered process, also emphasized in Africa's Common Position on the post-2015;
- Power of its youth bulge as a source of labour;
- Positive correlation between urbanization and development and, throughout history, urbanization has been, and continues to be, a source rather than simply an outcome of development;
- Agglomeration as force for transformation of production capacities, increasing income levels and living standards in developing countries;
- Africa at only 42 % urban still has the opportunity to adopt good urban planning practices which has potential to connect people with employment, generate technology spillovers, and harness economies of agglomeration for inclusive development. Africa can avoid the pitfalls of older industrial nations while building renewed global partnerships;
- The force of globalization in a world highly interconnected by technology and a network of cultural revival and awareness;
- Massive and contiguous landmass which would allow for regional integration through trunk infrastructure and seamless trans-border trade.

The Agenda 2063: A 50 year visionary framework for the continent's development

The African Ministers of Housing and Urban Development are determined to confront the challenges of urbanization through four pillars: integrated national policies; compact city planning; institutional and legal reforms, and partnership.
A People-Centered Approach to addressing the challenges of Urbanization
Africa is a continent of rich cultural diversity, and at its peak of its transition from rural to urban, commits to focus on youth, women and the poor as well as other partner groups, through a cascade of policies that would empower citizens.

4. Urbanization and culture in Africa: Observations

The majority of urban citizens in Africa is poor and does not recognize itself as stakeholder of cultural activities. Cultural manifestations, if successful, often remain an externality to the city, or are not continuous enough. Decision makers should help incorporate the cultural manifestations within a comprehensive agenda, and within the mind and the day-to-day behavior of the citizens.

African cities are considered by migrants as "places of opportunities", "places of competition", with violence increasingly becoming the mode of operation/mediation. The different mechanisms that help create cohesion are rapidly disappearing in Africa. A 'Collective' spirit is missing in cities.

Excellent and successful, locally initiated, initiatives towards inclusiveness exist in **Africa** (Doual'art, Fabrique culturelle des anciens abattoirs, GoDown Arts Centre, Lagos Freedom Park, Darb 1718, Ng'ambo Tuitakayo etc.) but they often are not followed up by authorities. Scale is not happening. The authorities often lack self-reflection and self-criticism, while communities are not demanding or have given this up (lack of spirit).

Prevailing attitudes in Africa toward architecture and art are that they emerge spontaneously, without need for any conscious programming. There is a gap between the older and much younger generation of creative minds, architects and planners. Their role in shaping the urban environment is limited. However, for an inclusive development of urbanity, creative and receptive minds are essential.

Prevailing attitudes toward culture are that it is about the past, conservation, and not about contemporary creativity.

There is however gathering acceptance that the creative urban economy has a lot to deliver by way of employment and by way of urban profiling on a global stage (productivity and tourism).

The perception of European Commission engagement in Africa is that it is disconnected from urban reality and local cultures. Even the word 'culture' is subject to cultural misunderstandings between the two worlds.

The conditions for social explosions are there.

5. Summary of round table discussions

Participants were divided into four separate tables to discuss and answer a same set of questions, namely:

1. How can cultural, architectural and spatial capital contribute to social cohesion and inclusiveness in cities?
(Culture as a resource in a city's planning and management process: to enhance social cohesion and inclusiveness, especially vis a vis deprived groups, and to offset the negative externalities of rapid urbanization)

2. How can cultural, architectural and spatial capital contribute to the economic prosperity in cities?
(Culture as a resource to cities' stakeholders: an economic resource, an identity-builder for citizens, an image-maker towards external partners, a leverage for the private sector's contribution, local government and civil society's involvement).

Note: Culture here is taken in its broad meaning: including heritage, arts and architecture, creative industries, relevant civil society and cultural sponsors.

Each table was asked to arrive at defining a few priority interventions that need to occur in African cities in order to contribute to a more sustainable, inclusive and creative urban environment, based on cities' architectural, cultural and spatial capital.

These results were then communicated and discussed in a plenary session, and finally presented to President Barroso.

TABLE 1, moderated by Lesley Lokko (Ghana), academic/novelist, University of Johannesburg

Table 1 discussed many issues, including the nature and role of culture in Africa; the relationship between culture and tradition; the role and function of institutions in protecting, nurturing and disseminating culture and the importance of understanding 'architecture' in a much wider sense than the narrow sense of buildings, and came away with *one important definition*, that 'space' is more than physical buildings and institutions, and the following recommendations:

Areas of operation:
1. **Education:** opportunity for new and radical curriculum development, recognising the special interests/needs and opportunities that African urbanism affords built environment professionals;
2. **Governance:** training (and re-training) of government & municipal policy-makers to understand the role of culture; promote the role (and value) of civic, urban culture in deeper, more participatory ways;
3. **Narrative formation:** Africa desperately needs a new narrative; finding ways to explore and expand on what those new narratives might be, and how to 'spread' them.

Key recommendations:
City-specific initiatives:

1. **Promote the 'twinning' of cities** along creative lines as well as shared historical, trade, economic and linguistic ties; e.g., using a shared experience (war, revolution, freedom, ecology) rather than a colonial relationship, for example;
2. **Promote the idea of African Cultural Capitals**, promoting culture and the arts as key players in the creation of specific urban identities (using sport, arts, festivals, neighbourhood narratives, etc.)

Individual initiatives :
1. Recognising **key individuals** in the fields of cultural and creative production (mayors, curators, directors, thinkers, poet laureates, committees or directors);
2. Identify a **group of people**, perhaps similar to Kofi Annan's Council of Elders (people who are recognised in their individual fields as having some expertise or impact that can drive or develop a different narrative), and use those individuals to develop and enable networks, rather than institutions.
3. **African narratives**: Again, devising, developing and facilitating medium- and long-term programmes that support new narratives (there's more than one!) for new African urban identities; films, educational programmes and curricula, sport, literature, art, tactical urban interventions – finding ways to increase our confidence in terms of taking hold of our futures;
4. **Programmes of exchange/cooperation:** these might be workshops for city mayors, giving them the opportunity to learn from their counterparts across the globe: South America/US/Europe/Asia/Africa; also think about colloquia for academics, supporting the development of new programmes, new ways of thinking about the curricula of built environment professionals; competitions/programmes/festivals that bring people

together to share experiences, learn from one another and support institutional change; the development of *a culture of* cities, not just *cities of culture*: think about a long-term project that asks us to re-think what the basic terms we use actually mean in African languages/contexts – 'public', 'private', 'civic', and so on.

TABLE 2, moderated by Joe Osae Addo (Ghana), architect, Chairman, ArchiAfrika

1. **Connectivity & Technology:**
   Reinforce the connectivity through documentation: case studies, open portal for data on urbanization in Africa, platform of information for authorities, urban planners, citizens, youth-to-youth exchanges.
   We need to zoom over in 10 years and capitalize on new cognitive computing technologies and youth, to create a real-time mirror of African cities that resides on mobile phone for access & exchange for all
   We need to tap into the agility and resourcefulness of the local youth.
   Example: mapping of informal settlements.

2. **Communication:**
   Launch clear communication strategy about urban Africa Agenda to raise awareness at all governance levels, and incite local governments to communicate better (Example: communication on climate change).
   Translate concepts and models to local cultural contexts (Example: land tenure models).
   Architects and design professionals must become relevant through work that people in communities will appreciate and respect

3. **Local knowledge resources and management:**
   Use local architects for urban agenda and spatial planning priorities.
   Include artists' knowledge and expertise about cities in the planning processes, from consultation to delivery, giving artists a crucial role in the African urban agenda.
   Encourage governments to decentralise governance structures (Example: mayors elected and not appointed by president) and manage their own resources.

4. **Platform:**
   Establish a platform/lobby group of architects/artists to lobby for architecture and culture in urban development, strengthen civic networks and self-organized systems in cultural sector, with the aid of above technology portal.

5. **Focus on the city:**
   The EU must recognize the importance of supporting cities, too many EU countries take a rural development approach and fail to understand the importance of creating usable public spaces and funding to slum dweller organisations and other local initiators.

TABLE 3, moderated by Berend van der Lans (Netherlands), architect, co-founder ArchiAfrika

1. Place urbanization on the agenda of EuropeAid.

2. Capture and involve the formal and informal sectors of culture, recognizing them, building on existing entrepreneurship, involving the private sector. Culture is a channel to support citizenship, ownership, belonging, and creates a collective spirit and cohesion. Enforce principles of inclusiveness in urban planning.

1. Create an educational network on the continent that connects the disciplines (architecture, urban planning, arts, and beyond) that make the urban: we need creative cross-disciplinary thinking in understanding and creating the urban future. Such network should encourage assessments of current inclusive initiatives and map them, and the same for the impact on citizenship and the economy.

3. Broaden policy documents on architecture and urban development so that they include cultural values and local human development.

4. Establish programs for public space (for democracy). Public space in Africa is continuously negotiated by its users and has its own assets and quality. Africa can export its expertise of public spaces.

TABLE 4, moderated by Sylvain Haon (France), director, POLISnetwork (Eu)

1. **Support of urban-appropriate governance :**
    Condition funding of urban projects to good governance.
    Encourage governance which empowers people in the decision-making process, supports decisions at the local level, and provides proper timing for planning and decision making, and give priority to projects that engage local actors, artist and companies, and promote the use of local knowledge systems. Support dialogue / exchange / mutual learning between African and European cities.

2. **Support of Education :**
    Need for own programmes on urban issues and urban development, with more local references (materials, projects).
    Need for connectivity, to enable the distribution and exchange of information for education, and to enable African research – knowledge centres – to play a social and cultural role.

3. **Integration of culture and diversity :**
    Include the urban question as a main theme of the EU/Africa partnership, with systematic references to culture.
    Include a cultural dimension in the revision of the Millennium Development Goals, as announced in the Huangzhou declaration.
    Accept, recognize and work with diversity, especially when it comes to African cities.

6. Recommendations to the European Commission

Lesley Lokko and Olafur Eliason presented on behalf of the group the main recommendations emerging from the roundtable discussions to President Barroso.

1. **Create data management tool to connect spatial professionals to share information about data, case studies, best practices, among cultural and architectural networks and authorities.**

2. **Initiate programmes for the support and development of cultural and people-oriented public spaces in cities, in order to generate diversified civic activity.**

3. **Support advocacy and lobbying groups for cultural stamina, this starts with putting inclusive urbanization on the agenda of EuropeAid.**

4. **Fund and support capacity-building among spatial practitioners, in collaboration with the private sector.**

5. **Fund and support educational exchange and curriculum development that better serve the needs and aspirations of urban Africa.**

BOZAR.*Visionary Urban Africa* Report compiled by Kathleen Louw 28042014

ANNEX 1:

TABLE DISCUSSION NOTES

Table 1 DISCUSSION:

SPACE:

Lokko (LL):	Important to remember that architecture is much more than just the edifice or building. Contemporary architects look at 'space' in a much wider sense, even if this is relatively new way of looking at architecture in Africa.
Yunusa (MY):	We need to look at the question of space in Africa. Nobody owns the space in Africa. We don't value the space outside our homes.
Lagae (JL):	How do you implement urban policies than do not suffocate spaces?
Goossens (JG):	We see that in many African urban environments. The real motors of artistic and cultural creativity are informal spaces, the grey zones with artistes, but they are being suffocated, being taken over by churches, companies, etc., there is lack of space. There is no reflection of how important these informal spaces are, nor is there any protection around those grey zones.
Lawson (TL):	We need to look at the question of government's relation with culture. Do they see culture as capital? Space is expensive. We don't have available space right now. There is no revenue from culture right now.
LL:	We also need institutions that will confer value on these cultural spaces. Of course there are limitations and problems, but it's important to project the idea that culture also emerges out of the informal, vibrant creativity that we're talking about.
Moila (MM):	You can make public space out of relation between public and arts.
LL:	We should be careful with the terms we use, 'public', 'art', etc. There's an assumption that the terms are universal, when in fact they're not. We talk about the crucial spatial difference between 'public' and 'private' but in most African contexts, these are highly complex terms.
Gryseels (GG):	We must also remember that ¾ of Africans in cities live in shantytowns (slums).
LL:	But how do we bring value to the idea that space is a cultural resource?
MY:	Look at examples in Nairobi: public space there is crucial for people; those spaces in the city are spaces of identity, conflict solving, community-building, but government there is 'far' from

	it. 'Planning starts with space': we need to plan space first, and we need to tell decision-makers that space must be planned, not simply a by-product of left-over areas of the city.
JL:	Planning needs interdisicplinarity.
MM:	In African cities, we have many examples of urban space-planning that are just empty, abandoned.
TL:	In Lagos, we have the example of slums which are also active centres of the artistic community. We should rather think about how we identify strengths in existing communities, rather than building or planning new ones.
LL:	How do we encourage architects, planners, urbanists to think outside of the box. Particularly in Africa, those curricula are very narrow.
JG:	At a certain point, even informal projects need external stimulation or framework. In Kinshasa, we simply needed a screen and a projector, but still we had to think about how to provide those things.
Other comment:	Trying to change the narrative, also for foundations, and in the field of African philanthropy. There's a need to provide enabling conditions for communities: this, in turn, requires policy recognition from governments, etc. How to further facilitate that with other sectors such as urban planners, etc.
LL:	One key difficulty is of how to widen our narrow approach to cities.
TL:	Looking at Nigeria, major unemployment problem. We need to get their talents recognized, give them spaces for expression.
MY:	We see such a gap between 'the people'/government: we as technicians must break the gap. Need to increase dialogue between two sides: people/government.
LL:	See that as related to concept of leadership: how does culture heal that rift between government and people. How can we change that relationship, get people to see the relationship differently?
MY:	Civil society also needs to stand up. And **TRUST** is an entity that we need to promote through culture. Another key element is **TERROR**: terror of the future, lack of resources, etc. Culture can help governments to address these items. Culture can help us to help think of the future without fear. Need to be forward-looking instead of backward-looking. Need culture of respect, towards environment, etc.

LL:	In West, culture is largely seen as dynamic tool. In Africa, we mix up culture and tradition. Tradition, by definition, is static, 'the way things used to be.' It comes back to this question of re-branding culture. How can we explain culture in a way that we see it differently? How might a new partnership with Europe help us rethink how we consider culture? Need for new narrative to emerge in Africa!
Proposition:	Think about fellowships, study visits with different groups of people: citizens, artistes, local policy makers. Partnerships across different regions. Europe (EU) can help with that. Pan-African facilitating processes; new forms of learning, involving individuals in different communities. Create networks. **Examples:** South America, the Abima Foundation: many civic initiatives in that region. To connect people.
JL:	But question is, how do you bring it to the institutional level?
MY:	Culture of governance, need a culture of inclusion, participatory, access, access to information. Governance is crucial and culture can contribute to this challenge. Need to change culture of governance in Africa. Government needs to understand art as a product, but also as process.
LL:	Concerning this notion of individuals: who would those key individuals be?
TL :	In Nigeria, the traditional village square was historically a place of gathering, market place, for festivals, public space for interactions, play, sports. There was one in every village.
LL:	Looking at the African concept of the village square: is this something that could be duplicated in our cities?
TL:	The question is : who is listening? And what do they do with what they're seeing. Need for continued conversation with people.
Baloji (SB):	Le probleme est, comment on definit l'art et comment on lui donne sa place. Au temps de Mobutu, l'art était juste une technique, un métier, but no conceptual approach.
LL:	We need to think about education, if we think about that perspective.
JL:	It's important that one of the target audience also are schools.
LL:	Yes, not only education process, but also re-education process. If we think about something like European capitals for culture, how can one use opportunities like that? How to create collaborative spaces like that in Africa? Maybe think about Kofi

Annan's idea of an institution that former presidents could lend support to: Institute of African Cities?

JG: The question is always to bring people out at the forefront, rather than institutions.

KEY IDEAS:

- Decentralisation
- Image: e.g., Kigali is the 'Singapore of Africa' (image-building) but what does it actually mean?
- Cartography: map slums, but need to give people their own voice.
- Urban liberation: let people create their own spaces
- New narratives: EU funding program (bring people together to write it)
- Rural people: their vision on the city is influenced by Nollywood video industry: real lack of understanding of what the city really is or what it's really like. Perhaps to work with filmmakers, storytellers, people with 'other' narratives on the city.
- Translators: You need a person to translate projects to the government
- Skills of people engagement: can be trained at government level
- Individuals need to learn from communities, but then to give them the skills (how budgets work, for example. New sets of skills. Mustn't think in terms of a new profession: we don't need new consultants!)
- Site-specific work: Capital City? Secondary cities? Slum? Informal settlements?
- Cross-disciplinary work.
- Abandoned public spaces: use them!
- Musicians do the same thing as sports people: move people!
- Ministers of culture: Their priority is always a new 'museum' (building), but then there is the question of who is going to maintain? What is the collection?
- Individuals: EU could help strengthen key people to understand the role of 'culture' and involve people in their own societies. Because culture is not yet a priority in government programs. Mostly it does not exist. In Europe there is an understanding that culture is a player. And even now, in Europe the discussion on culture used to be at a national level but it is increasingly a municipal issue and responsibility. In Africa it is still addressed at the national level.
- Importance of grass roots, informal, what is owned by the people.

Table 2 <u>DISCUSSION:</u>

What are your three solutions, big picture ideas to answer the questions?
1. Documentation: case studies, platform of information for authorities, urban planners, citizens, … youth to youth exchanges
2. Clear communication strategy about urban Africa Agenda to raise awareness on all governance levels and incentives to local governments to communicate better
3. Use of local architects: Platform/lobby group of architects to lobby for architecture.

Addo:	Culture and urban spaces go together.
	Culture and new technologies.
	Art in urban spaces.
	Access on energy infrastructure: using culture as a bottom up approach for access to energy.
	Need for new development in cultural policies: special programme for cities' policies, in some cities (ougadougou,..) preservation of cultural landscape.
	How to create for music festivals, how to preserve urban landscape.
	New narrative for Africa.
	We need to be part of new approaches in Africa. There are a lot of things happening in Africa.
	Question 1: Culture → social cohesion and inclusiveness
Eliasson:	A few things have been established: local is a resource, era of master-planning has ended some time ago.
	Successful approach is a bottom up approach.
	Periurban activity, informal architecture, slums – is a resource.
	Would that disappear the larger eco would collapse.
	What are the models to give the local a resource from which it can build itself.
Baskian:	Not see places as problems but as dynamic places.
	Transformation of prison into local court in SA
XX:	In Mozambique, we do not have the same situation
	Public spaces in many places are dominated by big statues. **Public spaces have been captured as a political space, as opposed to places for people.** Need to create public spaces in a different way.
Fall:	Transformation of city of Dakar- struck by people from countryside in the 80s with economic crisis, rural exodus, city becomes new Babylon. Old citizens started to talk about us and them: rural culture vs urban culture . Public space belongs to everybody but also to nobody that is why I can occupy it. Informal economy becomes a rule in streets and public space. **Public space became market space vs. space of leisure. At that time it became a space of conflict.** It has to do with how to make people come into a space, two different layers of formal and informal, informal took it over. Idea is to say to politicians: hold on, people are occupying these spaces, provide service of commercial space for people.
Eliasson:	How can EU contribute without being clumsy.

Eliasson:	Concrete suggestion: **open data portal for African cities** (200mio) to be focused on when cities are coming online. No knowledge about how cities function, as no web platform. Need enough resources to negotiate with telcos. Need for statistics.
Derakhshani:	Importance of translation, we all speak in our minds. Words mean different things to different people. Greco-romain attitude of logic is transmitted in dominant languages. People in countries are trying now, new generations, to use new words. Same tools that work in Europe will not work in other places. How to help to translate better the realities of local people. People who are specialists can talk to each other. Use international force to make people understand each other.
	How are we dealing with urban problems in Africa? They are urban problems as elsewhere. Most African cities are made of small villages. No mixture between them. It is not the same slums as in other parts of the world. Dialogue is needed. How to bring the notion of reorganization of our thinking into the debate, and the meaning of "city".
Juma:	We need to understand the transformation of cities in Africa. Study best practices. Some cities are good example of upgrade of slums, integration of culture.
Antonia:	Planning is the tool. Need to take into consideration the organic way of development of African cities. We need data to do that, but not only. **We need data for land planning**, to transform rural to urban, to overcome dichotomy between the two.
XX:	It is far too two-dimensional. There are so many things we can't look at cities as a map only. Need to consider other elements. UN-Habitat has been doing maps for years.
Addo:	The problem is that the locals cannot find the data, there is not one place for the data. How can we collect the history.
Lupu:	It is important to see what is the current situation and reasons for this. Cultural spaces in the cities are often respected. Important to look at cooperation side: UNESCO (patrimony, including dances, ceremonies) , why not integrate the spaces of ceremonies, to accept the buildings around. Competition for highest buildings: cultural spaces are disappearing.
	Need to respect importance of cultural spaces.
Juma:	Sustainability and resilience: concepts are very strong for cities, need to combine the two, because often there is either one or the other.
Addo:	**Need to document case studies of cities who succeed in resilience and sustainability.**
N:	City has to adapt to habitants. You cannot start a plan on something which is already in process. There are some data: **idea is to have one platform for everybody, so to make city planners understand how cities function**. Vertical cities vs. horizontal cities.
Derakhshani	Cities adapt, mentalities changes. Not convinced by against vertical city.
Kiwewa:	**Need for clear communication strategy on urban African agenda**. On all levels: EU, Afirca, national, local etc…

	Example of one city where clear communication campaign helped to clear public spaces.
	Constant dialogue with cities and authorities to ensure that urbanization is put into context.
Addo:	Finding new partners, new voices, is necessary. Often the same institutions work with the same partners, consultants. Need to look for other voices, to get better communication approaches.
Fischer:	What about culture sensitive urban planning, what about cultural spaces in urban planning, facilities.
Addo:	Need to listen to culture entrepreneurs of Africa. Now we do not have the peoples anymore, who have the ear of politicians, and urban planners. Visionaries do not exist anymore.
Baskian:	Most interesting thing in Africa is the slum dwellers that have organized across Africa. No one spends money on developing movements, citizens debates, federations. EU could support such movements of slum dwellers. In every slum you have leaders, you have people, it goes better because of local people
Eliasson:	Role of culture has changed since the 60s /70s, UNESCO and UN-Habitat, have been stuck in a particular definition of culture as something that is to protect.
	Encourage cultures that are productive, cultures of producing tomorrow. Has to do with informal infrastructures. Culture is a political factor, has been used as such. That is why today culture is seen suspiciously. Lack of culture-focus in some countries, has brought focus on culture as craftsmanship. Cultural idea as activism has disappeared from school in AA.
Addo:	Giving choice of resources, ways of living, what would happen? People today have no choices.
Eliasson:	Legal conditions.
Addo:	Decentralisation.
XX:	Youth unemployment. Interaction of Youth to youth that is where culture happens.
Juma:	Study the cities where it works.
Fall:	Put together initiatives on youth
Lupu:	Need for architects to be inspired by traditional African buildings. These will attract people,
Eliasson:	Planners that choose not to work with local architects are those who directly go to investors. China etc. Rural skills are to be found in the rural surroundings.
	Make governments use local architects
Addo:	People need to want architects to do what they want. Few architects do things for the masses.
Baskian:	How can we incite people to build their own houses and use architects. Communities build. If you really want to have interface, and change idea of housing, need to change construction of huge houses.
Fiaran:	We are missing the lobbies. We need to find groups that are passionate, to lobby

Addo: We need to connect, groups are existing.
Midheme: Need to exchange, visit each other

Table 3 <u>DISCUSSION:</u>

STATEMENTS:

There is a missing understanding on the part of government to see the power of culture. In part because cultural initiatives often hurdle against a misunderstanding of what culture means. It is not solely about conservation, about preserving the past, or only about the arts.

Culture in Africa is creativity, a way of life, and is very connected to today's world. Museums and festivals often create an image, in which people do not identify. The effect of museums and festivals is limited, since visitors are often foreign. Local people have ideas and are ready to explore, but they need stimuli and support, they need to be heard.

Access to culture is linked to human rights.

Culture and human development are two founding criteria of African Union of Architects. Inclusiveness needs human development. Governments need to understand that including culture leads to better human rights situation.

Public spaces fall under different ownership and uses in different countries. But if this is studied there is a lot of expertise on qualities and assets; which can be put to use elsewhere in the world.

The future for a healthy urban development is in the secondary cities: they need to become centres of more importance, to take the pressure off the current and potential megacities. Secondary cities need to offer economic chances, better education, healthcare etc.

State scale/government scale is important. They need to be receptive to culture.
Civil society is second scale.

Architecture is not just a physical development but also the development of an emotional space. That is what creates culture.
Culture is diversity (China)
Culture is economics (France)

We need an agenda for change: urbanization is taking place as we speak. Governments need to listen to the people and learn from them. This understanding needs to be institutionalized, main-streamed at policy level, and become part of the principles of urban planning. This is the key to sustainability.

Education is very important in this: our universities need to study the successful cases and share this information, among each other and with policy makers and the private sector.

KEY IDEAS:

An inventory of ideas was made for proposals to the EU, and this was channeled down towards the 5 recommendations:

- Structure frameworks for exchanges between AU and EU, to generate
  Definitions
  Tools
  Policies
- Train relevant government officials in the context of putting together a framework for cultural preservation.
- Advocate the culture of people who are less visible in the urban environment in order to enhance social inclusion.
- Improve the conditions of abandoned urban spaces in cities through artistic production.
- Analyze the impact (and connection) of culture for urban innovation system.
  > Mapping
- Formulate a list of 10 urban rights for the arts.
- Undertake inclusive bottom up research before planning.
- Enhance civil society to enable it to express/create/define/propose with professionals, to become a 'force' of proposals.
- Advocate the preparation of national policies on architecture and urban treatment including cultural values. Africa Union of Architects is doing this.
- Link institutions, professionals, civil society.
- Integrate conservation projects aiming at sustainable development, and combine training programmes for the unemployed with conservation of historic buildings.
- Combine spatial planning with urban development planning.
- Balance the national agenda with the need for artistic freedom, cultural creativity and informality. Avoid institutionalizing and formalizing of culture so as not to lose spontaneous creativity.
- Support planning and management of quality urban public spaces that build on / enhance African culture, to promote social cohesion.
- Focus on a small growing scale in parallel to government scale projects. Find gap filling proposals and solutions.
- Promote the African capital of culture.
- Advisor to President of the European Commission on urbanization and culture in Africa.

Table 4 <u>DISCUSSION (in French)</u>

Comment la culture peut contribuer à la cohésion sociale et la prospérité économique ?

1. **Aspects culturels**

Tall : Aujourd'hui, la « culture urbaine » n'existe pas mais il y a une cohabitation de cultures différentes basées sur des visions différentes du monde et de l'espace => difficulté à créer une cohésion culturelle.
Villes africaines créées par une vision coloniale : les villes qui posent problèmes fonctionnent selon un modèle de ville coloniale.
Ville coloniale = organisée comme un outil de gestion économique – même après l'indépendance
Ex : le réseau de routes infrastructures convergeant vers les ports, les capitales.
Pas de volonté politique réelle pour transformer –
L'urbanisation à outrance semble inéluctable :
A t-on travaillé sur la création d'alternatives ?
Pour les jeunes la ville est considérée comme facteur d'opportunités.
Il n'y a pas sens d'appartenance, de mouvements communs sur ce que devrait être la ville- des initiatives populaires existent mais il n'y a aucun relais officiel.
Hiatus entre désir populaire et les autres cultures.
⇨ <u>Manque de cohésion : la personne qui dirige doit être incluse dans le peuple</u>

Leemans : Les exportations ne sont pas en faveur des habitants – il faut un master plan à long terme prenant en compte les intérêts des habitants et des politiques.

Douala Bell : Jeunesse exclue de tout, explosion sociale urbaine.
Créer des pôles de références participants à des dialogues
(cf. projet « arches de la mémoire » : baliser les bâtiments)
Investir dans les équipements collectifs, publics (écoles, etc) pour participer à la socialisation – les bâtiments ne doivent pas contenir que des murs mais aussi un esprit de socialisation.
Ex : amphithéâtre pouvant accueillir un millier de personnes –

Atoke : Francis Kere - David Adjaye sont des modèles pour les architectes africains
Peu de centres d'enseignements en Afrique

Créer de la compétitivité au niveau africain – les jeunes n'ont pas de référents africains – arrêter de copier les architectures occidentales.

	Les jeunes voient la ville comme espace d'opportunités car il manque des espaces culturels et sociaux qui leur sont ouverts.
	Enseignement / éducation avec des références propres africaines avec des infrastructures culturelles et sociales, architecture propre (ne pas copier-coller l'architecture occidentale mais développer un modèle propre africain)
Van Balen :	Unesco : doit-on revoir les Millenium Development Goals pour intégrer la culture – cf. déclaration de Kigali La culture doit être intégrée comme un indicateur de développement dans les MDG Ex : La ville Colombienne Medellin a modifié ses problèmes de délinquance en construisant des écoles, des lieux de culture
Gerrard :	Éducation, culture : appui aux langues vernaculaires – reconnaitre la diversité linguistique des populations en publiant aussi dans les langues vernaculaires.
Atoke :	Pourquoi traduire dans les langues locales ? Il vaut mieux former les acteurs qui peuvent influencer le cours des choses.
Brunfaut :	Plan d'urbanisme effrayant – comment peut –on changer ces modèles ? Il faut prendre le temps d'analyser les choses Ex : le plan d'urbanisme de Kinshasa est développé en 3 mois, par un bureau belge ⇨ temporalité (prendre davantage de temps), s'appuyer sur les acteurs locaux
Douala Bell:	Nouvelles cultures urbaines des jeunes avec une nouvelle langue mêlant celle de leurs parents et celle des media.
Haon :	Quel est le nouveau mot qui pourrait remplacer la participation ? + Gouvernance Mise en mouvement des usagers
Ndiaye :	Spécialisé dans la mobilité – la culture doit être présente dans chaque élément (mobilité, espace) Passer du citoyen client au citoyen acteur pour construire une identité culturelle- adopter une approche bottom-up pour impliquer les citoyens – il faut pouvoir accéder à l'information pour que les citoyens soient impliqués, et ne se sentent plus clients et consommateurs. Finir avec la juxtaposition des identités dans les villes et construire une approche bottom-up, en donnant accès aux citoyens à l'information

Jacquemin:	Proposition : réaliser un cahier des charges pour les urbanistes et architectes qui vont construire, instaurer des critères de conditionnalité de l'aide ?
Tall:	La conditionnalité des aides signifie l'intervention d'architectes qui ne sont pas africains : cela ne marche pas – il faut imposer une condition que les architectes et les concepteurs soient AFRICAINS et les projets intéressants pour la population Sénégal : grand théâtre de Dakar construit avec des matériaux, architectes chinois : un non-sens absolu. La société civile s'exprime ! L'importance de la temporalité (Brunfaut) vient aussi de la durée des mandats des politiciens – les plans d'urbanisme ne sont pas pensés à long-terme : l'aide n'est donc pas efficace – De plus, Aider qqn ne donne pas d'autonomie - d'où le proverbe africain : « Celui qui te donne les yeux te dit où il faut regarder »
Brunfaut :	Il faut ouvrir des marchés / appels d'offres à des bureaux architectes africains
Douala Bell	Il faut observer les fonctionnalités d'usage pour les transcrire dans des infrastructures – observer les habitudes de vie et les savoir faires (la culture) avant de planifier l'urbanisme. Le processus de planification devrait capturer les expériences empiriques et les habitudes de vie. Et créer des liaisons entre les individus.
Atoke :	Implication des acteurs locaux doit être obligatoire
Tall :	94% des constructions à Dakar se fait sans architectes – de plus, les gens n'ont aucun accès à l' info sur les plans d'urbanisme. Sénégal : « procédure Banque Mondiale » - il faut de la compétition entre les cabinets d'architectures – les experts mandatés ne sont pas en lien avec le terrain Aujourd'hui tout le monde met une composante « qualité environnementale » - Il faut revoir les critères : notamment assurer l'implication des pouvoirs locaux, information et sensibilisation de la population. Accès à l'information du citoyen est primordiale – accès doit être facile ! La population peut ainsi s'opposer à une construction. Imposer 1% des constructions dans le secteur culturel , avec un cadre institutionnel : le pays bénéficiaire de l'aide doit être contraint d'avoir sa propre vision et propre projet. Il faut une structure de recherche nationale (*knowledge centers*) propre – les chercheurs postulent pour une bourse à l'étranger et partent de l'Afrique.

L'UE doit négocier avec les acteurs de décentralisation – les partenaires locaux : les villes – sont des partenaires de discussion au lieu des états.

2. Prospérité économique :

Douala Bell: La société civile n'a pas de vision macro – intégrer les instances privées, publiques.
Nos économies sont sur-saturées – pas de conscience de la diversification de l'économie –
La créativité est extraordinaire – production d'objets (arts, etc.) mais elle n'est pas exploitée pour produire de la valeur ou redynamiser.

Atoke :   Le transport crée de l'urbanisme
Cote d'Ivoire : chantiers navals en concertation avec les locaux

Annex 2

Speeches

Welcome speech
PAUL DUJARDIN
CEO, Centre for Fine Arts, Brussels

Ladies and Gentlemen, honorable guests,

Welcome to all of you to the Centre for Fine Arts in Brussels at this **extraordinary round table event**, organized together with **UN Habitat and the European Commission**, which I both would like to thank warmly for their support.

 I am very **proud** to welcome you all today here in these rooms. As you know, the event takes place in the context of **the 4th EU –Africa Summit** , and I see it as a highly symbolic event, to show **the importance of cultural values** for the development of African cities and economies. I would like to start this afternoon by a short overview of where we are coming from. What brings us here?

The Centre for Fine Arts in Brussels, known as BOZAR, is an **arts institution** but also **a cultural think tank**. In this regard it is a privileged partner of the European Commission.

BOZAR started a close collaboration with Africa with **the project *Visionary Africa*** in 2010, in which we gave *carte blanche* to eight contemporary art centres of the continent (some represented here today).

We followed this with a 'hand over' of the project to Africa, in the shape of **a traveling urban platform *Art at Work***, funded by the European Commission. In six African capitals, the project addressed the role of art in civil society, and the issue of the 'we', le 'vivre ensemble'.

This project caught the attention of **UN Habitat** and led to a presentation in Nairobi and **a joint panel at European Development Days** last year with the European Commission on culture and development. Joy Mboya from Nairobi presented there her fascinating urban initiative *Nai Ni Who* **(Who is Nairobi).**

And we are here today to close this project's chapter and open a new one --- looking forward.

Urbanisation is a key development of the World but particularly in the African Continent – **2 billion people in Africa by 2050, the majority in cities.** This raises many questions, from forms of living, living spaces, but also **human behaviors** in a context which is often marked by economic and social gaps, violence and conflict. Urban violence is on the rise.

Can culture help? Or: What is the role of culture, as a factor of stability and peace?

BOZAR is the clear manifestation that cultural has a role: our centre was built in 1928 by

civil society in **the hope that culture would bring people together and avoid other wars**. It has the mission to bring together different communities, to show and exchange with cultures from all over the world and to be **a platform for dialogue and reflection**.

BOZAR is a now a symbol of the important assets of cities: **An architectural capital** (architect Victor Horta), **a cultural capital** (its multidisciplinary cultural output) and **spatial capital** (a city within the city, with an agora platform).

And this event today is also the manifestation that culture has a role: a cultural institution is at the centre of a *rapprochement* between the European Commission and UN Habitat, to discuss a more human approach to urban development policies, with culture as a binding medium.

As BOZAR did before in 2010, we are here to **listen** (the so-called 'policy of the ear'), and so have brought a diverse group of people around the table to generate **new ideas for new initiatives**, pilot projects and partnerships on urbanization and cultural spaces in African cities.

We are also here to create a debate and to make the point that **culture is an essential part of human life and exchange**. We want to raise awareness about the importance of culture for development. The leaders of Africa and Europe need to be aware of culture, and that is why we initiated this very humble project in the margins of the 4th EU-Africa Summit.

I wish you a fruitful meeting and look forward to our reassembly soon.

Introduction
MARIAM YUNUSA
Head, Partners & Inter-agency coordination; External Relations UN-Habitat, Nairobi

At the beginning of the 19th century, only 2% of the world's population was urban. By the beginning of the 20th century, the percentage had increased to 10%. During the first decade of the 21st century, a historic milestone was achieved when the global population living in cities and towns reached the 50% mark, thus making urban centres the dominant habitat of humankind.

One of the most outstanding aspects of the current urbanization process is the fast rate at which it is taking place in developing countries. In 1950, the number of people living in urban centres was slightly higher in the developed nations (58.5%) than in developing countries. Today, 70% of the world's urban population now lives in developing countries. Moreover, of the close to 200,000 new urban dwellers that will be added to the world's urban population every day between 2012 and 2015, 92%, will be born in a developing country.

The rapidly increasing dominance of cities as the habitat of humankind places the process of urbanization among the most significant global trends of the 21st Century. But this is not simply a demographic phenomenon. Rather, it is a force which, if effectively steered and deployed, can potentially help the world to overcome some of the major global challenges at present. Economic historical studies have long established that there is a positive correlation between urbanization and development and, throughout history, urbanization has been, and continues to be, a source rather than simply an outcome of development.

Thus urbanization can be used as a powerful tool for transforming production capacities, income levels and living standards in developing countries. This requires a mindset shift on the part of decision makers, away from viewing urbanization as a problem, towards viewing urbanization as a tool for development.

However, if cities and towns are to play their proper role as drivers, or engines, of national economic and social development, a number of challenges facing urban centres today have to be addressed effectively.
- Demographic challenges of rapid urbanization, including the rapidly increasing demand for urban basic services in developing countries;
- The environmental challenges of climate change and cities' excessive dependence on fossil fuels, including dependence on the car for mobility, urban sprawl, unplanned peri-urbanization and the increasing spatial scale of cities;
- Increasing socio-spatial challenges, especially urbanization of poverty and inequality;
- The economic challenges of uncertain future growth that the most recent global financial crisis have engendered, as well as increasing informality in urban activities;

- Institutional challenges related to governance, the changing roles of local government and their involvement of key stakeholders.

Challenges of Africa's Urbanization

It should first be noted that when talking of Africa, poverty reduction and social sustainability of development cannot be achieved without addressing the basic needs of the poor urban dwellers, such as access to adequate housing, clean drinking water, sanitation, domestic energy and transport, health and education. Although the world has made progress in reducing poverty since 2000, inequality is rising in the cities of both developing and developed countries. In developing countries, slums, which currently accommodate close to 1 billion people, are the physical manifestation of urban poverty and inequality. About 2.5 billion and 1.2 billion people worldwide lack access to safe sanitation and to clean drinking water respectively. Fewer than 35% of the cities in developing countries have their waste water treated. It is therefore evident that achieving socially sustainable development will require serious action to reduce urban poverty and inequality, especially in the light of the increasing concentration of humanity in towns and cities.

The various actions necessary to address the above-mentioned threats to sustainable development and take advantage of the opportunities offered by cities will ultimately have to be implemented at the local level by local authorities in collaboration with their constituents.

Urbanization as an Enabler of Sustainable Development

Although Africa is rapidly urbanizing it is still predominantly rural. Only about 42 percent of African population lives in urban areas. This means that African countries still have great opportunities to apply good urban planning policies and practices that will help them guide the process of urbanization. While unplanned and poorly planned urban growth can lead to congestion, high rents, pollution, infrastructure and service deficits, segregation and social exclusion, well-planned urbanization has the potential to connect people with employment, generate technology spillovers, and harness economies of agglomeration for inclusive development.

A recent Report by H.E. Mrs. Ellen Johnson Sirleaf, co-Chairperson of the High Level Committee on the Post-2015 Development Agenda succinctly captures the urgency and implications of addressing the Continent's urbanization imperative, particularly within the aspired **people-centered development** which is one of the proposed central pillars of the Africa Agenda 2063.

Culture, Heritage and Creativity

Cities are often thought of in physical terms- buildings, services, transportation and employment. However, a city is nothing without the societal attributes that make up our everyday interactions, which stimulate our ideas, showcase our expressions and that add

identity and vitality to our communities. These elements are not always highlighted when speaking about the transformative powers of urbanization because they are often difficult to measure.

Urban and human settlement development needs to safeguard a people-centred approach in its design, function and governance- this will ensure its sustainability. When speaking of art, culture and creativity in cities, we must acknowledge our creative assets. Urbanization in Africa often encroaches on achieving the important aspiration of an Africa whose development is people-driven, especially relying on the potential offered by its youth and women. Properly steered process of urbanization and changing human settlements augurs well with the need to harness the energy and skill potential of the dynamic reservoir associated with the demographic youth bulge- Africa's most creative asset.

In the same measure as above, the improvements of gender relations as well as the empowerment of women in general are priority projects closely associated with all aspects of space and land. Experience of the past few decades has revealed that location of jobs, markets and facilities oftentimes tend to augment and exacerbate gender inequities and act as impediments to the full realization of the potential of women. The safety and security of women in particular is more effectively enhanced through interventions which are integrated within spatial configurations. The same can be said about vulnerable groups who have in the past fallen victim to unplanned urbanization and are often marginalized to informal settlements that are lacking adequate services and physical connectivity to the city. Indeed a maximum premium can be obtained by addressing such issues in the management of settlement planning and development.

Since the essence of sustainability is the ownership and free expression of such plans by the people, a partnership approach is critically important. The Agenda 2063 as a people-centered initiative must mean that at all stages of policy design, implementation, monitoring and review, Governments of Africa must pursue a people oriented process focusing on youth, women and the poor as well as other partner groups, through a cascaded and structured system to ensure that citizens are empowered and engaged in identifying and defining Africa's priorities at all levels.

The African Urban Agenda must be driven as force of economic transformation, and as a factor of integration of the social, economic, environmental dimensions of sustainable development. In this regard, the Habitat III Conference coming closely on the heels of the post 2015 Agenda offers Africa with a strategic opportunity to get its position right. African Governments' engagement of their people in preparing for this Conference should be managed with utmost attention at all levels for a consensual output.

The African Urban Agenda

It is in underscoring the implications of all the above dynamics that African Ministers responsible for housing and urban development (AMCHUD), at their N'Djamena meeting in February 2014, first iterated that the urban dimension of the Africa Agenda 2063 should be owned and driven by Africa, informed by African realities and based on

Africa's current priorities as well as future needs: be implementable and results focused, with clearly defined deliverables and a plan of action; build on relevant existing commitments in regional and globally agreed documents in urbanization and sustainable human settlements such as past AMCHUD Declarations, the Habitat Agenda and Agenda 21 and; be defined through a bottom up approach driven by the people and incorporate the findings of the national reports for Habitat III.

They proceeded to outline some of the critical issues to be addressed in incorporating the urban dimension within the Africa Agenda 2063. These include, inter alia:

- Access to affordable and decent housing including housing finance and the ability to scale up successful initiatives;
- The delivery of infrastructure and basic services for human settlements, including sanitation and waste management;
- Slum prevention and upgrading;
- Urban and territorial planning and effective land tenure, use, and management;
- Urban economy including investment, employment, food security and financing infrastructure and basic services in human settlements;
- The link between urban and rural areas and need to address issues relating to the whole continuum of human settlements from the villages and market towns to towns and cities;
- Normative work that develops tools which are specific and suitable for local conditions in African habitation and urbanization for next 20 years. This should include attention to materials, the environment and socio-cultural factors.
- Scaling-up successful initiatives on urban safety and disaster responsiveness and risk mitigation

Further to this, in the Africa region, UN-Habitat has embarked on a continent wide initiative to strengthen partnerships for the New Urban Agenda, specifically to deepen understanding of, and to promote a more complementary engagement with partners in developing policy options for the urban agenda. Through this project which is sponsored by the Federal Government of Nigeria, emphasis is placed on the Post 2015 development agenda debates, and preparation for the Third United Nations Conference on Housing and Sustainable Urban Development (Habitat III). We therefore propose a shift in approach towards harnessing the creative capital of Africa through the involvement of all stakeholders such as: women, youth and other neglected assets to be welcomed into the processes that will shape Africa's future. Europe has proven to be effective in involving all stakeholders and harboring a people driven approach, this has allowed the cities of Europe to thrive, and Africa is now faced with a profound opportunity to learn how to forge what works for them. Let's not miss our moment. A strengthened partnership between the EU- and Africa, in a spirit of shared responsibility would promote this learning process.

Foreword on culture
LESLEY LOKKO
Architect, academic, novelist, Johannesburg

I'd just like to add a few key comments before we kick off the first round of discussions, partly as a result of the very lively moderators' meeting we had yesterday, which started pretty much as soon as we got off our respective planes and trains, but partly also to set a tone for the conversations that we hope will be both *specific* (in terms of clear ideas, suggestions, even solutions), but also *wide-ranging* (in terms of the expertise and experience across the broad spectrum of cultural production that we all represent). That's no easy task, particularly in three hours, but it's the best three hours we've got, and we hope that the format of the round-table discussions, plenary sessions and final reporting will assist us in moving between these disparate, sometimes difficult scales.

It's said that so-called developing countries have three things in common: one, a raw materials, export-led economy; two, poor infrastructure and three, a history of colonial rule. In a sense, those are the givens. In the past decade (although the roots of this new addition go back much further), a fourth 'player' has emerged in the discourse around 'development': **the city**, not just as the location of decision- and policy-making, or the place where infrastructural inadequacies are most keenly felt – but as the key location for the production, dissemination and generator of culture, in all its many forms: popular/high; contemporary/traditional; religious/secular; global/local and even categories that we don't yet know how to name. And although it's becoming increasingly unfashionable to talk about the experience of colonial rule, it's precisely in this murky territory between culture, identity, imagination and agency that the effects, roots and links between Europe and her former colonies run deepest. In this sense, as in so many others, Europe and Africa are not so different: both are engaged in the complex, challenging task of defining what it means in the 21st century to be European, to be African. We can point to the strategies, initiatives and policies of Project Europe over the past thirty years, in what we half-jokingly nicknamed the 'frontlines' – education, governance, planning, community participation, and so on. This isn't to say our task is simply to copy or imitate what's been done before, but rather to say that Africa's situation is neither entirely unique nor entirely new. Much of the discourse around 'Africa' (in inverted commas) is about how *different* it is, but the relentless focus on what separates us often blinds us to the possibilities that a more nuanced view of our commonalities might provide.

So, at one level, we're here to talk about *places* – cities, towns, villages, public squares, institutions, and so on, and at another level, we're here to talk about *culture* – ideas, concepts, imaginaries and narratives, and somehow stitch these together. I trained as an architect, a profession dedicated to the art (and science) of doing just that: idea to object; concept to construct. Yet the notion of 'Africa' has challenged and pushed me far beyond the traditional confines of my discipline. This recognition *could* have profound implications for the education of all built environment professionals, not just those on the African continent, if we could only view those limitations as an opportunity to be grasped, not lamented.

Statement
JOSÉ MANUEL DURÃO BARROSO
President of the European Commission

Thank you very much,
First of all let me thank Paul Dujardin for receiving us here in Bozar; Ólafur Elíason, Mariam Yunusa; and Professor Lesley Lokko for the presentation of the books and the results of your work. I would also like to thank the UN Habitat team, together with the Bozar, for organising this roundtable discussion today.

For me it's a pleasure after two days of intense discussions with Heads of State and Government in the Justus Lipsius, to have the opportunity to discuss with architects, artists, academics and people who are also working on the ground the reality of urban Africa, and what we can do together, learning in both directions from this experience.

This event complements perfectly what we have been discussing this week with our friends and partners during the EU-Africa Summit, because the focus of our discussion has been growth, prosperity, security and our values in a globalised world. More specifically, and I think that this was in our conclusions, developing the connection between culture and urban development is a common goal in Europe and Africa. Today provides the perfect opportunity to inspire future partnerships in this area.

Africa is currently showing a real acceleration of urbanisation, a motor of development, growth and jobs in our globalised world; sometimes accompanied by the negative aspects of urbanisation, as a consequence of conflict and war. I've personally been in many parts of Africa, for some decades, and I cannot resist to mention the cases that I've seen. For instance, Luanda, in Angola, that now has half of the population of Angola, precisely because of the war that ravaged that country. But at the same time, cities are at the heart of our economic and social development. Megacities, from Cairo to Johannesburg, from Lagos to Nairobi, drive the political and economic pace of their nations. That's where things happen, and this is very important.

But cities, apart from economic growth – and that was very clear in your conclusions – are not only about that. They are a melting pot of societies, an arena, a forum for ideas, with greater proximity and interaction in public places. That's one of the conclusions we mentioned, about civic spaces and public spaces. These exchanges can be difficult, but they also contribute to a shared identity, culture as well as to progress. This is, of course, nothing new. In Europe, the Greeks and the Romans understood this many centuries ago, developing infrastructure, cultural opportunities and in creating the right environment in cities to create an identity and society, always with that idea of public space, the forum, the agora.

I'm passionate about cities, I have to say. In Portuguese traditional literature there is a very interesting dialogue between the countryside rat and the city rat. They meet and discuss the advantages. Probably there are also some versions in other cultures. I was always closer to the city rat. My wife prefers the other side, the tranquility of the

countryside. I like to get the newspapers and go to coffee houses... One of the great European philosophers, George Steiner, said that one of the basic identities of Europe is the coffee house, from Lisbon to Vienna, from Paris to Rome. And this, of course, you can find in cities. I love cities, and I believe they are something very problematic but so exciting and so connected to the ideas of progress in the world.

This is why it is so good to bring together today European and African artists, directors, architects, urban planners and development experts to discuss how we can share experiences. As my friend Ólafur Elíason said, we have to learn both ways, and this is important to get urban planning right.

One important point that you made was inclusiveness. I think it is very important, because it's in cities that we sometimes see the biggest disparities in society. At the same time we see the extremely rich and the extremely poor. And that presents a special challenge that usually doesn't have the same dimension on the countryside.
We are proud in the Commission to be involved in the Art at Work project, to engage with local communities and policy makers, and UN Habitat's work to engage with men and women, younger as well as older generations, to ensure that urban planning is inclusive rather than divisive and that it can contribute to a more cohesive society.

The second issue is sustainability. We also know that we need to grow sustainably. That means that cities cannot simply be the old industrial powerhouses of the past. Cities cannot be extended factories. They can and must develop with the very latest green technology to maintain a high quality of living standards, in line with green growth and our climate agenda. They can be built using local materials and should provide the right infrastructure for people's needs, from clean water supplies, transport links, roads, schools, hospitals, to museums, theatres and sport centres.

Thirdly, the innovative nature. Because cities are marketplaces of ideas, they are key for innovation. Our European cities have shown how they can provide a basis for growth, innovation and culture. Here in Europe we have that beautiful initiative – I don't know if you have something comparable in Africa -, the European Capital of Culture. This year they are Riga, in Latvia, and Umeå, in Sweden. We also have the European Capital of Innovation, which earlier this month I awarded to Barcelona for introducing new technologies to bring the city closer to citizens to foster growth and the welfare of its citizens, with smart lighting, alliances between universities and private partners and the intelligent use of ICT.

So, following your recommendations – that, of course, I will bring now to my services in the Commission- I believe that cities are key to creating a public and political space and promote cultural diversity which reaches across disciplines and borders. Culture, art, music, architecture will remain key tools to complement "traditional" economic development if we are – in Africa and Europe – to seek a better, richer, more inclusive, open and sustainable future together.

I believe that in the sense that Ólafur mentioned, with a broad sense of the word culture,

this is extremely important. That's why I personally believe, in many countries and cities in Africa, that some ways have already been found about the way to relate the public and the private space in a different innovative manner. I think this is an important issue. What you said from your conclusions regarding the need to have people centres and culture spaces in cities. That is important. The civic nature of those spaces to resist very disorganised progress. The pressure comes from real estate developers, who are very often destroying a part of the traditions. They say building is more, but sometimes it is not more beautiful.

When many years ago I visited the Dashanzi art district in Beijing, which is now very popular and fashionable, I remember at the time it was less open than today, even if there is still a long way to go there. And the artists were very grateful for my visit. And they said to me 'It is very important that you come not only because supporting contemporary art is a way of supporting freedom, but also because you may protect us from the developers'. Some of those artists told me that more terrible than the political pressure in terms of freedom of creation was the pressure they were receiving from developers who wanted to buy their space and move them out of there. And this is something that is also happening in some parts of Africa and in some African cities. But there is opportunity to get it right, with innovative ways.

By the way, Bozar does great work in matters of architecture. I'm a frequent client of Bozar and I've seen here very interesting examples of responses that have been given to the new architecture and urban planning problems in Africa, as well as in other parts of the world, like Brazil. For instance, in Rio's favelas there are quite interesting cases from the point of view of urban planning and art. You see extraordinary experiences of innovation, not only in terms of urban planning but also in terms of artistic creation.

So I think there is great potential in your work. I'm sorry I can't be here longer. I will take the books away with me and discuss this with my people at the Commission, so we can hopefully introduce some of your ideas in the work of our Directorate-General for Development.

Thank you very much.

Annex 3

Participants

	Joe Osae Addo (Ghana), Chairman, ArchiAfrika, Accra. **(MODERATOR)** Addo was born in Ghana, and trained at the Architectural Association in London. He worked in Finland, the UK and the USA. His work has been influenced by 'genus-loci', and how architecture can/ should respond to this in creating pieces which are both site specific and meet the needs of people who will interact with it. He is a founding partner in the A + D Museum, Los Angeles, whose mission is to advance knowledge and to enable people to appreciate and understand architecture and design. He moved back to his native country Ghana in 2004 and is currently the CEO of Constructs LLC, an inno-native design firm based in Accra and Tamale in Ghana. Addo is also on the Board of ArchiAfrika, the network for African architecture, and directs its network base in Accra.	joe@constructsllc.com
	Romarick Atoke (Benin), President & Founder of AFRIKArchi . CEO of Global Archiconsult, Construction – Architecture – Town planning & Design Company / Africa. Atoke is a Consultant in the fields of construction, town planning, urban agriculture and local materials.	Romarick.atoke@afrikarchi.com
	Sammy Baloji (DRC), artist. Baloji is a photographer working in Lubumbashi and Brussels, and he exhibits internationally. He graduated in literature and human science at the University of Lubumbashi and first worked as a cartoonist. Later he specialized in video art and photography. Recurrent in his work are ethnographic exploitation, architecture and urbanism, such as the exploitation of man and environment in the Congolese urban landscape. He was awarded numerous prizes including a Prince Claus Award from the Netherlands.	Djamal29@yahoo.fr
	Kofi Blankson (Ghana), founder, Dixcove Ventures, Ltd. Blankson has extensive experience in executive operational management and strategic consulting in the areas of information technology and marketing communications. He was President of NetValue USA, the US subsidiary of NetValue, S.A., an online behavior tracking and analysis company.	kofi@dixcoveventures.com
	Marilyn Douala Bell (Cameroon), President, Doual'art, Douala. Bell studied Development Economics in Paris where she began her professional life. In 1986, she decided to return to Cameroon after meeting her husband, Didier Schaub, an art historian. In 1991, together with a group of friends, she founded Doual'art, a contemporary art centre defining itself as an Ars & Urbis research laboratory on urban issues. Its fundamental concern is to explore how art practices can play a role in public spaces and influence urban society. In 2007, Doual'art launched the SUD Triennial (Salon Urbain de Douala).	marilyn.doualabell@doualart.org
	Seif El Rashidi (Egypt), architect, Cairo. El Rashidi studied City Design and Social Science at the London School of Economics and Political Science and holds a degree in History of Art and Architecture from the American University in Cairo. He works as senior planner at the Aga Khan Cultural Services in Egypt, a branch of the Historic Cities Support Programme of the Aga Khan Trust for Culture (AKTC), Geneva. Seif works on a project which focuses on developing a new area conservation plan for the southern part of historic Cairo.	**S_elrashidi@yahoo.com**
	Aadel Essaadani (Morocco), chair Steering Committee Arterial Network Essaadani is currently working as General Manager at Institut des Métiers du Spectacle (the Institute of Performing Arts) in Casablanca, Morroco. He founded this institute in order to offer professional continuing education to technical and administrative aspects of performing arts. Previously, he worked as technical director and director of communications of various festivals in France and Morocco.	aadel2@gmail.com

	Ngoné Fall (Senegal), Architect, Curator, Consultant Fall is an Independent curator, art critic and consultant in cultural engineering. Fall graduated from the École Spéciale d'Architecture in Paris. She has been the editorial director of the Paris-based contemporary African art magazine *Revue Noire* from 1994 to 2001. She edited books on contemporary visual arts and photography in Africa and curated exhibitions in Africa, Europe and USA. She was one of the curators of the African photography biennale in Bamako, Mali, in 2001 and a guest curator at the 2002 Dakar biennale in Senegal. As a consultant she develops strategic plans, orientation programs and evaluation reports for Senegalese and international cultural institutions. Fall teaches curatorial process, communication strategies and methodology in the master department of cultural industries at the Senghor University in Alexandria, Egypt. She is also a founding member of the Dakar-based collective Gaw-Lab, a platform for research and production in the field of new media and visual arts.	ndc.fall@gmail.com
	Hadia Gana (Libya), Founder, Ali Gana Foundation, Libya Hadia Gana is a Libyan conceptual ceramicist. She graduated in 1996 from Tripoli's art faculty in Libya and since then teaching art at different level raging from kindergarten to university acquiring a masters of ceramics in 2004 from UWIC, Cardiff, Wales. In parallel to teaching, she is working as ceramicist exhibiting in solo and group exhibitions. She is the co-founder of the Ali Gana Foundation for art and culture and the creator and director of the Ali Gana Museum, the first art museum in Libya that will be a platform linking architecture and arts.	aliganafoundation@gmail.com
	Muhammad Juma (Tanzania), Architect-Planner, Director of Urban and Rural Planning in Zanzibar. Since, 2006, Juma has been working in Heritage cities.	e.muhammadjuma@gmail.com
	Faisal Kiwewa (Uganda), Founding Director of Bayimba Cultural Foundation. Kiwewa currently chairs the organizing committee of the Uganda Annual Conference on Arts and Culture (UACAC). Bayimba Cultural Foundation has set as one of its explicit objectives to raise awareness for the role and position of arts and culture in Ugandan society and economy and has as such played an instrumental role in the organization of the UACAC. The Foundation also organises six free annual Bayimba Festivals that bring together artists from Uganda, East Africa and the rest of the world to celebrate the power of arts and culture.	director@bayimba.org
	Theo Lawson, Architect, Founder of Freedom Park and Fela Kuti Museum in Lagos.	theolawson@yahoo.com
	Lesley Lokko is an architect, academic and the author of eight best-selling novels. She is currently Associate Professor of Architecture at the University of Johannesburg. She was appointed to the Faculty of Art and Design at UJ on the day of Mandela's passing.	lesley@lesleylokko.com
	Emmanuel Midheme (Kenya), Doctoral Researcher at the Department of Architecture, KU Leuven, Belgium. Midheme previously worked for five years as a Planning Officer with the Municipal Council of Kisumu, Kenya.	midheme@yahoo.com '
	Lupwishi Mbuyamba (Cameroon), executive director, Observatory of cultural policies in Africa	lupwishi.mbuyamba@gmail.com

	Molemo Moilea (South Africa), Anthropologist, Director, Visual Arts Network. Moilea's art and anthropological work centres around urban and peri-urban socialisation, with a strong interest in popular participatory socialisation and socio-political imaginary.	molemo@vansa.co.za
	Firdaous Ossidhoum (Morocco), Architect, Urban strategist, Director of External Relations, African Union of Architects. Oussidhoum is also a professor of philosophy of architecture, allowing her to innovate on the approach of human development : the Space definition is for her a tool of dialogue and communication to give a sense to the daily environment. She lectures internationally.	ofirdaous@gmail.com
	Gordon Pirie (South Africa), African Centre for Cities, Cape Town. Geographer, amateur historian and enthusiastic urbanist. Specialized in networking, funding, scheduling and writing, broadly in applied urban research that tackles city challenges in the urban South.	gordon.pirie@uct.ac.za
	Dudu Sarr (Senegal), spokesperson for Youssou Ndour's New Africa Movement	motherlandmusic@googlemail.com
	Jean-Charles Tall (Senegal), Architect, founder College Universitaire de l'Architecture, Dakar. Mamadou Jean-Charles TALL, Practicing Architect since 1983; Former President of the National Board of Architects of Senegal; Co-director J&T Architectes et Associés, Dakar; Founder and Chairman of the College Universitaire d'Architecture de Dakar; Personal Advisor to the Mayor of Dakar and Chair of the Dakar 2025 committee of the city of Dakar; Member of the National Commission for Heritage; Commissioner for Architecture of the 2010 Black World Festival, Dakar.	jctall@orange.sn
	Mariam Yunusa (Nigeria), Head, Partners & Inter-agency coordination; External Relations UN-Habitat, Nairobi. **(SPEAKER)** Yunusa is an Urban Planner, a development expert and an inter-governmental negotiator with nearly 40 years' experience in academic and public service. As Senior Human Settlements Adviser and Programme Manager for a dozen Africa countries from 2000-2006, she promoted the implementation of the Habitat Agenda, and supported countries in drafting their National Poverty Reduction Strategies, National Housing and Urban Development Policies, managed the profiling of seven selected cities in Africa as part of the New Empowerment Programme for African Development (NEPAD), within the framework of the UN Regional Coordination Mechanism for Africa. In her current position, she is also the Project Leader of the Strengthening Partnerships for the African Urban Agenda project.	mariam.yunusa@unhabitat.org

From Europe and US:

	Jean-Christophe Adrian (France), Director, UN-Habitat Office for Liaison with European Institutions, Brussels**.**	Jean-christophe.adrian@unhabitat.org
	Baloji, (DRC/Belgium), artist. Baloji, former MC of Starflam, is a Belgian rapper with Congolese roots. Born in Lubumbashi in 1978, he lived in Kinshasa, Ostende and Liège where he started his careers. After leaving Starflam in 2004, he decided to leave the music business for good. After 25 years without any contact, he received a letter from his mother. As they spoke on the phone she asked him what he had done in all those years. After a lot of reflexion he finally answered and produced a biographic album titled Hotel Impala (2007). In 2010 he released Kinshasa Succursale. Baloji is working on his project '137 avenue Maniama'	baloji.tshiani@gmail.com
	Victor Brunfaut (Belgium), architect, La Cambre). Brunfaut holds a Ph.D. in Urban Planning (Universities of Pescara and Rome -	Victor.brunfaut@ulb.ac.be

	La Sapienza, Italy, 2003). He completed his training as an architect at the architectural studio and Lelubre Libois,	
	Chris Burns (US/France), journalist, Euronews, Brussels. **(MODERATOR)**. A Franco-American journalist and media consultant with 25 years' reporting experience in Europe, the U.S., Africa, South Central Asia and the Middle East. Host of 'The Network'.	chris@burnstorm.com
	Farrokh Derakhshani, Director, Aga Khan Award for Architecture. Derakhshani is Director of the Aga Khan Award for Architecture and has been associated with the Award since 1982. His main field of specialisation is the contemporary architecture of Muslim societies. He lectures widely, and has organised and participated in numerous international seminars, exhibitions, colloquia, workshops, and international competitions. He has served as a Jury member at various international competitions and schools of architecture and collaborated on a large variety of publications on architecture. Mr. Derakhshani is trained as an architect and planner at National University of Iran. He later continued his studies at the School of Architecture in Paris (UP1).	farrokh.derakhshani@akdn.org
	Albert Dubler (France), Président, Union Internationale des Architectes, Paris. Dubler was chosen as president of the International Union of Architects for the 2011-2014 triennial period. His election took place at the end of the UIA general assembly held in Tokyo, Japan, from 29 September to 01 October 2011. He succeeds Australian architect Louise Cox in this post.	a.dubler@uia-architectes.org
	Paul Dujardin (Belgium), CEO and artistic Director of the Centre for Fine Arts of Brussels (BOZAR). **(SPEAKER)** Since 2002, he has managed to develop the Centre as a high-level multidisciplinary centre with high profile at European and international level.	paul.dujardin@bozar.be
	Olafur Eliasson (Denmark), artist. **(SPEAKER)** Eliasson studied at the Royal Danish Academy of Fine Arts between 1989 and 1995. He's known for his sculptures and large-scale installation art employing elemental materials such as light, water, and air temperature to enhance the viewer's experience. In 1995 he established Studio Olafur Eliasson in Berlin, a laboratory for spatial research. Eliasson represented Denmark at the 50th Venice Biennale in 2003 and later that year installed *The Weather Project* in the Turbine Hall of Tate Modern, London	olafur@olafureliasson.net
	Theo Eshetu (Ethiopia), film director/producer. Eshetu is born in London of Ethiopian origin, currently living in Berlin, working within the field of culture. His works as a video artist have been exhibited in galleries and Museums worldwide and his productions have been broadcast by ARTE among others. He has worked with UNESCO for a work on the Return of the Axum Obelisk.	theo.eshetu@gmail.com
	Ann Gerrard (Belgium), President, Cooperation Education Culture. As President of the Belgian NGO " Cooperation by Education and Culture (CEC) Gerrard has an active commitment towards promoting cultural diversity and is convinced of the crucial role of Culture, which is at the heart of all actions and development projects implemented by CEC since its creation in 1978.	ann.gerrard@skynet.be
	Guido Gryseels (Belgium), Director General of the Royal Museum for Central Africa. This museum is a research institute in the fields of both human and natural sciences, and generally considered as one of the most important reference institutes in the world on Central Africa. The museum is leader of a European network of ethnographical museums, and pioneers the collaboration with African diaspora.	guido.gryseels@africamuseum.be
	Christer Gustaffson (Sweden), Chair, ICOMOS International Committee on Economics of Conservation	Christer.gustafsson@konstvet.uu.se; Christer.gustafsson@hgo.se

	Sylvain Haon (France), Secretary General of POLIS network of cities and regions. **(MODERATOR).** Polis support its members to develop and implement innovative transport solutions for a more sustainable urban and regional mobility. Sylvain has over twelve years of experience of working with cities and regions on urban transport planning, policies and innovation.	shaon@polisnetwork.eu
	Antonio Clemente-Hernandez (Spain), EuropeAid – Urban Development Antonio Clemente is an architect (Polytechnic University of Catalonia), with experience in Regional Urban Planning in Barcelona. Working experience at the Committee of the Regions, the European Economic and Social Committee and currently as Quality Management Officer on Urban Development at DG DEVCO, European Commission, Brussels.	antonio.clemente-hernandez@ec.europa.eu
	Frederic Jacquemin (Belgium), Director, Africalia (Belgian association for cultural cooperation with Africa). From 2009 to 2013, Jacquemin was Expert in Cultural Policies for the Secretariat of African, Caribbean and Pacific Groups States , where he coordinated research on creative industries and cultural policies. Independent expert from 2007 to 2009, he designed training and development programs in sub-saharan Africa for organizations such as the Belgian Technical Cooperation, OIF and the UE. From 1998 to 2006, he was Head of Programs at the Hicter Foundation for Cultural Democracy. He directed audiovisual documentaries (The Third Paradise), curated exhibitions (Brussels, Venice, Istanbul), and is the author of articles and books (Drums on deaf ears). He is particularly interested in the critical function of the arts within today's political realm. Jacquemin holds an MA in History of Art and Archaeology and a M.A in Management.	frederic.jacquemin@africalia.be
	Jan Goossens, artistic director of the KVS Royal Flemish Theatre, Brussels. Goossens is theatre director of the KVS, the Brussels Flemish Theatre, He has worked with Gerard Mortier and Peter Sellars. In 12 years, he has transformed the KVS in a multilingual and multidisciplinary theatre venue, very connected o the world, and to Africa in particular. Since 2005 KVS has developed exchanges with artists in the DRC and elsewhere in Africa. Within this framework, the international arts festival 'Connexion Kin' takes place in Kinshasa each year, gathering dozens of artists and 10.000 visitors.	jan.goossens@kvs.be
	Eva Langret (UK), Head of Exhibitions and Artist Liaison, Tiwani gallery, London. Langret started her career at la FIAC and Galerie les Singuliers, Paris, before joining 198, London, in 2005. As a curator at 198, she redefined the curatorial ethos of the space and supported numerous emerging artists forge a career in the UK and abroad.	eva@tiwani.co.uk
	Johan Lagae (Belgium), Architectural historian, University of Gent. Professor in the field of the theory and history of non-European modern architecture. Lagae graduated as a civil engineer and architect. He has worked closely with Picha in Lubumbashi.	johan.lagae@UGent.be
	Jonathan Ledgard, **Thinker and pioneer of advanced technology in Africa**. Since 2012, director, future Africa, Swiss Federal Institute of Technology (EPFL). Since 1995, foreign political and war correspondent, The Economist. Expertise: African politics, nature, technology, digital arts. Novelist: Giraffe, Submergence.	jonathan.ledgard@epfl.ch
	Anne Leemans (Belgium), Secretary General, Y design Foundation, Brussels.	anne.leemans@fontana-design.com
	Paul Lievevrouw (Belgium), Director-president of the group SUM (SUM project/SUMResearch and professor at the Higher Institute of Architecture Sint-Lucas and the Raymond Lemaire international Centre for Conservation. Lievevrouw has over 30 years of experience. He is also the driving force behind several architectural projects, major master plans, and urban city development project and visions.	sum.be.pl2@gmail.com

	Garth Myers (US), Paul E. Raether Distinguished Professor of Urban International Studies and Director of the Urban Studies Program at Trinity **College**. A geographer with thirty years of research experience on and in African cities, Myers has contributed to the growth of urban studies and geography research on the continent, through 5 books and more than 60 articles and book chapters. His most recent book is "African Cities: Alternative Visions of Urban Theory and Practice (London: Zed Books, 2011)."	Garth.Myers@trincoll.edu
	Alassane Ndiaye (Belgium/Senegal), Professor, Université Libre de Bruxelles Director, Qalinca-Labs, Logistics and Transport Systems. Expert in Smart, Green and Integrated Urban Mobility Systems	abndiaye@ulb.ac.be
	Michèle Dominique Raymond (Haiti), Assistant Secretary-General , Political Affairs & Human Development Department, Secretariat of the ACP Group of States, Brussels	mdraymond@acp.int
	Marie Paule Roudil, Head of the UNESCO Liaison Office in Brussels and the UNESCO Representative to the European Union.	mp.roudil@unesco.org
	Klaus Rudischhauser, Deputy Director General, EuopeAid	Klaus.rudischhauser@ec.europa.eu
	Frédéric Saliez, Deputy Director at UN-HABITAT Brussels Liaison Office. Architect and Civil Engineer. Frederic Saliez joined UN-Habitat in 2001. His work has been notably focused on Latin American countries and the Balkans. His previous background and working experiences have enabled him to support local and national governments in policies related to urban planning, environmental protection, public spaces and cultural heritage.	Frederic.saliez@unhabitat.org
	Koenraad Van Balen (Belgium) Director of the Raymond Lemaire International Centre for Conservation (K.U.Leuven). **Van Balen** holds the UNESCO chair on Preventive Conservation, Monitoring and Maintenance and is a renowned expert in technical aspects of conservation and their embedment in conservation philosophy and practice. He is also member of various national and international organizations and scientific committees in the field of conservation. He coordinates Module 4 of the Master of Conservation of Monuments and Sites at the Raymond Lemaire International Centre for Conservation at the K.U.Leuven.	kvanbalen@gmail.com
	Berend van der Lans (Netherlands), architect, co-founder of ArchiAfrika. Berend van der Lans is an architect, involved in projects in Africa and Europe. In 2001 he co-founded ArchiAfrika, the activist platform on the African built environment. In 2010 African Architecture Matters followed, an organisation that collects and disseminates knowledge on the African built environment and makes this to use through services like research, consultancy, education and project management. **(MODERATOR)**	office@architectureplus.nl
	Koen Vidal (Belgium) Journalist for 'De Morgen'. Vidal is political editor at De Morgen since 1995. In 1999 he published 'Op de deurmat van Europa: reis langs de grenzen van het vluchtelingenbeleid.' His most recent work is 'Futur Simple, De kinderen van Congo' published in 2010. Koen Vidal was awarded several prizes for his journalistic work.	koen.vidal@demorgen.be

Observers:

	Stefaan Anrys (Belgium), Mo magazine	info@stefaananrys.be
	Julian Baskin. Senior Urban Specialist. Cities Alliance. Economist and Regional Planning Specialist. Mr. Baskin joined Cities Alliance in 2008 and has been, since then, charged with the implementation of country programmes promoting the development of inclusive cities. His previous experience relates to regional planning and urban advice in countries such as South Africa, Bangladesh and Angola.	
	Piera Calcinaghi (Italy), EuropeAid – Africa-EU Partnership and Peace Facility	Piera.Calcinaghi@ec.europa.eu
	Bram Cleys (Belgium), UCOS, VUB, Belgium	bram.cleys@ucos.be
	Fariba Derakhshani, Programme Coordinator Awards, Prince Claus Fund, Amsterdam	f.derakhshani@princeclausfund.nl
	Anne Engberg-Pedersen, Archiving & Archive Studio Olafur Eliasson, Berlin	
	Gertrude Flentge (Netherlands), programme manager of the international culture programme of the Dutch DOEN Foundation. In 2007 Flentge initiated the Arts Collaboratory programme in cooperation with Hivos, which focusses on (visual) arts and social innovation. Through this programme and the support to the cultural sector in Africa in general she is actively involved in issues around the design and encounter in public space, urban development and the development of alternative infrastructure.	gertrude@doen.nl
	Silja Fisher (France), Secretary General, International Music Council. Fischer serves as Secretary General of the International Music Council, the world's largest network of music organisations dedicated to the promotion of the value of music in the lives of all people. The IMC is currently piloting a 3-year project aiming at a greater professionalization of the music sector in Africa. As NGO official partner of UNESCO, IMC has been closely involved in a number of UNESCO programmes.	s.fischer@imc-cim.org
	Lieve Fransen Director Social Policies at European Commsion	
	Gloria Giaconnelli, Capacity4Dev	
	Helena Kovarikova, Director, EUNIC, Brussels. Prior to her work as Head of Projects with Czech Centres, Kovarikova worked in British Council in various roles in cultural policy and management. In her current position – besides managing the daily office work – she advocates for strategic positioning of European national institutes for culture to meet objectives of European cultural diplomacy of both traditional categories as well as new areas of cultural diplomacy – communication, co-creation and sustainable development.	helena.kovarikova@eunic-online.eu
	Cato Litangen (Norway), Norwegian Mimeta Fund.	Cato.Litangen@mimeta.org
	Kathleen Louw, project manager, Africa, BOZAR. Kathleen holds a MA in African Studies (UCLA) and a MA in Economics (UCLouvain). Prior to her job at BOZAR she was from 1993 to 2009 sr. project coordinator at the J. Paul Getty Trust in Los Angeles, organizing international field projects and conferences on cultural heritage. At BOZAR she coordinated the *Art at Work* traveling urban platform and initiated several exhibitions.	Kathleen.louw@bozar.be

	Caroline Petit, UNRIC, Brussels.	petit@unric.org
	Philippe Peyredieu du Charlat (France). Formerly in Culture Unit in EuropeAid. Participated in the EC/BOZAR *Art at Work* project.	philpdc@hotmail.com
	Dennis Rontgen, EuropeAid – Africa-EU Partnership and Peace Facility	Dennis.RONTGEN@ext.ec.europa.eu
	Sevdalina Rukanova, European Foundation Centre (EFC) International Programmes & EFC Interest Groups and Funder Networks. Rukanova has extensive knowledge on philanthropy in Europe and on practice and trends in international funding by European foundations.	SRukanova@efc.be
	Nicola Setari (Italy) Researcher, curator and author. He was involved in the artistic and educational part of documenta (13) in 2012. Between 2006 and 2009 he was editor of the multidisciplinary art magazine 'Janus'. In 2010-2011 he was co-curator of 'Free Associatons'. He also co-curated *Visionary Africa* at BOZAR in 2010 and started the *Art at Work* project.	nsetari@gmail.com
	Dominique Thiange (Belgium), Consultant	dominique.thiange@skynet.be

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THANKS

Joe Osae Addo, ArchiAfrika

Piera Calcinaghi, European Commission, EuropeAid

Kyle Farrell, UN-Habitat, Nairobi

Sylvain Haon, POLISnetwork

Lesley Lokko, South Africa

Thomas Melin, UN-Habitat, Nairobi

Dennis Rontgen, European Commission, EuropeAid

Klaus Rudischhauser, European Commission, EuropeAid

Frédéric Saliez, UN-Habitat, Brussels

Berend van der Lans, African Architecture Matters